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# THE

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DEVOTED TO THE ART OF PRINTING.

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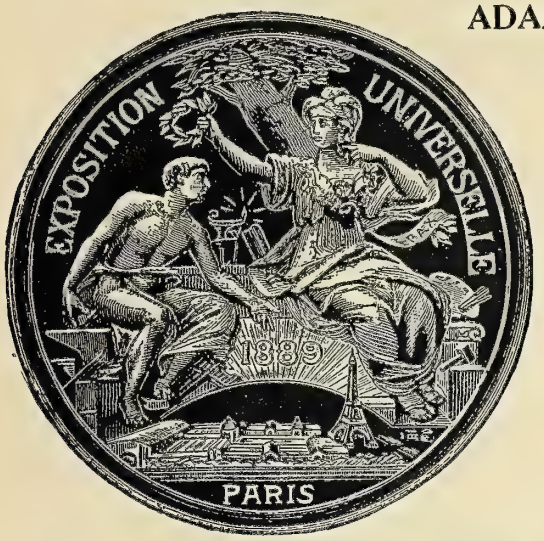
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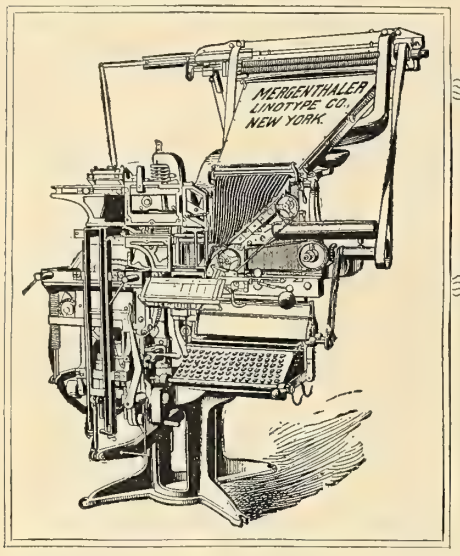
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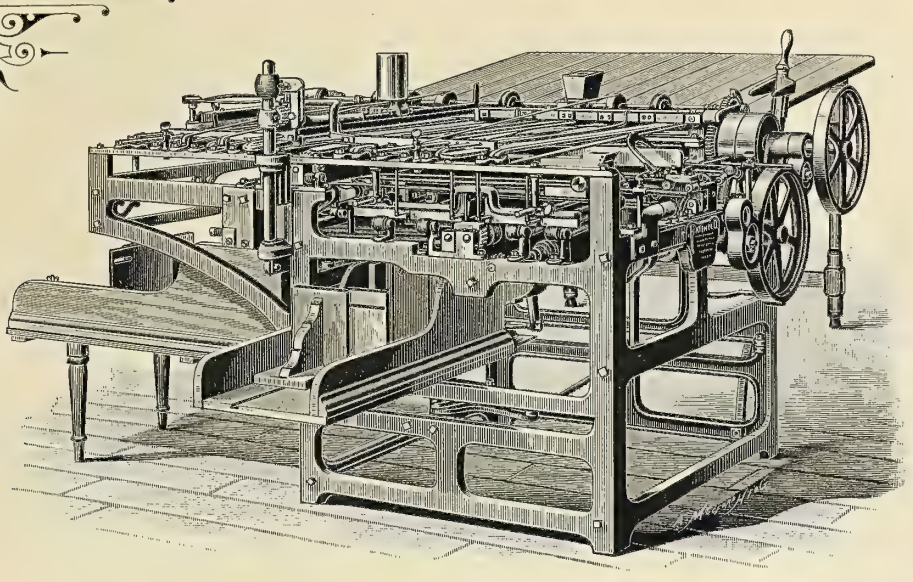
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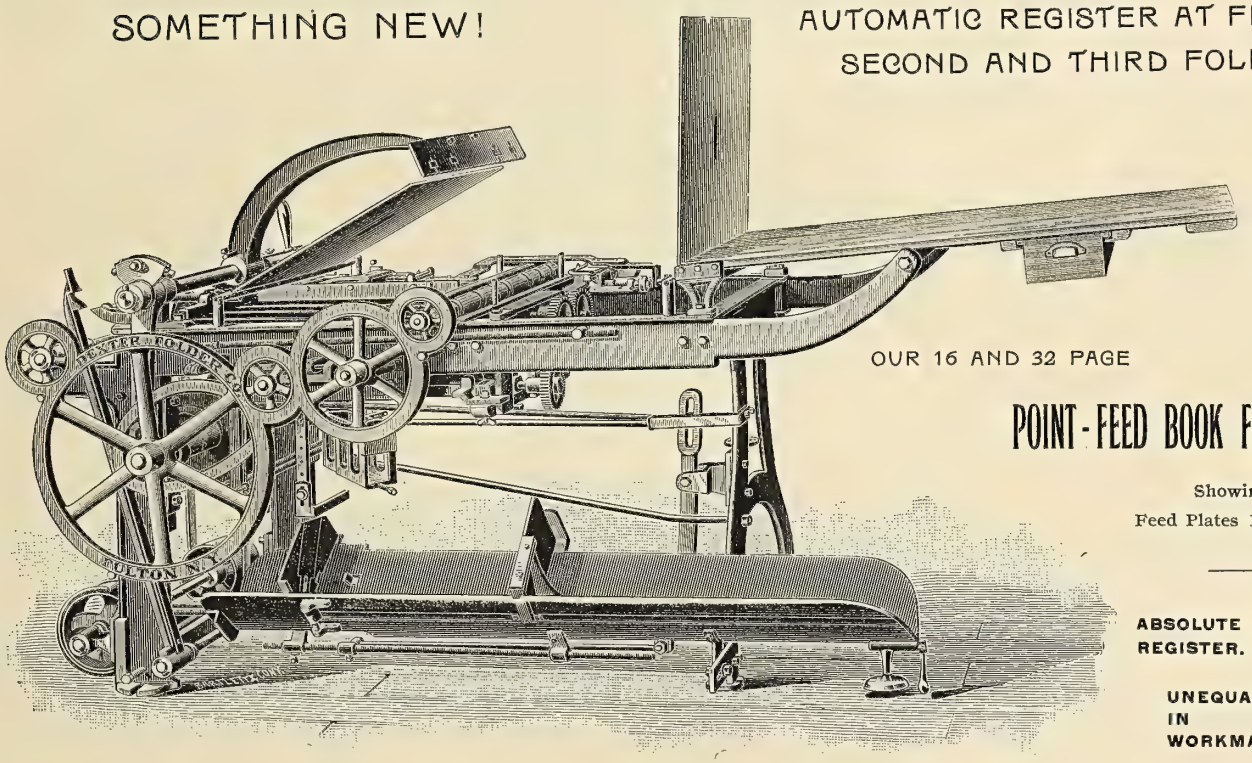
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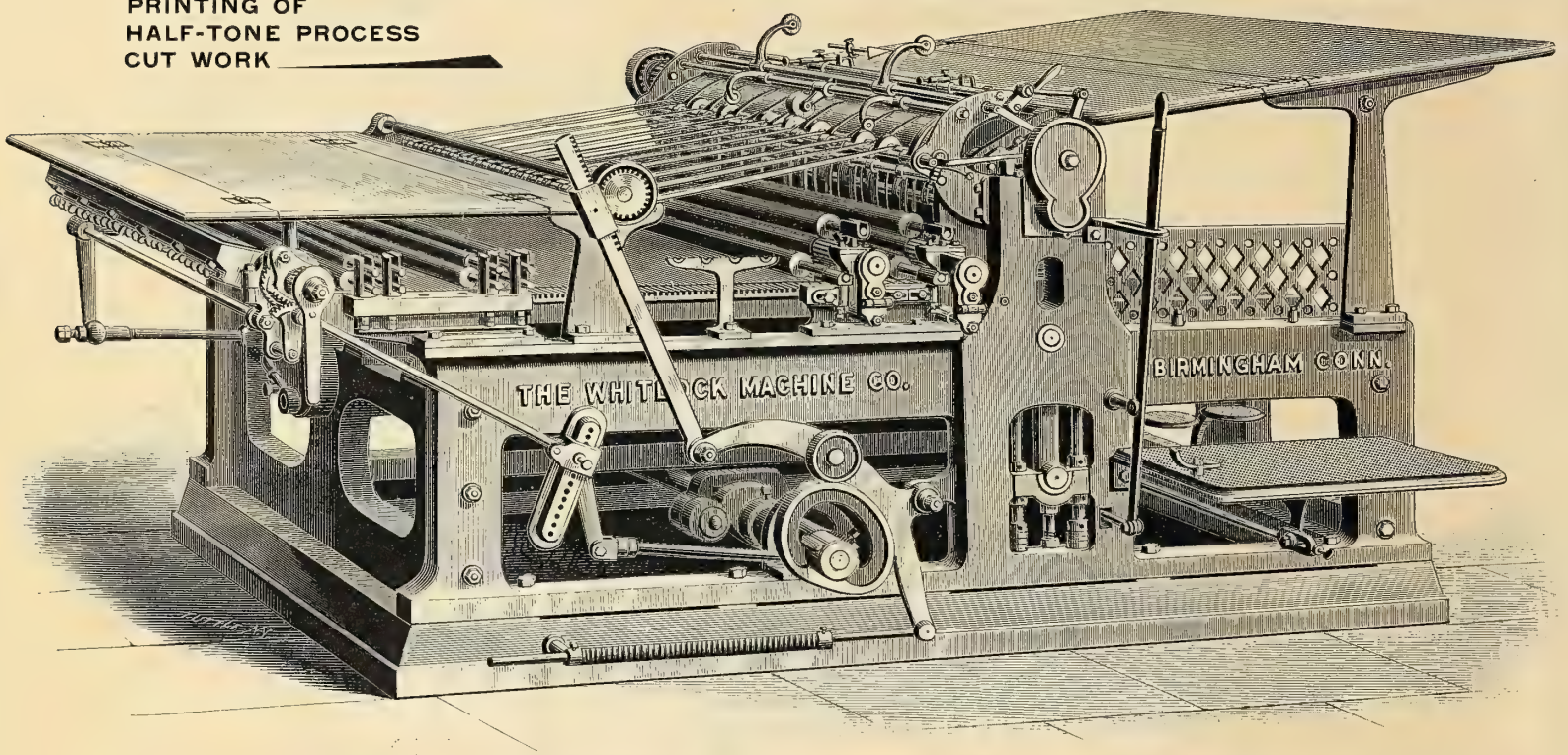
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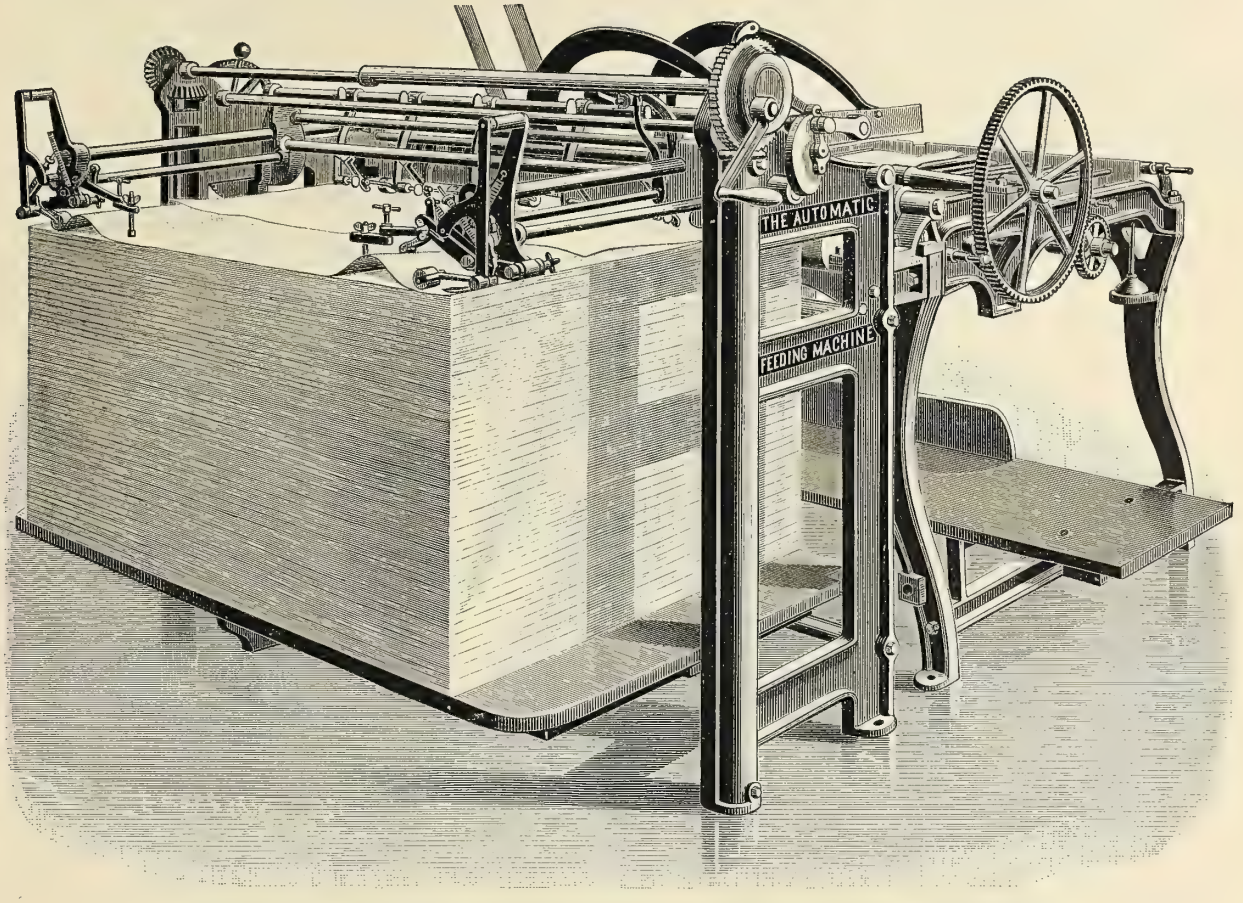
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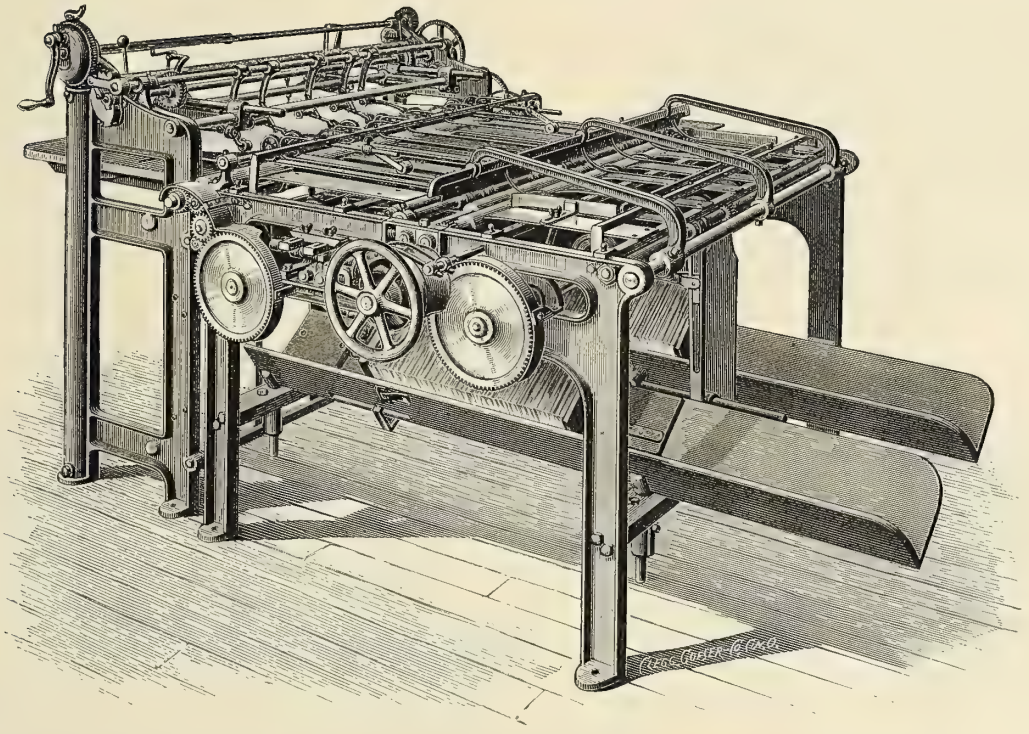
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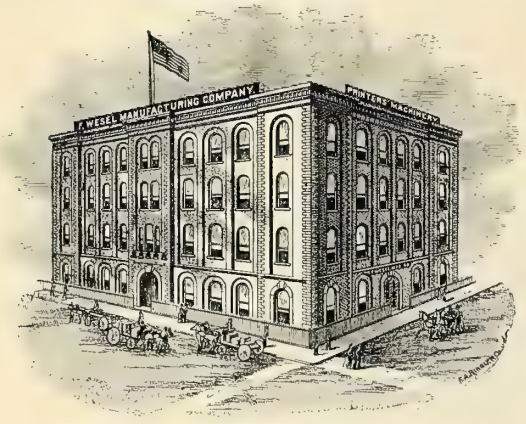



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In this wonderful era of press and type—the advertisers beg the loan of your benevolent attention to the fact that they are the patentees and sole manufacturers

### OF "SUCCESS"

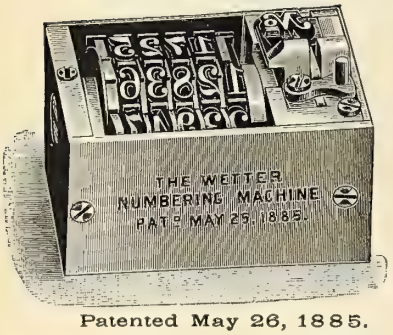
All-Brass Galleys which stand without an equal, and are the finest and most compact galleys made. Remember, we are the largest manufacturers of Printers' Materials, and it will pay you to get our prices

### ON PRINTERS' MACHINERY

And Supplies. Our labor-saving facilities for manufacturing are such that our prices are a surprise. Send six cents in stamps for our New Illustrated Catalogue.

**F. WESEL MANUF'G CO.,** OFFICE AND WAREROOMS, **11 Spruce St., NEW YORK.**

PRICE, $25.00.




Patented May 26, 1885.
" Oct. 16, 1888.

## WETTER NUMBERING MACHINES FOR USE ON PRINTING PRESSES.

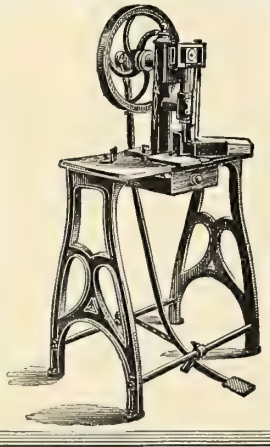
OVER 5,000 IN USE!

THESE MACHINES are made any size or style, and are suitable for every class of consecutive numbering. They are the only machines on the market for the class of work intended. The attempts of other manufacturers to offer opposition has failed, leaving the WETTER MACHINE not only the pioneer of its line, but also the only practical method of enabling printers to number consecutively on a printing press.

Illustrated catalogues sent on application.

**JOSEPH WETTER & CO., 20 & 22 MORTON STREET, BROOKLYN, N. Y.**

CORNER TRIMMER



## "HICKOK"

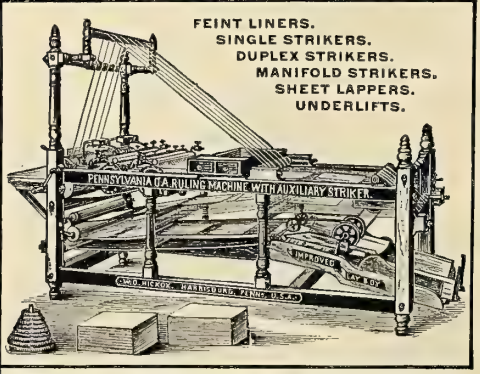
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| Ruling Machines | TRADE 1846 HICKOK HARRISBURG, PA. U.S.A. MARK. | Ruling Pens |
| Paging Machines | | Knife Grinders |
| Numbering Machines | | Binders' Board Cutters, Hand or Rotary |
| Sawing Machines | | |
| Foot or Power, Corner Trimmers | | |
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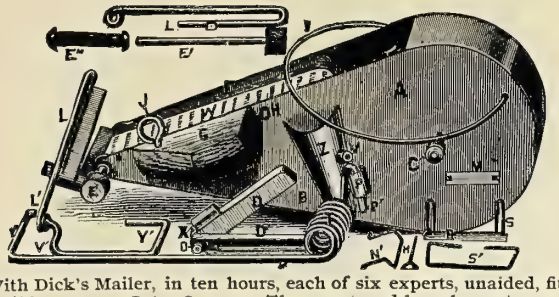
HARRISBURG, PA., U. S. A.




HICKOK

THE W. O. HICKOK MFG. CO., HARRISBURG, PA.

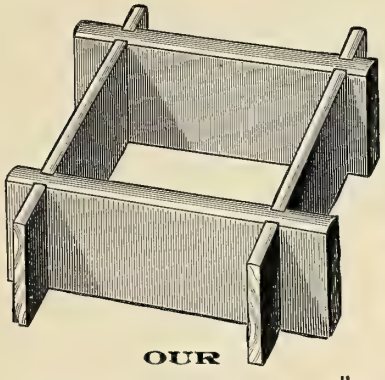
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With Dick's Mailer, in ten hours, each of six experts, unaided, fits for the mail bags, 20,000 Inter Oceans. Three a second have been stamped.

OVER 8,000 NOW IN USE. PRICE, $20.25, WITHOUT ROYALTY.

Address, REV. ROBERT DICK ESTATE, BUFFALO, N. Y.



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IS CUT—NOT PRESSED.

STRONG SLAT TRADE MARK

**Strong Slat Cases.**

BEST IN THE WORLD.

The Cut shows the LOCK IN THE SLATS.

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In a certain town had Samples of our

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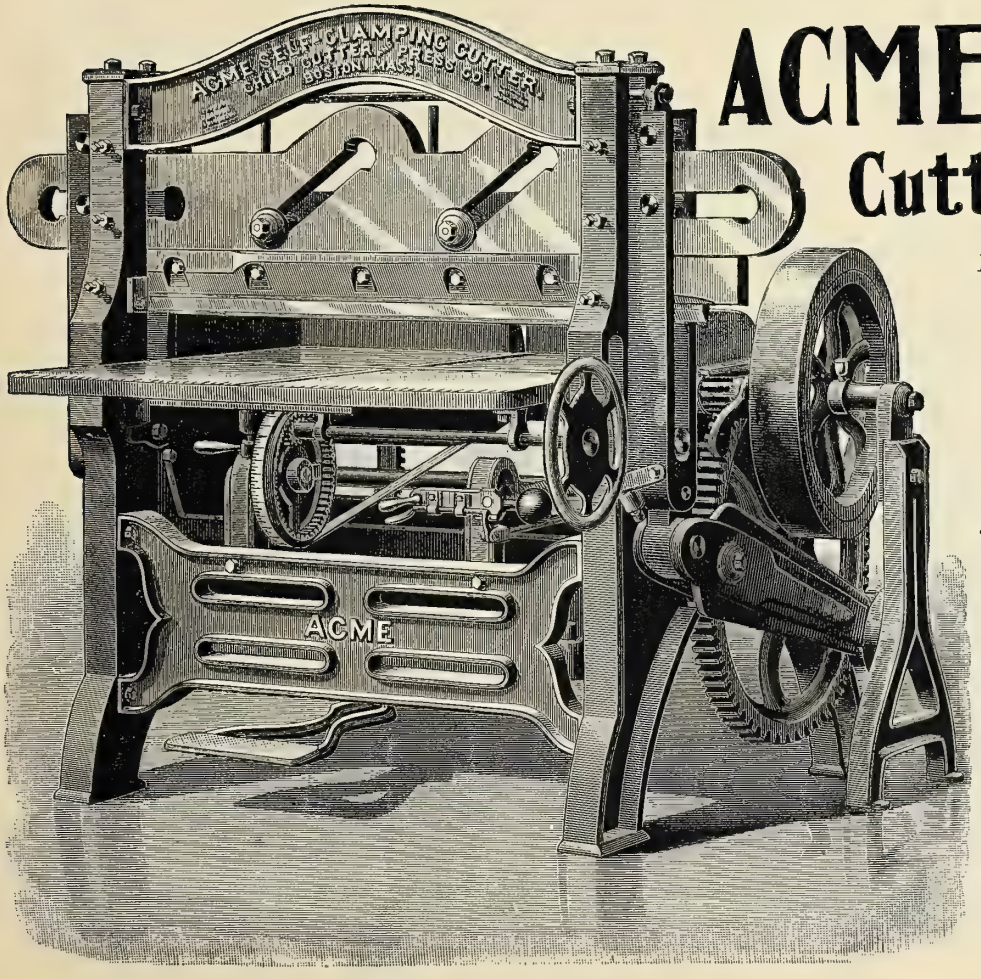
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GANE BROTHERS & CO.

179 MONROE STREET,

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## ACME Self-Clamping Cutting Machine.

*LABOR-SAVING,*
*ACCURATE,*
*RAPID,*
*CONVENIENT,*
*STRONG,*
*DURABLE,*
*SIMPLE.*

**40 STYLES AND SIZES MADE,**

FROM 28 TO 62 INCHES.

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28 READE STREET, NEW YORK. 345 DEARBORN ST. CHICAGO.

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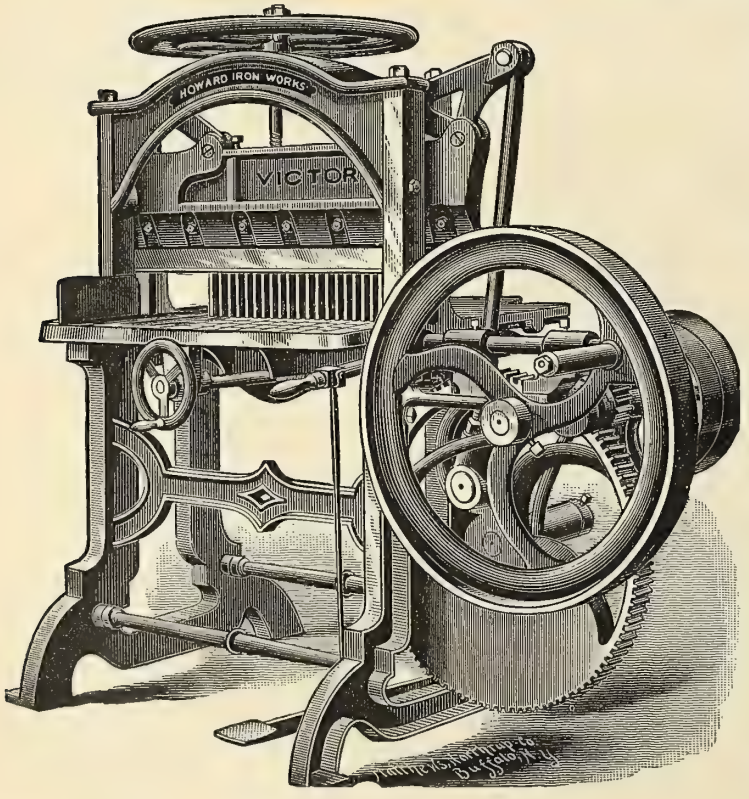
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WITH IMPROVED FINGER GAUGE.

**Best Low-Priced Steam and Hand Power Cutter in the Market.**

SIZES, 30 AND 32 INCH.

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THERE ARE Printing Inks and Printing Inks. But when you get through experimenting, come back, as everybody does, to the old reliable goods of

GEO. MATHER'S SONS COMPANY,

29 ROSE STREET, NEW YORK.

The Gordon Press Works

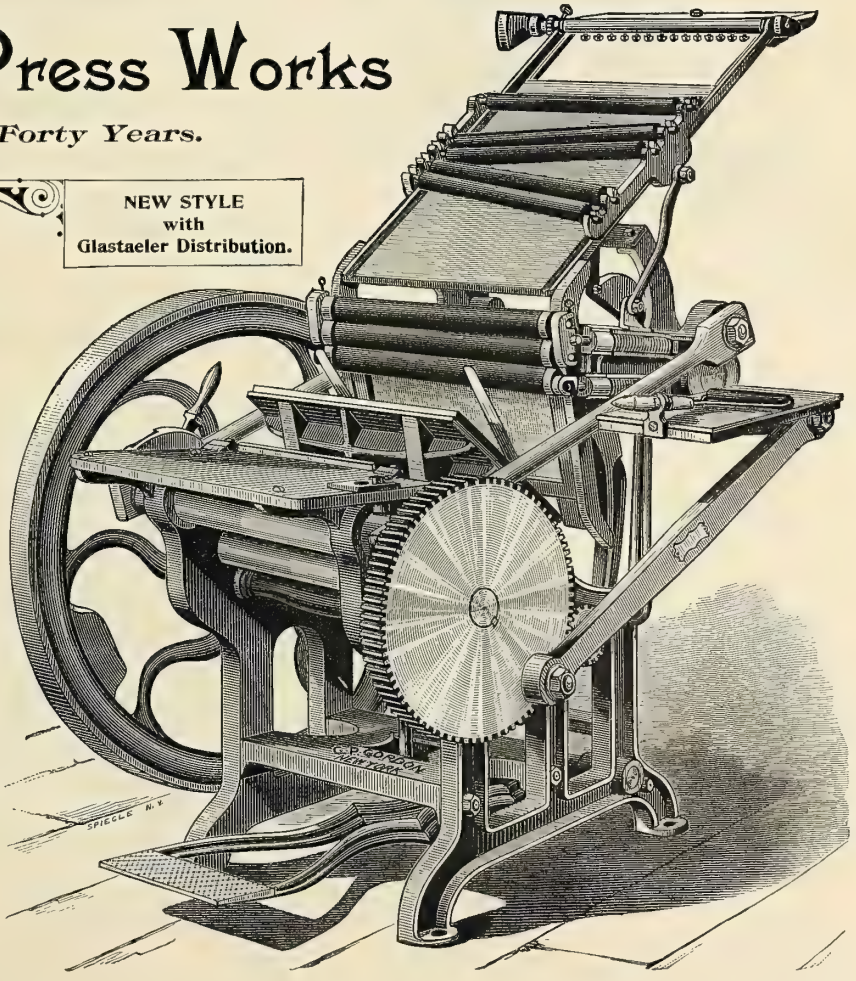
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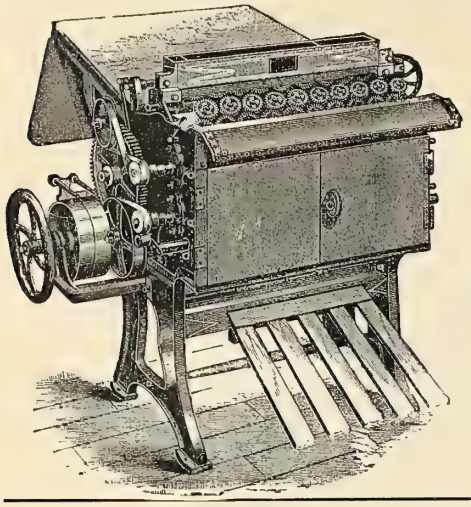


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IMPROVED

## Bronzing and Dusting Machine.

SIZES:

12x20, 14x25, 16x30, 25x40, 28x44, 34x50, 36x54.

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OVER 700 IN USE. 191 & 193 Worth Street, NEW YORK.

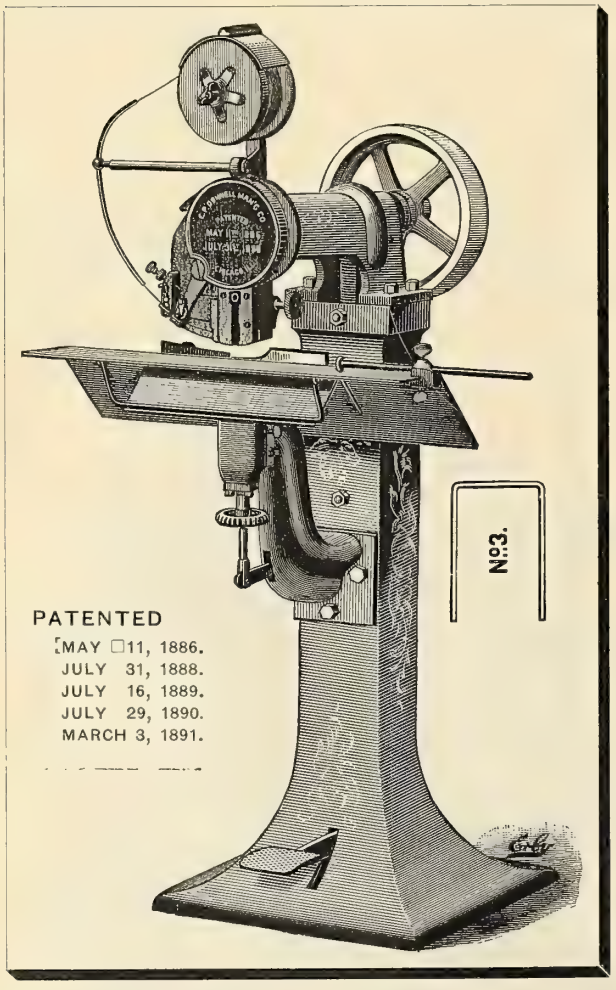
SPECIAL MACHINES for PHOTOGRAPH MOUNTS and CARDS.

POWER SIEVES for sifting Bronze and other Powders.

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Five Different Sizes. From $75.00 Up. Hand Power, Foot Power, Steam Power, Flat and Saddle Table.

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PATENTED
MAY 11, 1886.
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EVERY MACHINE GUARANTEED.

Will stitch from one sheet of paper to 1¼ inches in thickness.

HAS NEW SELF-ADJUSTING "WIRE STRAIGHTENER."

SELF-ACTING GAUGE,

WHICH INSTANTLY ADJUSTS FOR ANY THICKNESS OF WORK.

NEW SPOOL TENSION.

**The Favorite No. 3.** Hundreds in use all over the United States. The No. 3 improved will compete with any DOUBLE HEAD MACHINE and only requires *one* operator. Every revolution of the pulley feeds, forms, drives and clinches a staple, and the capacity of the machine only depends on the operator. It is usually run about 120 revolutions per minute. There are no parts to change on this machine. Uses flat and round wire. *Will Stitch from One Sheet of Paper to ¾ Inch Thickness, either Flat or Saddle.*

BEST STEEL WIRE—Guaranteed for all Sizes and Makes of Stitching Machines at the Lowest Market Prices.

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MANUFACTURERS OF ALL KINDS OF BOOKBINDERS' MACHINERY.

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FACTORY: 68 Plymouth Place.

ERNEST RAYFIELD, Manager.

ENGRAVERS BY ALL PROCESSES.

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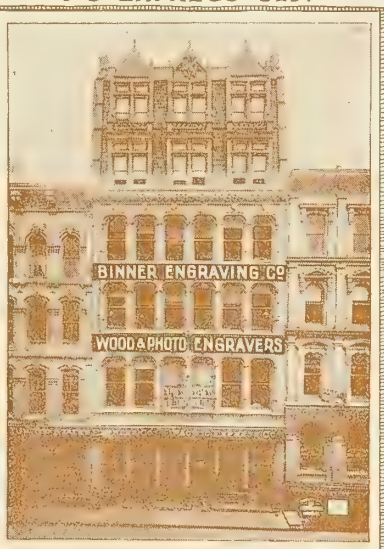
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MITCHELL-BLD. MILWAUKEE — ART-DRAUGHTING-WOOD-ENGRAVING-ELECTROTYPE-DEPT.

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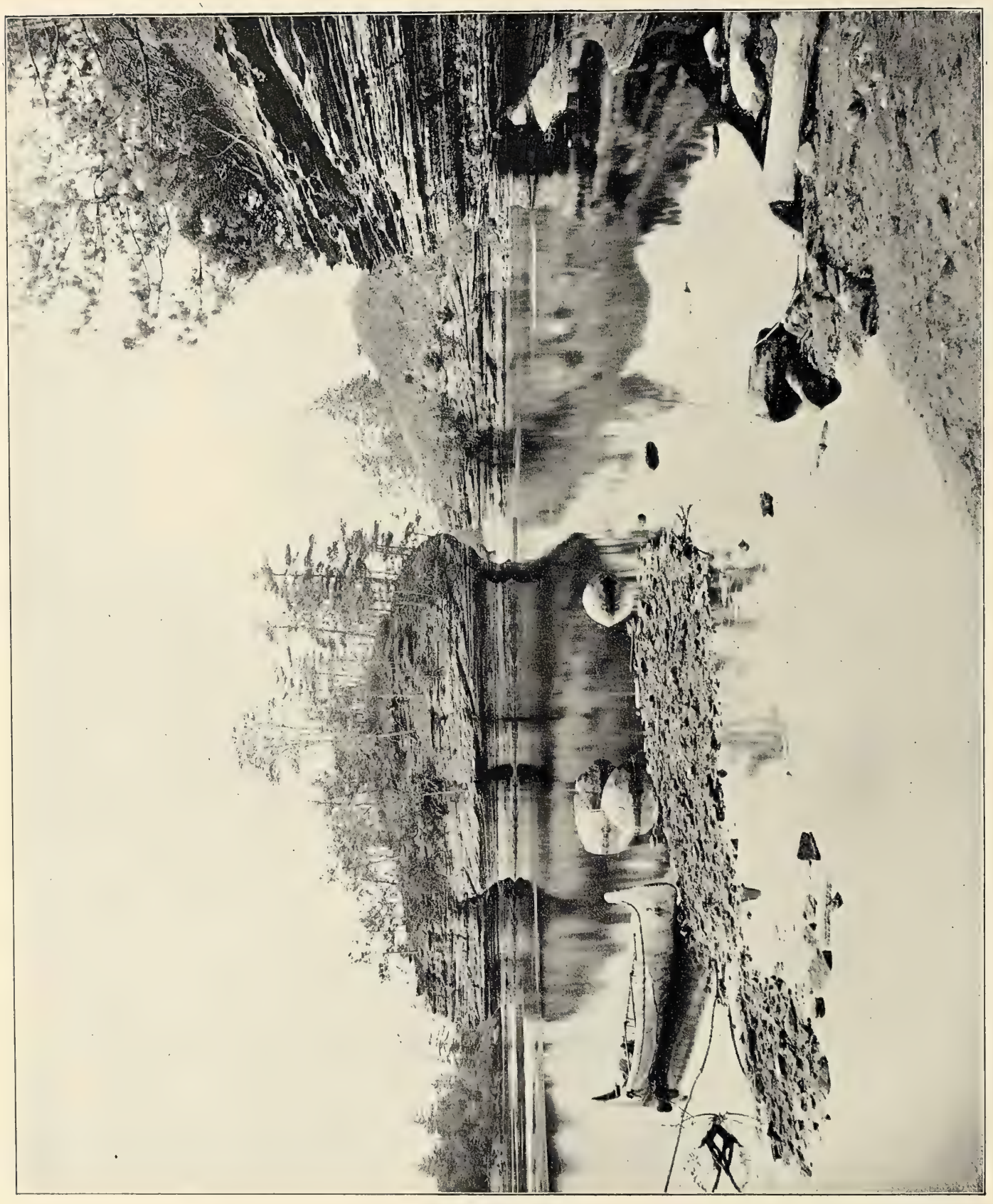
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WOOD-ENGRAVINGS,
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ELECTROTYPES
AND ALL KINDS OF PRINTING-
PLATES FOR THE
LETTER-PRESS.

FOR ILLUSTRATING
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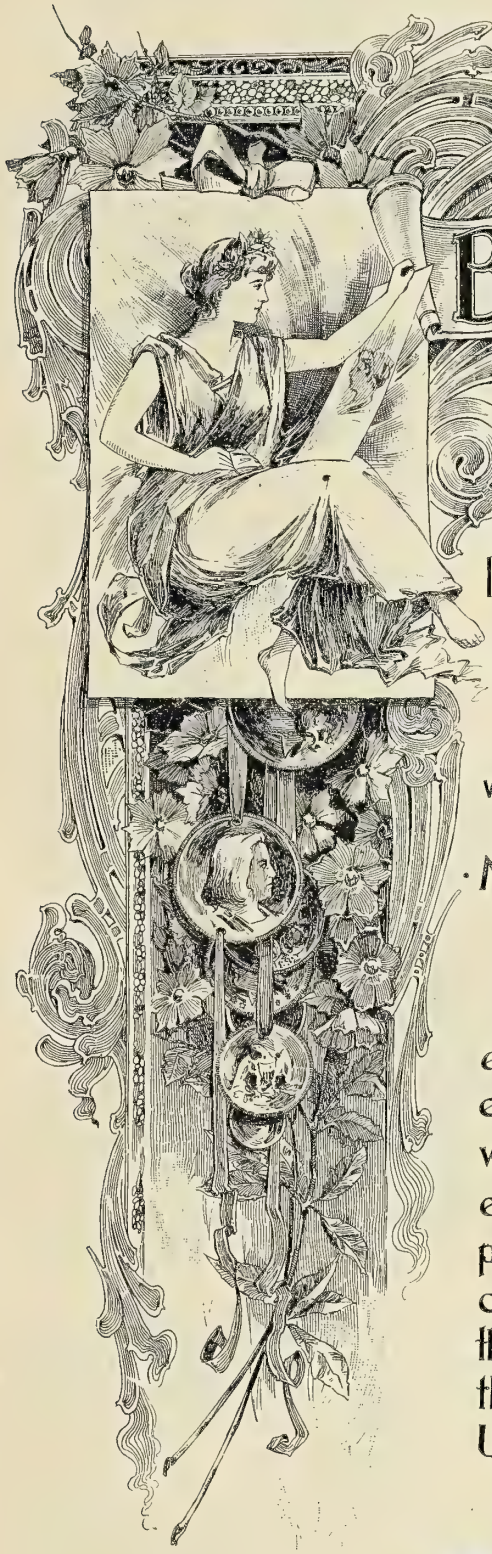
THE MOST COMPLETE ENGRAVING ESTABLISHMENT IN THE COUNTRY.



LONE ROCK—DELLS OF WISCONSIN.

Specimen of half-tone engraving by the BINNER ENGRAVING COMPANY, Milwaukee and Chicago.

(See the other side.)



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## To all our Present and Prospective Patrons Greeting

It is hereby decreed that in this, ye Year of ye Worlds Columbian Exposition ye Engraving and Electrotyping Concern of

· GEO · H · BENEDICT & CO ·

will be found with all its belongings in ye elegant and comodious building on ye

· N · E · CORNER OF MONROE · & · CLARK · STREETS ·

in ye City of Chicago.

We therefore cordially invite you, our esteemed patrons, to grace our establishment with your presence, that we may surprise you with our splendid exhibit of ye "ILLUSTRATING ART" at prices and in a variety of style that will certainly please you, and convince you that our ability and capacity is equal to that of any concern in our line in ye United States.

Given under our hand and official seal ye first day of May A. D. 1893 and of our duration ye 18th year.

GEO. H. BENEDICT & CO. SEAL CHICAGO ILLS.

— Geo. H. Benedict & Co.

Send stamp for "BENEDICT'S TYPOGRAPHIC ILLUSTRATOR," descriptive of all processes.

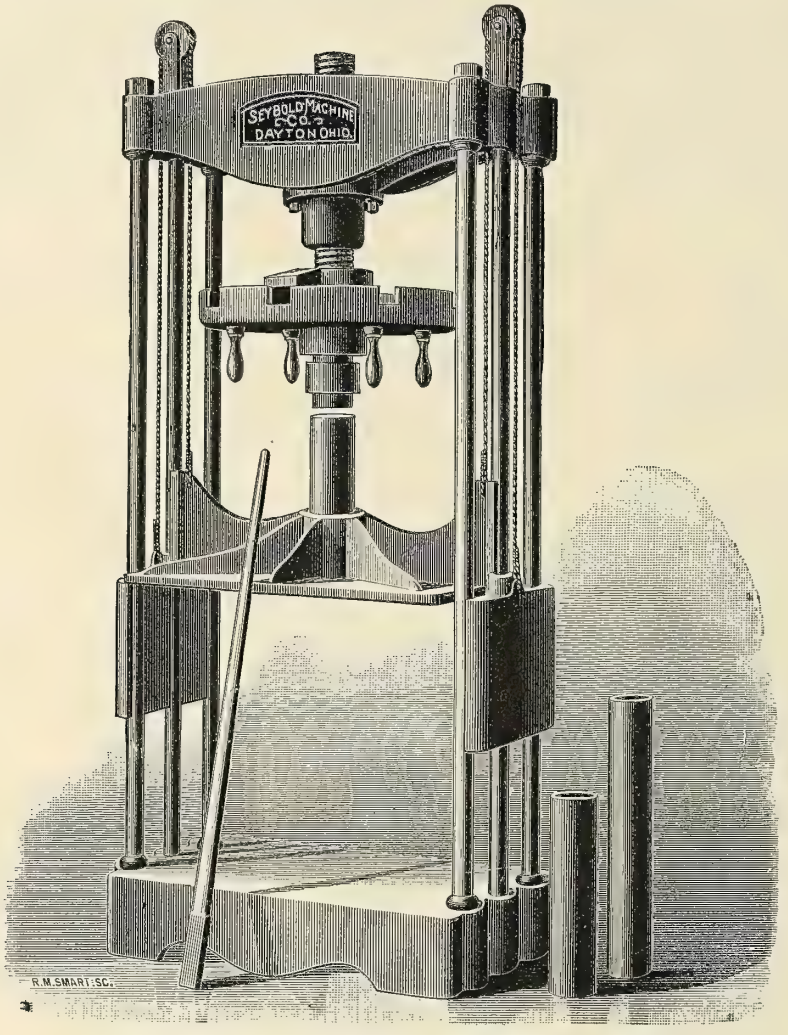
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# THE SEYBOLD MACHINE CO.

DESIGNERS AND BUILDERS OF

Folding Machines, Embossing and Inking Presses, Automatic Book-Trimmers,
Signature Presses, Smashing Machines, Job Backing Machines,
Rotary Board Cutters, Round Corner Cutters, Knife Grinding Machines,
Screw Standing Presses, Toggle Standing Presses, Glue Heaters,

AND ALL SIZES OF HAND-CLAMP, COMBINED HAND-SCREW AND AUTOMATIC POWER-CLAMP, AND COMBINED HAND AND SELF CLAMP POWER PAPER-CUTTING MACHINES.




THE SEYBOLD SCREW STANDING PRESS.

(PATENT PENDING.)

The construction of this Press overrules all others, and combines **great speed, strength and handiness of operation,** and does away with the piles of blocks used to fill up on all other Presses.

The platen is detached from the screw, and is suspended by two wire ropes that pass over two pulleys on the top, to which two counter-weights are hung outside of the upright rods. By these means the platen can be instantly raised or lowered at will and be brought down directly on the paper to be pressed.

Different lengths of steel tubing go with each Press to fill up the space between the platen and the screw.

The pressure is applied with a bar, placed in a hinged socket, and dropped into one of the notches of the disc; after the bar is swung around, it and the socket are lifted out of the notch and placed in the next one, without removing or replacing the bar.

These machines are built of a standard size to suit the demand of Printers and Binders.

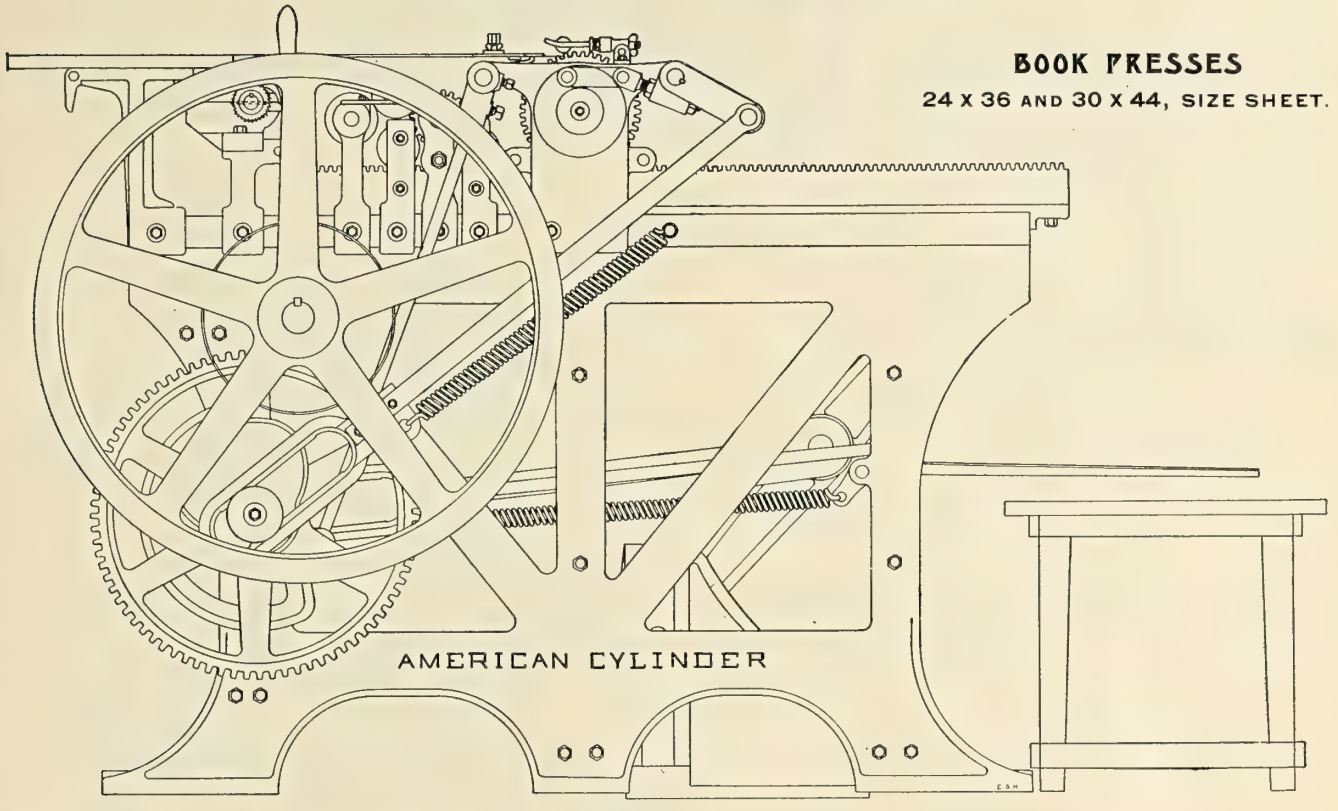
**The Seybold Toggle Standing Press.** A desirable machine for binderies where large editions are handled, and the full capacity of the Press is in constant demand.

PRICES AND TERMS
FURNISHED ON APPLICATION.

**THE SEYBOLD MACHINE CO.**
**DAYTON, OHIO, U. S. A.**

# AMERICAN CYLINDER PONY.

## Price, $800 ..... Speed, 2,500.




**BOOK PRESSES**
24 X 36 AND 30 X 44, SIZE SHEET.

### Do you want a press that will register perfectly?

We will set the "American Cylinder" up on trial and guarantee that the same sheet can be run over the same form two or more times without the slightest variation from the first impression, and the speed may be changed from 100 to 2,500. WHAT OTHER PRESS WILL DO THAT?

### Do you want a Press that will not grind type or smirch the form?

We will set the "American Cylinder" up on trial and guarantee that needle points can be set up at the edges of full forms and between book pages and the press run at all speeds, and the needle points will re-enter the first perforation made, all day without the slightest variation. WHAT OTHER PRESS WILL DO THAT?

### Do you want a Press that will hold firm on the impression?

We will set the "American Cylinder" up on trial and guarantee that a block may be set in the center of a full form of rules, and the form made ready on a hard tympan and then the center block raised all it will stand not to be crushed, and it will not throw the impression off the rules. WHAT OTHER PRESS WILL DO THAT?

### Do you want thorough ink distribution?

We will set the "American Cylinder" up on trial and guarantee that you can run full face nonpareil, or hair line engraving, in the middle of a solid block and ink the latter thoroughly and not fill the former; this is our duplex system. WHAT OTHER PRESS WILL DO THAT?

The claim that the "American Cylinder" is an improvement over all other presses, with our readiness to subject it to trial in your own office, and by a higher standard than heretofore attained, entitles it to the investigation of every printer, and is sufficient reply to all misrepresentations.

E. PROUTY, PRESIDENT. L. C. NOBLE, SEC. AND TREAS.

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**PROP'S**
**AMERICAN CYLINDER PRESSES,**
(BUILT BY ROBERT TARRANT,)
**334 DEARBORN STREET,**
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We can refer by permission to any or all of these, and to many others of the leading publishers who will speak to the excellency of our manufactures.

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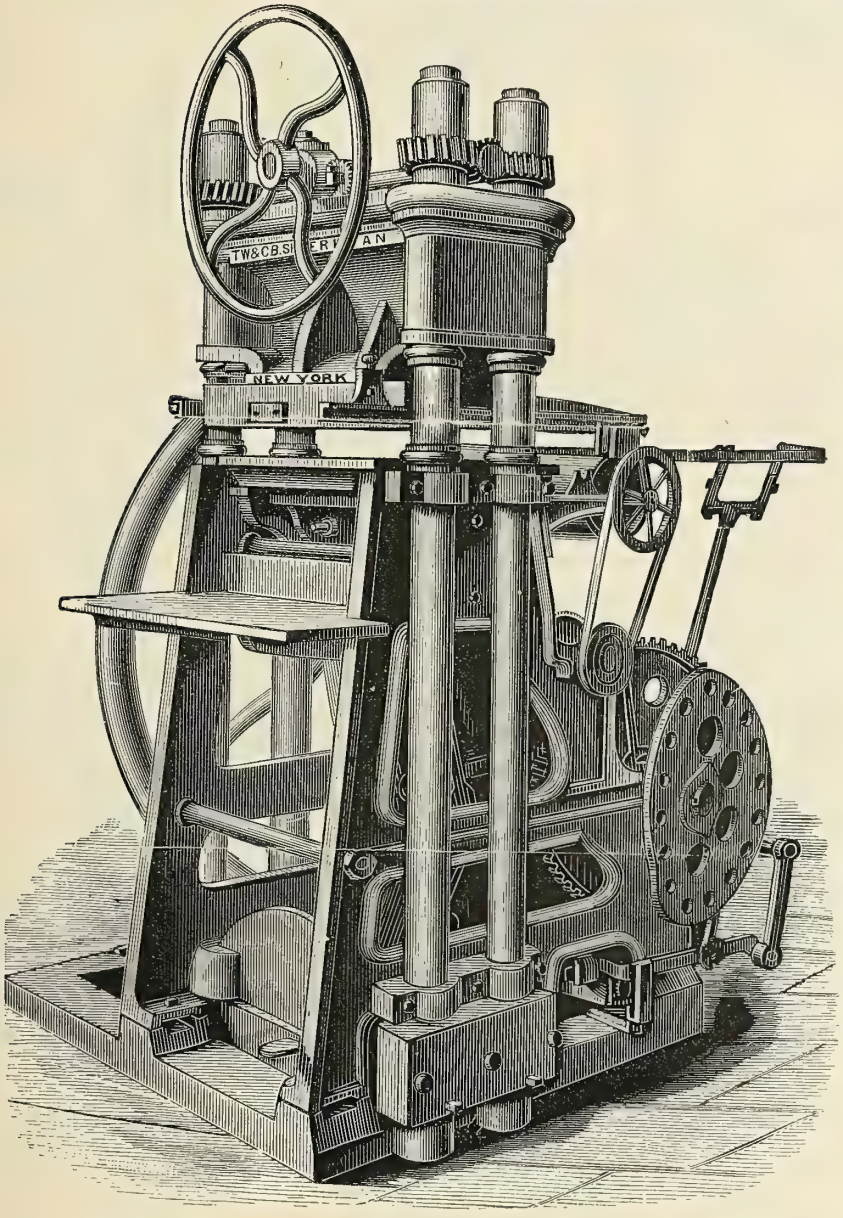
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# THE MOST POWERFUL EMBOSSING PRESS Ever Built for Bookbinders.

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26 SIZES AND STYLES OF EMBOSSING, INKING AND SMASHING PRESSES.
36 SIZES AND STYLES OF PAPER CUTTERS AND BOOK TRIMMERS.

### A FEW OF THE FIRMS USING OUR No. 5 ROD PRESS.

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| CAXTON BINDERY, | " |
| THOMAS RUSSELL, | " |
| A. S. BARNES & CO., | Brooklyn, N. Y. |
| McLAUGHLIN & CO., | " " |
| SHEFFIELD MFG. CO., | Saugerties, " |
| T. J. CROWELL & CO., | Boston, Mass. |
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| SPRINGFIELD PRINTING CO., | Springfield, " |
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| OLDACH & CO., | " " |
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| CLEVELAND PTG. & PUB. CO., | Cleveland, " |

The Oldest and Largest Manufacturers of Bookbinders' Machinery in the United States. Established 1835.

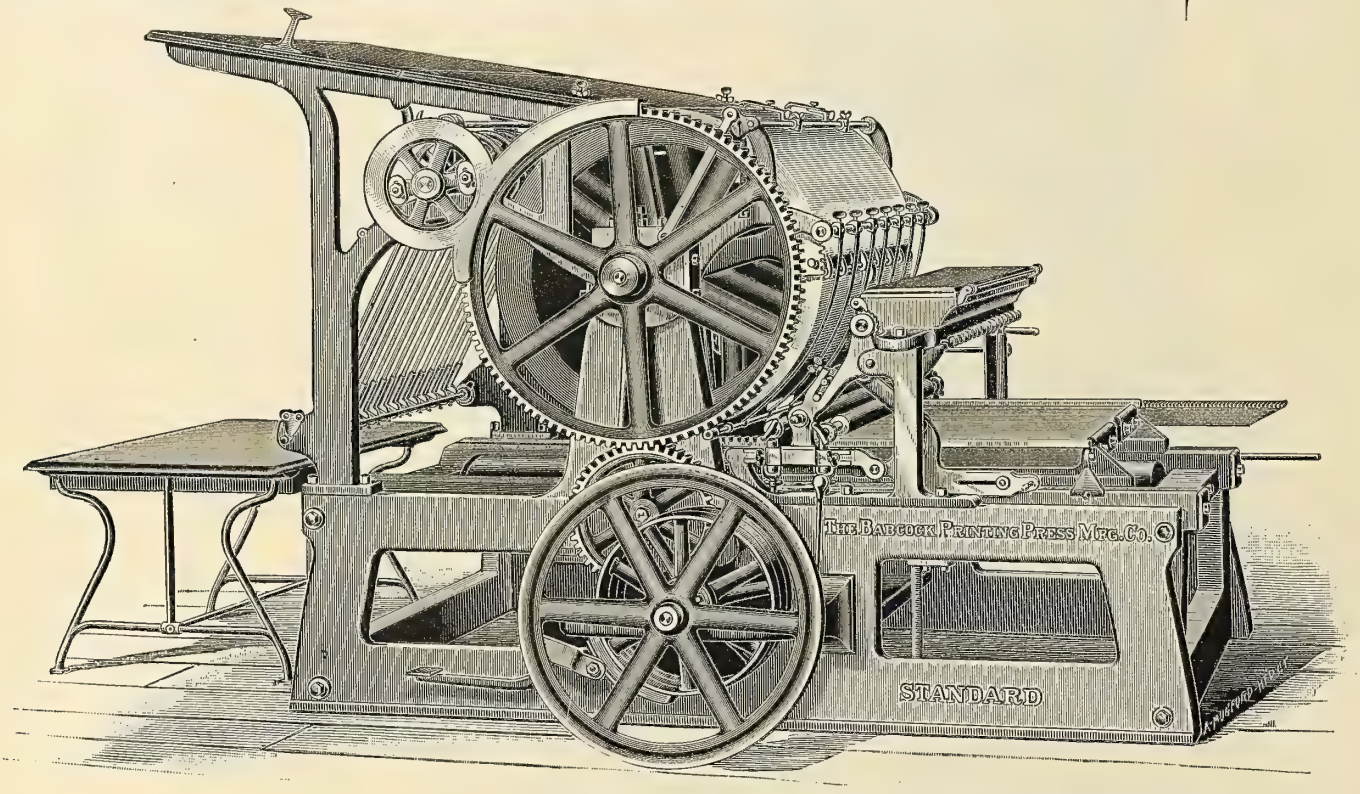
## T. W. & C. B. SHERIDAN,

2, 4 & 6 Reade St., NEW YORK. 59 N. Seventh St., PHILADELPHIA. 413 Dearborn St., CHICAGO.

Works — Champlain, N. Y.

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HUNDREDS OF PRINTERS THROUGHOUT THE ENTIRE COUNTRY ARE USING THESE PRESSES AND WILL TESTIFY AS TO THEIR MERITS.

*. . . . . We claim the Babcock "Standard" to be . . . . . .*

## The Best Two-Roller Drum Cylinder Press on the Market

*. . . . . and we can produce evidence that will convince YOU . . . . . .*

**Send for Catalogue giving full detailed information regarding these Presses to**

SOLD BY ALL OUR BRANCH HOUSES.

**Babcock Printing Press Mfg. Co.**

NEW LONDON, CONN.

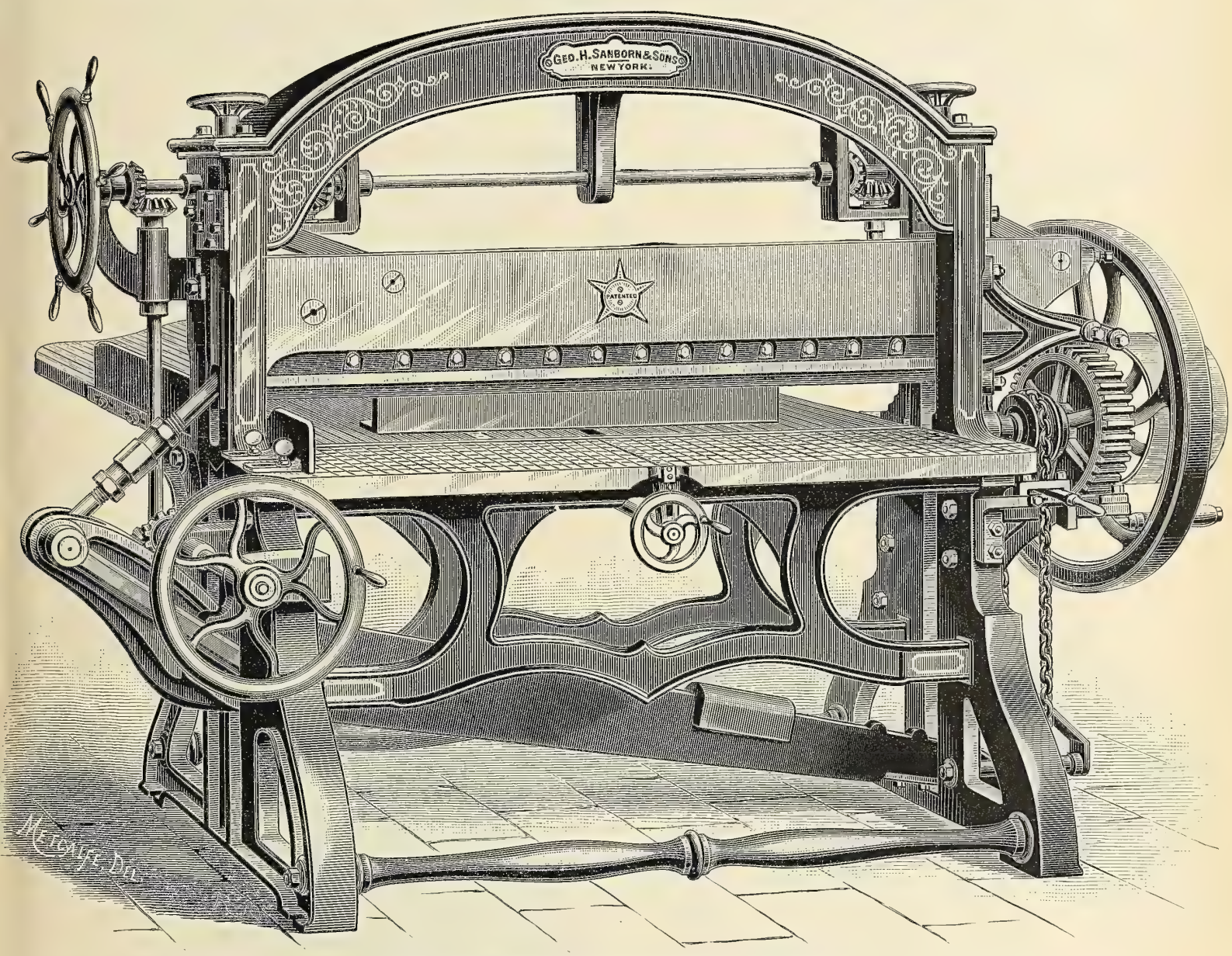
BARNHART BROS. & SPINDLER,

GENERAL WESTERN AGENTS,

183 to 187 Monroe St., Chicago, Ill.

★ SANBORN'S ★

# 54-INCH "STAR" PAPER CUTTING MACHINE.




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| Byron Weston Co., | Dalton, Mass. | Horace O'Donohue, | Chicago. |
| Gast Lithographing & Engraving Co., | New York. | Geo. H. Taylor & Co., | Chicago. |
| Strobridge Lithographing Co., | Cincinnati. | John Strange Paper Co., | Menasha, Wis. |
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This machine and all our other Cutters and Bookbinders' Machinery always in stock at our mammoth Warerooms,

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AND

**No. 69 Beekman Street, NEW YORK.**

**GEO. H. SANBORN & SONS.**

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## Superior Copper-Mixed Type

UNEQUALED IN FINISH AND WEARING QUALITIES.

ALSO DEALERS IN ALL KINDS OF PRINTERS' GOODS, SUCH AS

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Babcock "Dispatch," "Optimus," "Regular," "Standard" and "Country" Presses.

**PRICES DOWN!**

WRITE US BEFORE PURCHASING. EVERYTHING AT ROCK-BOTTOM. NOW IS YOUR TIME TO BUY.

WRITE FOR PRICES FOR ANYTHING WANTED IN OUR LINE.

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---

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That's our address—Monroe St.

* *

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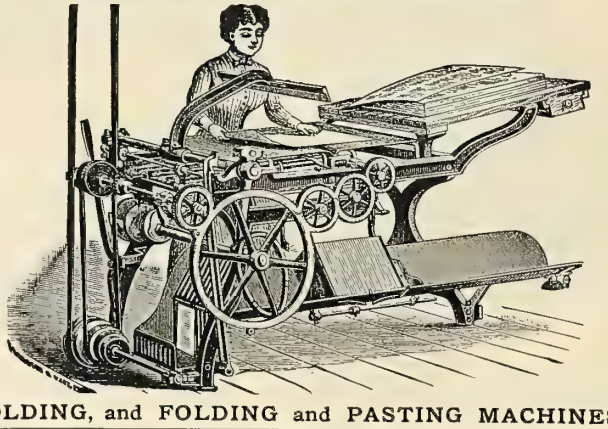
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PAPER

# Folding Machines

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28 Reade Street, - NEW YORK.
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MODJESKA

As Rosalind in "*As You Like It.*"

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Written for THE INLAND PRINTER.

## MODJESKA.

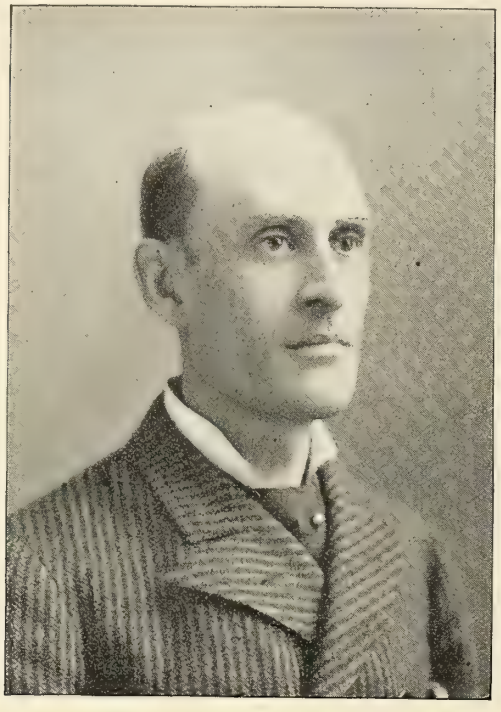
BY W. I. WAY.

NO elaborate essay on the divine artist is here attempted, simply a slight sketch, adapted mainly from Mabel Collins's "Story of Helena Modjeska," London, 1883, a little book which has long been one of the loved possessions of its owner. It will be found on perusal quite devoid of the art that characterizes Madame Modjeska's caricatures of herself inscribed to Mr. Eugene Field and now framed and occupying a place of honor in the home of the humorist. At best it is little more than "gossip," and idle gossip at that perhaps.

It was early in 1878 that Modjeska made her bow to Chicago audiences at Hooley's theater. I was just past my twenty-fifth year and in love — engaged in fact — so for economical reasons sat among the "gods," unknown of any, and had my quarter's worth of emotional adolescence. My young heart was all the time choking me, and sometimes it was fairly in my mouth, as the sorrows of poor Marguerite Gautier were my own for the time being, and when I left "Hooley's" I had lost it to Modjeska, and have been in love with the artist and her acting ever since. In a small country town a few years later — I was married then — I sent a box of cut flowers to Modjeska in her "parlor car," and a little later walked past the car to see her holding my roses in her hand. She had been playing "As You Like It," and had given at least two of her auditors three hours of unalloyed happiness, which neither has forgotten to this day. Since 1878, Madame Modjeska's pathway through many lands has been strewn with hearts, as well as roses. In America her career began in 1876, when she settled in Southern California — the brakemen of the California Southern Railway still point in the direction of her "Brook Farm" experiment as the line nears old ocean at Capistrano — but with us it begins one year later, by the seashore near San Francisco, where she studied English and declaimed to the sea, determined that should she fail she would end the struggle there and be food to the fishes rather than a burden to those who loved her. Mabel Collins draws a very graphic and pathetic picture of the artist's trials at this turning point in her career, but with this I shall have little to do. She acquired a knowledge of English in six months, and in August was engaged for a short season at the California theater where, as "Adrienne Lecouvreur," she "electrified her audience by her apparently spontaneous emotions." And she has been electrifying her audiences ever since.

On her second performance at "The California," Rose Eytinge, who was to play a star engagement at the same theater the week following, occupied a box and sent a wreath of laurel to the new star and Madame Modjeska went round to the box and "sobbed like a child in the arms of her fellow-artist." The American actress was so touched by Modjeska's manner that she offered to defer her engagement for another week that the new star might be given a further trial, and this offer was accepted by the management of the theater. One of the results was an engagement to Mr. Harry Sargent to star in the East for the next two years. Harry was of the "spread-eagle" sort of manager and Modjeska did not like to be advertised as a "countess of enormous wealth, who wore wonderful diamonds presented to her by the Emperor of Russia," when the fact was that she had always declined to play before the man who, as she said, robbed her people and sent them to Siberia. In New York began her social career and everywhere she was fêted and dined and wined. Within five years she became the intimate friend of Mr. James T. Fields, Tennyson, Browning, Victor Hugo and Longfellow, who read to her Campbell's "Lines on Poland" and made her cry. On one of her early trips abroad her cabin stateroom in the steamer was filled with books presented to her by Mr. Richard Watson Gilder and her other admirers in New York. During her first London season she became "a lion" and Mrs. Leo Hunter patronized her. Her salon in Sloane street was crowded with authors and artists, and here one might meet such worthies as Whistler in his curling locks of raven hair, Alma Tadema, Mrs. John Bigelow, Mrs. Osgood the singer, etc. Mr. Wilson Barrett, who

is playing an engagement in Chicago as I write, had heard of her, and when she tried to get her first engagement in London he championed her cause. His method of advertising differed somewhat from that of Mr. Harry Sargent. Her name was unknown in London save to a few. So the one word "Modjeska" appearing on the bill-boards excited curiosity



EUGENE FIELD.

and comment, and the people wondered if it could mean some new kind of hair dye, tooth paste or other toilet article. But it was soon explained and within a week London was at her feet. An admirer in Virginia City, Nevada, had observed that "Too many frills spiles a woman. You don't see Modjeska puttin' on any frills. And why? 'Cause she's a lady from the ground up. Look at her actin'! Why, it just walks into a man's soul without knockin' and takes possession of the whole ground floor. First time I see her fall down by the fireplace it paralyzed me. Blast me, if I felt so since my old mother died." And so she walked into the souls of the Londoners and took possession of the ground floor. No one had seen the real "Camille" until Modjeska presented her, and her Rosalind made them sad to think

> "That Will Shakespeare, from death's envious night,
> Could not come back to see thy perfect art;
> That he might say, O sweet beyond compare,
> I dreamed of nothing that was half so fair."

In no character does she seem so completely to lose herself as in "Camille," which is such a tax upon her resources that she cannot act it long at a time. She is always covered with bruises when she plays the part, and there are no playful "asides" to her fellow-artists. Mabel Collins tells how at New York the management of the theater, to add a pretty touch of realism to the room in the cottage where Armand's father comes to see her, had a canary bird in its cage hung in the window. But the music of the little songster annoyed her so that she was obliged to take down the cage and drop it through one of the windows, seemingly to the ground below but really only within reach of the scene shifter. The next day the actress received a letter from the Society for the Prevention of Cruelty to Animals, demanding to know what had happened to the bird, and "reproaching her for enacting a mock tragedy on the stage, while in consequence of her deed a real tragedy might have been taking place behind."

Modjeska's love for literature and art have brought her in late years into more complete sympathy with Shakespearean characters. She read the poet first in Polish and he became her idol. It is said she carries a bust of him with her everywhere, which she worships in place of her former idol, Schiller. But if she worships Shakespeare others worship her. Romancers,

The Wanderer.

Upon a mountain height, far from the sea,
I found a shell;
And to my listening ear this lonely thing
Ever a song of ocean seemed to sing—
Ever a tale of ocean seemed to tell.

—

How came the shell upon the mountain height?
Ah, who can say
Whether there dropped by some too careless hand
Or whether there cast when oceans swept the land
Ere the Eternal had ordained the Day?

—

Strange, was it not? Far from its native deep,
One song it sang;
Sang of the awful mysteries of the tide,
Sang of the storied sea, profound and wide—
Ever with echoes of old ocean rang

—

And as the shell upon the mountain height
Sings of the sea,
So do I ever—leagues and leagues away—
So do I ever—wandering where I may
Sing, O my Home! sing, O my home! of thee!

— Eugene Field,
or
Helena Modjeska



Dec. 1897

dramatists, poets and the populace generally pay tribute to her genius, her art and her womanly worth. Painters in America, England and France have paid her such homage as in their power, but Sarony and Morison are the only artists who can paint her, because, as an American portrait-painter once said of her face, "none could be harder to paint; it is all eyes and mouth — all expression."

Some further details of the copy of Mabel Collins' book referred to may not be out of place. It has a presentation inscription on the title-page, "With the author's kind regards and thanks for much kindness in the past"; is embellished with a photogravure reproduction of Sarony's beautiful portrait of Madame Modjeska as Queen Catherine; and has numerous clippings gathered from newspapers and periodicals, including a printed copy of the artist's letter to Mr. Eugene Field, written in 1883, to thank him for the poem printed in the Denver *Tribune* over her name. This poem was copied everywhere as Modjeska's, even Professor Swing was deceived by it and quoted it in a magazine article, saying there could be no mistaking the authorship of the lines "as they breathed the spirit of our own dear Modjeska."

Interleaved in this book is also a card written by the actress in London in June, 1880, to some man who had tried to cultivate her. This is very naively written, but I shall not gratify my readers by quoting it wholly. One paragraph is enough. "By the way," she concludes, "are you sure I am the same person you met in Sacramento? Five years ago I was in my country and only speak English since 1877 in August." She snuffed him out and he sold the card.

Seeing this book one day Mr. Field wrote upon one of the fly-leaves the poem already referred to, which is here reproduced with his portrait, and by his generous permission.

Written for THE INLAND PRINTER.

## BOOKBINDING FOR PRINTERS.

BY CUT FLUSH.

AT an expenditure of but few dollars any printer can be his own binder to a certain extent. For instance, a printer in a small town where there is no binder may have a few check or receipt books occasionally he desires bound. In order to get the work done he must necessarily pack up his sheets and ship them by express to some city binder, which means from fifty cents to one dollar or more for express charges alone, saying nothing of delay, as the binder is not awaiting the coming occasional job from his country customer with a vow that he will rush it ahead of others and return by express the same day. The chances are the job will take its turn and perhaps lie in the bindery two or three days before it is touched, and by the time the customer gets the job, if he was not in a hurry for it when he placed the order, he has almost forgotten he ever had ordered the work. It does not require any great amount of skill to master enough of the binder's trade to execute the part pertaining to what is known to binders as check or cut-flush work. Should any of THE INLAND PRINTER'S readers desire to put this into practical use, they may do so by following the instructions here given, which we will endeavor to make as simple as possible as well as convenient for reference.

We will proceed by selecting the binders' stock and what machinery we shall need to bring results of the new venture. The following machinery will carry us through cut-flush and half-bound work, but we shall only specify the former style in this article. All printing offices have a cutting machine of some sort, so we will not allow for it in this list:

MACHINERY.

| | |
|---|---|
| Standing press | $30 00 |
| Table shears (wood table) | 20 00 |
| Six cherry pressing boards, 12 by 18 | 3 00 |
| Gluepot and brush | 1 50 |
| Paste tub and brush | 1 50 |
| Brad awl | 50 |
| Bone folder | 25 |
| Paper No. 8 needles | 20 |
| Total | $56 95 |

BINDERS' STOCK.

| | |
|---|---|
| One bundle No. 30 strawboard | $1 65 |
| Ten yards book cloth | 1 50 |
| Quarter ream marble paper | 1 50 |
| Five yards white muslin | 30 |
| One pound linen thread (4-cord) | 85 |
| Ten pounds flour paste | 50 |
| Ten pounds pulverized glue | 1 75 |
| Total | $8 05 |

We now have material for binding from $15 to $60 worth of check books, all depending upon what we charge or what chance we have for charging. We will now proceed to bind the first job by forwarding five hundred receipts in five books, one hundred each, size 4 by 8½ inches, bound on the four-inch end. The first thing we do is to get ten sheets of blank paper same size and weight of the job in hand, which are called the waste leaves. We take these waste leaves and paste a piece of white muslin on one end of the sheet, say about an inch and one-quarter wide (pasting the muslin), and while our waste leaves are drying we count out the printed sheets in books of one hundred. This done, we take the strawboard and cut ten pieces same size as the waste leaves. By this time the muslin strip we have pasted on is dry. We now place a waste leaf on each side of the book and jog them all together, placing of course the cleanest side of the waste leaf toward the book, with the muslin part on the outside. After having them thoroughly straightened up, place them on the edge of the table with a piece of board of some kind on top and bottom, placing a weight on the top to hold them firmly and glue the backs very lightly and evenly, the glue being a trifle thicker than water. When dry cut them apart, and having a waste leaf on each side we manage to keep the books clean. Now we take the brad awl and punch a hole in the

back within a half inch of each end and one in the middle, making three holes in all, and then proceed to stitch them by passing thread through the middle hole, first bringing the thread up and having the book lying face up; then pass to hole on right-hand side and go down, then cross the middle hole over to the left-hand hole and pass the thread up, then over to middle hole and pass thread down, where we find the two ends of the thread, to which we give a good pull and tie in three knots, and the book is stitched.

Our next move will be to attach the strawboard. Having the boards already cut, we proceed by pasting them as evenly as possible all over and then lay them on the books, drawing them down about an eighth of an inch below the thread stitch, thereby securing what binders call the joints. Having laid the strawboard on the five books, we jog them up even, one on top of the other, and putting a wood board on each side place them in the press, giving them a good hard squeeze, and leave them for at least a half hour or more if in no hurry. While the books are in press we will proceed to get the cloth backs ready, the size of which we can readily approximate as to width, etc., by figuring thus: One hundred leaves of ordinary paper would be about a half inch in thickness; joints four eighths of an inch wide, and we want about a half inch cloth lapping on the boards; the backs would therefore be about two and one-half inches in width and same length as book on binding end. Taking them out of press we now glue the cloth and lay it according to dimensions, lapping the board a half inch, and turning the book over and drawing it firmly on the other side and rub it down smooth; then pass the folder between the strawboard and the thread stitch, thereby forming the joint with the cloth. We now pass the folder firmly over the back, being careful to make the cloth stick all over. After this we cut the marble paper about the same size as the strawboards, counting, of course, on the lap of the cloth, which would make the paper about an inch narrower than the width of the book. Having this cut, which we may do with a cutting knife or table shears, we proceed to wind up the forwarding branch of the books by pasting the paper evenly as possible and laying it with an eighth of an inch lap on the cloth back, rubbing it with an oiled rag until perfectly smooth. We now spread the books out to dry for a half hour or so, and when dry jog in one pile and place between two hard boards and put them back in the press again for about a half hour, which will smooth them out nicely. We now have the books ready for trimming, which we do on the cutting machine, and this done the job is ready for delivery.

Having taken this first lesson in a practical way we shall in a very short time be able to master a quarter-bound or cut-flush book. The next lesson will be a step higher in the art and yet be accomplished with the same machinery. Any answer pertaining to bookbinding that our readers may desire to ascertain will be gladly furnished through these columns.

Written for THE INLAND PRINTER.

## SPECIALISTS IN PRINTING.

BY HERBERT L. BAKER.

IN all lines of business the day of the specialist is at hand. The old-fashioned doctor, who did everything from pulling Johnny's tooth to sawing off a man's leg or physicking the old gray mare, has given way to the specialists, each of whom spends his energies upon some especial department, eye and ear diseases, brain and nerve troubles, children's difficulties, etc.

The most successful and famous lawyers of the present are those who devote particular attention to one single branch of the business, such as criminal cases, real estate law, corporation intricacies, divorce law, patent cases, etc.

No successful artist pretends to be equally happy and at home in all subjects. As soon as he learns his forte, he drops everything else and devotes himself to one thing — marine views, portraits, *genre* painting, still life, etc. The day of the old general merchandize store, where ham and handkerchiefs, eggs and earrings, boots and books, grapes and garters, sugar and shirts, watches and whisky, nails and nerve medicines, paints and pills, could be purchased from the same clerk under one roof, is passing away. The merchant of today works one line for all it is worth. If he chooses to give his life to the jewelry trade, he becomes an expert in his line and has no time to dabble in groceries and garden truck. Sometimes choice, but oftener circumstances, set his feet in the path of a certain line; and his greatest success lies in studying that alone.

There is sound sense in this specializing of business. Men have only so much time and energy, anyhow, and it stands to reason that those who devote themselves to one thing can learn to do that one thing better than those who scatter their time and energies over a diversity of pursuits.

This process of specializing is just beginning in the printing business, but is much farther advanced than most people realize. There are vast concerns doing only drug label printing, for instance, and they have the business down to such a system that they can make a large profit at prices which no ordinary printer can touch. Other houses derive their whole trade from "tip" printing, which includes hat linings, badges, shoe facings, etc. Large establishments do nothing but tin printing, their work being largely brewers' signs, patent medicine cards, fence signs, tin novelties, etc. Still others have especial machinery for wood printing, and manufacture yardsticks, advertising signboards, cigar boxes, etc. Some concerns print nothing but calendars and calendar pads, fans, advertising novelties and picture cards. Others give their thought to getting up special books, blanks and conveniences for facilitating business, office specialties, coupon books, sales slips—making a highly profitable study of that line alone. A few firms make big money manufacturing gummed tags and tickets, cutting their work

to all shapes and sizes. Many houses do nothing but print legal blanks for certain states, making expert study of the laws and furnishing blanks conforming thereto. Other immense plants print nothing but playing cards, games, etc., becoming so skillful as to challenge the wonder of the world with their product. Here and there is a house doing nothing but printing tickets for railroads, steamboats, theaters, etc., with all the special machinery required. Some houses give undivided attention to bank work, and are able to make fat profits at figures away below the general printer. Others "work" the county business (as well as the county officials). Still others fit up especially for show work, putting their capital into wood type, engraved alphabets, wood borders, etc., while others still do little besides folding boxes, cartons, candy boxes, card cases, etc.

Still, notwithstanding these numerous examples, the great bulk of printers attempt to compete with everybody in every line, which course affords much less chance for profit than would the adoption of a specialty, little difference what. In the end, printers will be forced to a specialty, as one line after another is taken from the general printer. Already, ordinary printers have dropped the drug label work, because there is no money in it for them. Ditto with railway tickets, salesmen's books, theatrical and show work, legal blanks, etc. This list will rapidly increase during the next few years, until the general printer's sphere will be an extremely limited one and almost a specialty in itself.

I believe the best opening for success just now, lies in devoted attention particularly to one line of trade. Take the jewelry business, for instance; gather a large assortment of appropriate cuts, have a complete list of all jewelers in your territory, send out frequent samples of dainty productions appropriate for jewelers. Talk with jewelers about their business and get their ideas. Imagine what you would want if you were a jeweler. Be on the *qui vive* for new ideas; be quick to grasp seasonable suggestions. Ten thousand jewelers who never get out a circular, would be glad to do so if someone would offer them some "taking" thing at moderate price. An exquisite engraved circular, daintily printed for *one* customer costs him a lot of money without netting the printer much; but if the printer could find one jeweler in each city to use the same form, it would be just as valuable for each tradesman, and the printer could coin large profits at a price which would drive the general printer to despair. Dainty booklets giving a few of the famous poems about gems, printed with exquisite taste and tied with ribbons, could be sold by millions at holiday time, with dealers' card on the title-page. Ditto, booklets describing famous jewels and their history; or showing the fabulously valuable plate in royal treasure-houses; or describing the methods and shops of famous goldsmiths of old. A spoon-shaped card cut from silver or gold cardboard, hung on a bright ribbon, would catch many a jeweler's eye for a souvenir card. The possibilities of the jewelry business in this direction are boundless, and as soon as a printer becomes known as "the jewelers' printer," his fortune is made, as he has a business which will never leave him.

This line is taken only as a sample. The same scheme will work just as well in the grocery, hardware, boot and shoe, crockery, hat and cap, drygoods, or any other well-known line. All that is necessary is to make an especial study of the wants of a particular line of merchants, be useful to them by concocting aids to their business, continually suggest new things by sending samples of attractive advertising novelties, appropriate stationery, etc. The beauty of this plan is that the printer's location cuts little figure — the mails are just as cheap and as prompt from Cabbageville as from Chicago.

The tendency of the times is evidently toward this specializing of the printing business. The successful man is he who recognizes the tendency of his time and anticipates it.

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Written for THE INLAND PRINTER.

## EFFICIENCY IN THE COMPOSING ROOM.

BY S. K.

IN this paper I do not intend to say much on the subject of how efficiency in the composing room can be attained, but rather to make an effort to give *some heart*, especially to the younger compositors, to enable them to bear well and conquer the evils reigning more or less in every composing room where a large number of men are employed. The days have departed in which "gilt edge," as it was called (that is, a written recommendation from a great man), secured to the bearer a standing in an office at once without working for it.

To one who looks calmly on the perverse tendencies of workmen toward each other, as I have done, without having the power, however willing, to put matters on a more brotherly footing, the survey is by no means a pleasant one; no doubt it is a development of printing human nature so far — not one to be proud of, by any means. If the printing market were not always flooded with the composing element — and this is true both in the new and old world — the latter would receive more consideration than it does. A system which enables an employer to keep fifty or sixty compositors hanging on in his office while not able to give a fourth of them full employment may be very handy for him, but it is surely a ruinous arrangement for his unfortunate employés.

The present writer remembers that when he had a charge in the law department of a first-class printing office in Edinburgh, he felt most grateful to a few willing compositors who always helped him in the great rushes caused by the lawyers demanding proofs instanter, almost, of their petitions, records, etc. There was no favoritism here; the best and most willing men got the highly paid work, and rightly, too. The

secret of successful effort against the unjust exactions of some employers is combined work for greater individual efficiency, for I earnestly urge that the truly good compositor is entirely independent of the whims, oddities, dislikes or likes of his foreman, who comes in time to know his man thoroughly, and appreciates him highly in consequence. This naturally leads on to a good state of matters for the compositor, a reward, in fact, for his *praiseworthy determination to make himself efficient* and useful and civil to all and sundry, from the young devil upward, compositors and foreman alike. In due time, I have no doubt, such a man's name and abilities will be canvassed by both employer and foreman, and as there is always room for a man of ability in large printing offices, there is very little doubt that he will soon find his proper place in the establishment — a place from which he may ascend still higher if his employer continues to place confidence in him.

There may be in the composing room jealousies and whisperings about favoritism and other evils which always exercise the minds of the composing brotherhood as well as those who fill higher stations in the world, but all sensible compositors have ceased to be seriously affected by them; calmly and efficiently they meet the duties laid down to them, whether these consist in setting up the finer kinds of jobbing, reading proofs, or lending a hand in that ticklish duty, the making out of estimates.

Written for THE INLAND PRINTER.

## INTEMPERANCE IN THE PRINTING OFFICE.

BY S. K. PARKER.

THE term "intemperance" as here used is not meant as understood by the W. C. T. U., but as given by Webster, namely, "excess in any kind of action or indulgence." Hobby riders are intemperate, and when we find one in the position of foreman or proprietor of a printing office, he unconsciously makes life a burden to those about him, and at the same time is an adverse element in the economy of the establishment. In an experience of over thirty-one years in printing offices I have seen several hobby riders, who were of as many different varieties.

Neatness in a printing office is a very desirable thing. But when it is the foreman's hobby to walk about the shop and see that every case is pushed in the racks to a mathematical nicety of evenness; a boy or man kept blowing out cases, or supplying them with nice, clean, new labels, pasted on in exact range above and below; every leader box put away on a top shelf even when in use every few minutes; mallets, planers, and quoin keys stowed away in drawers though form-locking be in active progress and presses waiting for forms — then he is not only a nuisance but an occasion of loss to the office. He is intemperate in excess of neatness. Proper care of material is a necessity. But the hobby rider in this direction will keep a press standing for a quarter to a half hour while a compositor unlocks a form on press (throwing it out of register probably), for the purpose of changing a semi colon for instance, instead of dexterously cutting off the tail of the sem. with a knife and allowing the press to go ahead at once. It is against his principles to waste or spoil material. The infinitesimal value of a semi-colon in a font of body-type as compared with the great value of press time has no consideration with him. He recks not that the job may have to be done in a certain time for delivery or to make way for a rush job to follow; that the ink is drying on the rollers; that the form may contain cuts requiring time to dry before the sheets are folded, or that there may be just time enough before the quitting hour to get the form off so as not to have to start the press again in the morning to finish a few sheets, etc.

Or another hobby rider in the same line objects to the use of the lead and rule cutter. He would have a man skirmish around the office hunting through dead jobs for leads instead of cutting a handful from some other size or from full length leads when the time wasted by the compositor in so hunting is worth many times the value of the slight waste made in cutting, to say nothing of the important figure time often cuts in the quick execution of a job.

These last two named hobby riders are intemperate in their valuation of material above time.

Then there is the man who is intemperate in the opposite way. He buys full strip leads and brass rule by the ton and allows every Tom, Dick and Harry about the place to whittle and chop at pleasure. When a font of labor-saving rule is bought, he says naught if the compositors hack and file it down or use it for composing rules until very soon it is the reverse of labor-saving.

Another hobby rider is he who has a system, to which everything must conform. His desk is the picture of neatness. Not an ink spot will be found. No stray quad or strip of half-worn brass rule will be seen thereon. No rush job can be given out till it is entered in his books and all red-tape conformed to. Hooks *ad infinitum* hang about, each devoted to some special purpose, the subtle distinction between which is known only to himself. And if he should die! what would become of the business? But this calamity is too direful for contemplation, and for relief let us turn to the man who clings to the pendulum when it swings to the other extremity of the arc. This individual wads all his proofs on one hook — first proofs, revises, press proofs — everything, and of all kinds of jobs. When he wants to refer back to a proof, down comes the hook off the nail, it is dumped on the nearest case or stone regardless of type or form or workman's convenience; it is overhauled until half the proofs are more or less mutilated. A boy is then told to pick up the mess and replace the hook. Both of these men are intemperate, each in his own way.

Another intemperate man is he who thinks it unprofitable to have plenty of material. His fonts are

small; the compositors pick from one job to another, alive or dead. He never has enough slugs, and the men use leads in their place, often to the extent of two or three picas in a bunch, sometimes skinning the lead rack to set one ordinary circular or a title-page. In consequence, the next man who wants leads of that size has to fudge for them or cut others down. Or if, instead of leads, the compositor has used quads, and the next man has a table to set, the latter is obliged to hunt for quads, distribute for them, or use ems and ens or even thick spaces. And so the trouble goes on in an ever-widening circle, like the ripples of water made by a stone cast into a pool.

This species of intemperance is usually accompanied by carelessness in other ways. For instance: The chase bars are not marked so as to show what chases they belong to. It is reckoned, of course, a waste of time. Consequence: One man knocks out a bar; another picks it up, and hammers and jams it into some other chase. Of course, it don't make square angles, and the form won't register; job either spoiled or much time wasted putting in many cardboards to make register after form is on press. And so on. It is not necessary to enumerate all the vagaries of this victim of the disease.

The foreman or proprietor who prides himself on the possession of an esthetic taste is another variety of the intemperate family. All proofs must be submitted to him and made to conform to his refined taste before the customer who is to pay for the job can have anything to say about it. He tumbles into a rut and stays there. His compositors are discouraged from attempting to originate ideas, and the whole style of the office settles down into a stereotyped style of work that drives enterprising customers to the house of the progressive printer who is not suffering from an intoxication of egotism.

The "rusher" must not be forgotten. He never has time to finish all the details of his work at the proper moment, or in his rush overlooks something, and in consequence trouble is encountered at a later stage. The foreman rusher rushes the form to press before being properly revised, or by rushing the corrector or lock-up causes skipped errors, pages misplaced in imposition, letters to ride on leads, or crooked lines. The form then has to be fixed on press or returned to stone; and for every five minutes that proper procedure would have required, an hour is lost. This kind of intemperance is a prolific source of loss to the office. Sometimes the maker-up is afflicted with it. The result is the same. It is all a waste of energy.

Another hobby rider thinks the bodkin the only tool proper to make corrections with. He does not believe in tweezers — won't allow them in the office. But he fails to perceive that men in using the bodkin unconsciously make a fulcrum of the letter adjoining the one they are pulling out, and so smash it. His intemperance blinds him to the fact that both bodkin and tweezers have their legitimate uses. The dentist does not pull teeth with a crowbar, nor does he remove tartar with the pliers.

Between the extremes represented by the types of character above pictured there is the happy medium — the truly temperate course, which is to take matters deliberately, thoughtfully, and with no "false motions," these being as objectionable at desk or stone as at case. Time and money and worry will be saved.

The neat person will see that there is a place for everything and everything in its place — when not in use. The cases will be blown out and labeled — when business is slack. Cases will be permitted to remain out of place — when necessity requires, such as a series of changes or a great number of corrections from one case. Leader boxes can be made of neat size and shape, and plenty of them provided, obviating any excuse for dumping leaders in a piece of paper or in the front portion of the lower case "t" or the thick space boxes. When a workman has done with any material, whether at case or stone, the clearing of it away in a proper manner should be rigidly insisted upon.

Proper care of material requires the absolute prohibition of any *unnecessary* cutting. When cutting cannot be avoided without occasioning loss of time it should be done by someone capable of setting the lead-cutter gauge accurately to pica ems, so that the lead rack may not become an agglomeration of variations of sizes ranging from a four-to-pica to a nonpareil above or below standard. When it becomes necessary to cut leads of odd size to use in a special job, as in a circle, a triangle, etc., such leads should be placed by themselves when job is distributed, to be used again for similar purposes. If accumulation of such becomes too great, in slack times have them cut down to some regular size that will be useful. Full length leads and brass should be kept on hand in custody of foreman or trusted employé, to be drawn upon for special uses, and avoid cutting regular sizes in rack or case. Labor-saving rules should not be used for composing rules — such use rounds off the square, sharp ends. In case, let them stand on their base, inclining diagonally from one side of box to the other.

Nothing in a printing office requires more delicate, careful handling than script. Mr. Thomas' method of casing, described in February number, is an excellent one. In the form it should never be planed down with the planer as in the manner with an ordinary type form. Instead, with a piece of smooth boxwood or wooden quoin it should be pressed down or gently tapped before form is locked up. See that the kerns are protected. In large sizes it is sometimes necessary to prop an overhanging kern with soft wood. A match will sometimes serve very nicely. In place of a mallet a small hammer is a very good tool for planing small forms.

System is undoubtedly a good thing when carried out temperately, so that the time consumed in attending to it will not overbalance the advantages. Books sufficient to keep track of jobs, and hooks enough to

keep work properly classified to admit of ready reference, are necessary. Have places for dead matter and for live matter; let dead forms and live forms be so arranged that no mistake need be made — the one for the other. With chalk or printed sticker mark forms as soon as known they are to be kept standing. Forms to be rushed should be so indicated to the pressman. For this purpose a printed slip with the word "Rush," the end fastened into the quoin, is a useful expedient.

It is not really intemperate to have an abundance of slugs. The printing office was never yet seen that had too many of them. Where the quantity is deficient, leads are used intemperately, and not enough of the latter remain to use for their legitimate purposes.

The temperate man will see that time is taken to mark chases, so that no trouble need ever arise from misplaced crossbars. He will provide a place for their keeping when not in use, and not permit them to be thrown under the stone, or behind frames, to become rusty or bent. He also allows his compositors a chance to exercise taste and originality when possessed of those valuable qualities, at the same time permitting to others the privilege of having ideas divergent from his own.

In short, the temperate printer *avoids "excess in any kind of action or indulgence."*

Written for THE INLAND PRINTER.

## TYPOGRAPHICAL COLLARS AND NECKTIES.

BY A. A. STEWART.

IF you should meet a man who was dressed in a suit of new clothes, a new hat of latest style on his head, and well-brushed shoes on his feet, but yet who had on a dirty, frayed collar and slovenly necktie, you would at once set it down that there was something wrong with that man's sense of the proper fitness of things. The chances are that he would not make a pleasant impression upon you, in spite of his latest style hat and suit of new clothes; rather, he would produce a feeling akin to disgust, since, being such small matters, comparatively, he could easily have completed the good impression which his more important apparel should have made if he only had the taste or care to do so.

Upon one who is interested in and likes to see good printing the same effect is produced when he sees a piece of composition in some handsome modern letter with inappropriate, clumsy catch-lines.

Catch-lines are to type display what collar and necktie are to a man's apparel. Both indicate good or bad taste — in one case, on the part of the wearer; in the other, on the part of the compositor.

A compositor may have the most artistic product of the typefounder, just as the individual first referred to may have the best products of the tailor, etc., yet, like the slovenly neckwear, the slovenly catch-line betrays his lack of good taste.

The display lines of any given piece of work may look especially well — seem just made for the place, in fact — and yet they may indicate no particular skill or good taste whatever on the part of the compositor. The typemaker, the proprietor, or someone else, may be responsible for all their good qualities; perhaps they were the only letters in the office the words would "go in," as often happens, and the compositor who flatters himself upon his skill and good taste may be reduced, so far as these particular lines are concerned, to the merest mechanical agent — putting them where they belong because he cannot do otherwise. On the other hand, the catch-lines and similar minor details of his work can be made to show at least good taste, if not a high degree of typographical skill, for they are almost invariably committed solely to his judgment, without any outside interference.

The novice in display and jobwork usually starts in with the idea that the large lines alone require good judgment in the selection — that catch-lines are merely to be put in to preserve the context or to make the lines come "alternately long and short," and can be set in any type that comes to hand most conveniently. And when he gets a little experience and confidence, and a job comes along on which he wants to "spread himself," he will usually go to the other extreme, by selecting some fancy letter — the newest the office boasts, of course, being given preference — and with that he will crowd in some cherished ornament if there is any room for it. This is the commonest mistake made by beginners — yes, and by many who are not beginners, as well as the so-called "amateur."

The first thing the fledgling job compositor should learn is that a clumsy, inappropriate catch-line or detail will spoil the effect of an otherwise handsome type-display; and vice versa, a skillful disposition of these details can be made to heighten the effect of even a good display.

Let him carefully study the better class of display work. He will notice several things in this regard which will serve as general rules to guide him in his own work, as for instance:

That small, plain, clear-cut faces are preferred for catch-lines over those of the numberless nondescript characters so common nowadays.

That all the catch-lines and bits of text on a page or job are, in good work, set in type of the same general style, even if the display is quite different; a tasteful compositor will never set a page with half-a-dozen small lines each in a different style of type.

*And also*, that in open display where a catch-line occurs which consists of a few words or letters, it is not set in an extra-extended letter, especially if the other lines are not of that shape. A square-shaped letter will usually be sufficient for a short catch-line, even if the display is in extended letter; if a longer line is wanted a dash or rule ornament may be added to it.

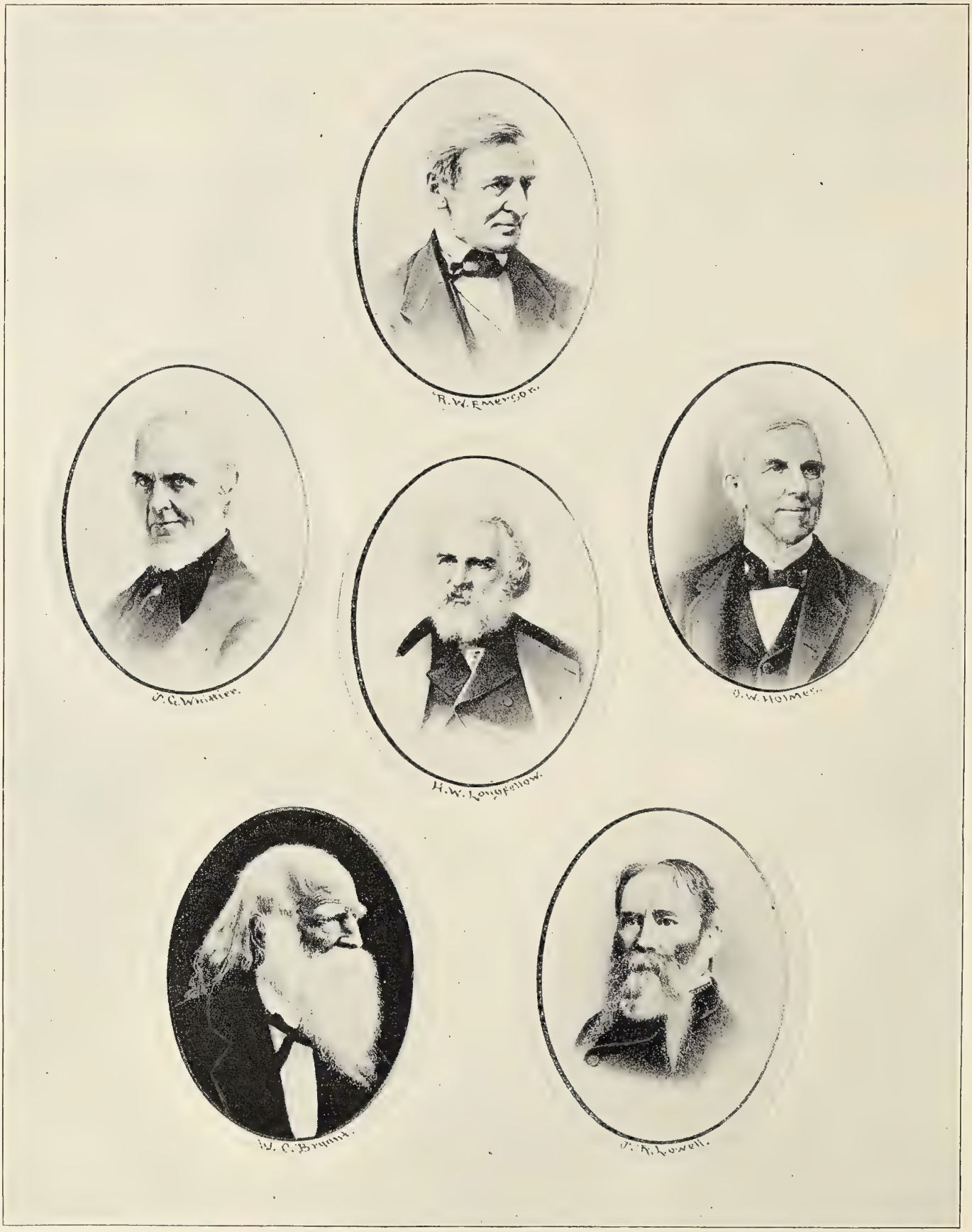
On the other hand, where a bit of text occurs between display lines, it will be set in two short lines of open-faced type rather than crowded into one long line of very condensed letter.




SPECIMEN OF RULE-TWISTING FOR NEWSPAPER ADVERTISING.

Executed by Mort Donaldson, *Post-Intelligencer*, Seattle, Washington.

(See page 522.)




AMERICAN AUTHORS.

Specimen of copper half-tone ngraving,
by the
BINNER ENGRAVING COMPANY,
Milwaukee and Chicago.

THE INLAND PRINTER

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

[Entered at the Chicago postoffice as second-class matter.]

*Published Monthly by*

THE INLAND PRINTER COMPANY,

212, 214 MONROE STREET, CHICAGO.

ADDRESS ALL CORRESPONDENCE TO THE INLAND PRINTER COMPANY.

CHICAGO, APRIL, 1893.

THE INLAND PRINTER is issued promptly on the fifth of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines of industry will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

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**Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.**

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers throughout the United States and Canada.

Any printer who is a friend of this journal will confer a favor on us by sending the names of responsible newsdealers in his city in case he cannot find it on sale there.

FOREIGN AGENTS.

M. P. MCCOY, 54 Farringdon Road, London, England.

ALEX. COWAN & SONS (LIMITED), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.

G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany. An denselben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

## THE RIGHTS OF NON-UNION PRINTERS.

IN the conduct of our individual affairs it is regarded as a fundamental principle by the citizens of this country that one can do about as he pleases, so long as he keeps within the law, and does not prove himself a nuisance to his neighbors or to the community in which he resides. Arguing from this principle, we can agree fully with a correspondent writing from Omaha, Nebraska, to whose communication we gave place in our last issue, and who maintained that he had a perfect right to remain outside the typographical union if he so desired. In this proposition we agree with the writer in question. He possesses that right, and so do all other printers, and all other mechanics. In the line of reasoning indulged in by our correspondent in support of his proposition he enters a wider field of speculation, making assertions which are not founded upon reason or truth, and to which we are inclined to take exception.

The objections urged against the union in this instance are (1) that a workman loses his individuality upon becoming a member of the union; (2) the assumption that it is a part of a union printer's duty to be engaged in a strike a great part of his time; and (3) the countenance given the boycott. The first of these objections, if it can be called an objection, is one that all mankind is subject to. Whenever we ally ourselves to an organization, whether it be social or political, the church or state, we lose our individuality in so far as we bind ourselves to do something, in conformity with the rules or regulations of the organization which we enter, that we would not have done before entering. Conventionality rules us from the cradle to the grave. The only people who gain a reputation for individuality are those who are odd or somewhat different from their fellows, or whose eccentricities or stubbornness attracts attention. Our correspondent objects to becoming a member of the typographical union for fear he might lose his individuality, and to carry out the principle he becomes one of the Printers' Protective Fraternity!

Our correspondent's most serious objection to the typographical union appears to be based upon the union's supposed inclination to become involved in strikes and boycotts. As we understand the matter, the typographical union stands pledged to use every effort to avoid strikes. Notwithstanding this, we hazard the opinion that so long as the present wage system prevails—so long as employers and employed entertain different views as to what is equitable under this system—so long will strikes and lockouts be a possibility. The aim of all well-intentioned people should be to bring about a condition where an occurrence of this possibility will be reduced to a minimum. If, as our correspondent says, strikes are brought about by the hot-headed men of the union, the members of the Printers' Protective Fraternity (who are too conservative to sanction such extreme measures) could do their craft no better service than in joining the union, where their restraining influences would be of the greatest advantage to all concerned.

It follows that if the members of this Fraternity claim the right to remain outside the union, they must accord the same freedom of action to their fellow-workman who decides to cast his fortunes with the union. There may, after all, be room for an honest difference of opinion as to the best course for a printer to pursue. Be this as it may, it seems to be a recognized fact that trades unions have come to stay. As President Cleveland said, it is a condition and not a theory that confronts us, and such being the case, it is the duty of workingmen to improve the union in every possible way, remove its objectionable features so far

as possible, and make it the source of the greatest good to the greatest number.

There can be no question but that the trades union has become necessary under the present condition of affairs in this country, and we believe that a well conducted organization of workingmen is productive of much benefit to its members. That they are at liberty to so organize is undeniable. As indicative of the opinion of capitalists on this point we quote S. W. Allerton, of Chicago, an extensive employer of labor, who says: "I believe that labor has the inherent right to organize to promote and protect labor so long as it does not break the law of the land and uses due consideration for the right of others." It is advanced by the friends of organized labor that "organization and unity are elements of evolution. Under the present prevailing influences it is only by such methods that the workingmen are enabled to advance. It follows, then, that disorganization is associated with retrogression, so far as labor is concerned."

It is not likely that the contention between union and non-union workmen will cease as a result of anything we may say. The contention will undoubtedly go on for some time. In our correspondent's communication we gave the non-union man's reasons for non-affiliation. We will close this matter for the present by a brief quotation from a recent writer who takes an opposite view of the question: "In the ranks of labor are two contending classes — the union workmen and the non-union workmen. The union men have in view the universal elevation of the human race; the non-union men are actuated only by selfish motives. The union men strive for a general dissemination of the principle of equality; the non-union man's idea extends no further than individual compensation."

### ARBITRATION AND CONCILIATION.

THAT the strike, as a means of obtaining redress for real or fancied evils, or for procuring advantages additional to those already enjoyed, will ere long be numbered among the things that were, seems not at all improbable. In many directions, covering a wide range of territory, is to be seen indications that the trend of thought and action lies toward the goal of providing means whereby a peaceful settlement of industrial disputes can be arrived at.

The replacement of armed strife by diplomatic correspondence and international arbitration in the settlement of the disputes between nations has been successfully accomplished. The advantage and wisdom of the substitution of arbitration for strikes and lockouts is being more and more generally recognized.

The question now confronting us is how to bring this great conciliatory principle generally into play. The chief obstacle in the way is in getting the parties to a dispute to listen to reason — to hear the other side. When angry, the natural animal obstinacy and pugnacity of man rises to the surface and becomes dominant. "I'll be d——d if I will"; "See you in —— first"; "Spend every cent I've got," and similar expressions take the place of the main question: "Who is in the right?"

When a doctor gets sick, he sends for another physician. He is unable to prescribe for himself. When parties to a dispute are angry with one another they are mentally sick, and need someone else to prescribe for them. The physician needed in such case is an arbiter. Where shall this arbiter be procured? Few men care to interfere in the quarrels of others. Someone, therefore, should be clothed with power to act. Why not, then, have a state board of arbitration, ready to see justice done between the disputants?

One of the most deplorable concomitants of a strike is the injury and loss brought upon the innocent, unoffending public. A strike upon a railroad involves great interests which are not parties to the dispute; a strike among the building trades occasions great loss, inconvenience and upsetting of plans on the part of builders of homes and business houses; a strike of printers deprives customers of much necessary material for conducting their business. All of these interests being in no way responsible for the unfortunate conditions which may result from such strikes.

A strike is nothing more nor less than warfare, and is only warranted as a last resort to remedy abuses susceptible to no other measures, as the civil war in this country was a final appeal against slavery.

It is gratifying, therefore, to observe a general movement to provide a means to settle industrial disputes in an amicable way.

Governor Altgeld, in his inaugural address, declares in favor of state arbitration of strikes. While recognizing the difficulty of compelling unwilling employers to submit to the decision of a state board, he suggests that employers unwilling to accept arbitration shall themselves become responsible for the expense of maintaining order necessitated by their refusal.

Governor White, of Colorado, at his inauguration, recommended that strikes be made illegal and that compulsory arbitration be enacted.

Governor Dodge, of Wisconsin, in his inaugural, is reported as taking substantially the same ground.

The question has also been one of serious consideration in the Parliament of British Columbia, which has pending before it "An Act to provide for the establishment of a Bureau of Labor Statistics, and also of Councils of Conciliation and Arbitration for the settlement of Industrial Disputes." The preamble recites: "Whereas it is believed that the establishment of a Bureau of Labor Statistics, and also of Councils of Conciliation and of Arbitration for the settlement of disputes between employers and employés would conduce to the cultivation and maintenance of better relations, and more active sympathies, between employers and their employés, and would be of great benefit, in the public interest, by providing simple methods for the prevention of strikes, and other disputes, from the effects of which industrial operations

may suffer serious and lasting injury, and the welfare and peaceful government of the country be imperilled: Therefore," etc.

After making provision for a bureau of labor statistics, and defining its duties and powers, etc., the bill goes on to establish councils of conciliation, one for each "industrial district" into which the province may be divided. The duties, powers, mode of procedure and method of remuneration of these councils are directed. On failure of a council of conciliation to effect the settlement of a matter referred to it, a council of arbitration, having jurisdiction over the whole province, becomes the court of final appeal, and the parties to the reference having agreed to be bound by its decision, the award of the council of arbitration may be made a rule of the supreme court on the application of either party. Any person refusing to give evidence when called upon to do so is liable to imprisonment not to exceed two calendar months.

On first reading the bill was supported in an able and lengthy speech by Hon. Colonel Baker, followed by extended discussion, showing the great interest existing in the subject.

A bill has also been introduced into the Illinois legislature by Hon. Robert H. Muir, entitled, "An Act to provide for the Adjustment of Grievances, Differences and Disputes between Employers and Employés, and to provide for Boards of Arbitration." As the substance of this bill has already appeared in the public press, it is hardly necessary to give it here. It requires that the decision of a majority of the arbitration board shall be binding.

At the recent convention of the National Association of Builders, held in St. Louis, the president, in his annual address, took cognizance of the subject of arbitration, and quoted from the Declaration of Rights of the Builders' Exchange, as follows: "That while, upon fundamental principles, it would be useless to confer or arbitrate, there are still many points upon which conferences and arbitrations are perfectly right and proper, and that upon such points it is a manifest duty to take advantage of the opportunities afforded by associations to confer together, to the end that strikes, lockouts and other disturbances be prevented."

In Great Britain and New Zealand similar measures have been or are now under consideration. In the latter country a bill failed of passage because one branch of the legislature rejected the compulsory feature embodied in the measure, the other branch refusing to concur in the amendment. The working classes of New Zealand, it is said, strongly favored the compulsory clause. In Great Britain, the employers consider the compulsory feature of a labor measure of the kind under consideration to be essential, while the working classes oppose it.

"The London Chamber of Commerce," says a writer in the *Fortnightly Review*, "has lately organized an excellent system of conciliation and arbitration, but decided after much deliberation not to make it compulsory." This was a concession to the opinions of the British laboring classes.

The Labor Commission, which has been a long time at work in England, and has collected a great mass of information on the subject of capital and labor in the three kingdoms, it is expected will shortly submit to parliament a practical conciliation and arbitration measure.

It will be seen, therefore, from what has been here presented, that the equitable adjustment of disputes between employers and employed is a question that is occupying the minds of the most advanced thinkers and philanthropists of the day in all civilized countries, all of whom seem to accept arbitration in some form as its solution. The chief diversity of opinion lies in the manner of putting it into effect — how to make it binding on the parties. We believe that time and practical experiment will determine this point. It is hardly possible that human wisdom can frame a bill that will be perfect at first. Amendments can easily be effected to smooth out any friction that may be encountered in the initial operation of such a measure.

## REVIEWS OF PRINTERS' SPECIMENS.

WHEN publishers send their books for review, when artists place their pictures before the critics, and when printers submit specimens of their work for an expression of opinion on its merit, it is fair to assume that honest, unbiased opinions are desired. The public is quick to find the unreliability of literary reviews influenced by advertising or other patronage, and the person whose work is commended for reasons apart from itself will be the first to condemn this subordination of criticism when the work of others is commended under similar circumstances. The reason of faulty workmanship may be explained, but that does not make the work good. It is almost impossible for specimens of printing to be judged on the points first of merit in all the details, and then to add or subtract from the judgment arrived at on consideration of the experience of the worker, the facilities at his disposal and the thousand and one advantages or disadvantages which may have attended his efforts. Contrary to what seems the prevailing idea, reviews of specimens of printing in a technical journal are not at all intended for puffs. The department is intended as an aid to greater excellence in the art of printing. In this journal the reviews of specimens of printing have been thought severe by some of our contributors. To this we reply that if we have been caustic we have been so for a good purpose. Our desire is to assist by criticism and advice as far as may be all workers in the printing trade toward a higher degree of excellence, paying particular attention to the practicability and utility of the specimens; and in this department of reviews we intend to place before our readers from time to time examples of the best efforts of the printers of this and other countries, with such criticisms as may be of interest and value.

### INSTRUCTION IN DISPLAY COMPOSITION.

SINCE printers' journals were first started, the articles therein on display composition have had of necessity a tendency to repetition, and consequent loss of interest. To those printers who are truly anxious for greater efficiency in the composing room the problem of how to give in the trade journals the greatest amount of instructive value to the articles on composition has been one of much consideration. Various ideas have been adopted to awaken a spirit of emulation. The offering of premiums has been one of the favorite plans, and has doubtless been productive of much good. It has, however, the defect that printers in well-equipped establishments have an advantage over their perhaps equally competent brethren less fortunately situated, and the interest is of necessity one-sided. Bearing this in mind we have prepared the title-page shown elsewhere, in order that we may receive from our readers suggestions for its improvement. We offer no premium or prize for these suggestions. All letters offering suggestions must give the sender's name and address, the office in which he or she is employed, and in what particular branch of the printing business engaged. Also whether apprentice or journeyman, and what experience has been had. This personal information, of course, need not necessarily be for publication, but if not intended to be published sender must so state.

The letters will be dated and numbered as they arrive, and the title-page will be changed each month in accordance with the respective suggestions. Any criticisms or comments sent will also be published.

It is well perhaps for us to call attention to the fact that the greatest improvement with the least changing should be sought to be attained.

For obvious reasons this department is open only to regular subscribers whose names appear on our subscription list. No time will be set for the close of the competition — this depending on the interest and educational value of the innovation.

### PERSONAL EXPENSES IN CHICAGO DURING THE COLUMBIAN EXPOSITION.

COST is naturally the first consideration of the mechanic or the man of moderate circumstances contemplating a visit to the Columbian Exposition, and an apprehension of excessive charges for inferior accommodation, as may be expected, is prevalent to a degree that may dissuade many persons, experts in their respective industries, from attending. This is to be regretted, for such loss is not confined to such persons themselves, but to the world.

Foreseeing this condition of affairs the Chicago *Tribune*, with its characteristic enterprise, has carefully compiled an estimate of personal expenses attending a visit to Chicago and the World's Fair, an abstract of which we publish elsewhere, and to assuage the apprehensions of housewives that high rates will prevail for produce, etc., the *Evening Journal* (an authority on such matters) shows reasons why lower rates will prevail than in 1892.

The Chicago *Herald's* plan for crystallizing the observations of experts in the industries is one which has so many good points that no comment is necessary. It is decidedly encouraging to note the spirit shown in every direction to systematically prepare for obtaining the greatest amount of benefit to visitors from the great Fair. We direct attention to the closing paragraph of the *Tribune's* article: "Persons contemplating visiting the Fair are particularly warned against all sorts of schemes for securing rooms in advance, as there will be room for everybody, and which can be obtained on arrival without trouble."

### ARRANGEMENT OF COMPOSING ROOMS.

WHILE the press builders of the country are adding to their fame and fortunes by constant improvements in every direction in their machinery, and the type designers are flooding the trade with new and graceful faces of type and ornaments, the printer looks in vain for anything in the way of improvement in the neglected department of labor-saving printing material. We hear of many bright ideas and labor and time saving improvements in different parts of the country, but the complaint is made that the typefounders seem to know them not. It goes without saying that in many composing rooms there is a steady waste of time and money caused solely by the defective arrangement of the material, and the present active competition, reducing the profits of the printer to the lowest possible point, renders such a condition of affairs intolerable. A remedy must be found in improved methods of handling men and material. The suggestion of Mr. O. A. Dearing, manager of the *Newspaper Man*, of San Francisco, to place on exhibition in Chicago during the coming summer a model printing office, not necessarily confined to the Fair, but open to the inspection of every printer visiting the city, is one that cannot be too highly commended. As the *Newspaper Man* truly says: "There are improvements enough already in use to remedy this fault [bad arrangement] if they were known to the craft at large. Go into almost any progressive printing office and you will find some good labor-saving ideas not generally known outside. There are certainly lots of them in use in our San Francisco offices. What is needed more than anything else is to collect all these good things together for the benefit of all."

### INSTRUCTION OF APPRENTICES.

WORKMEN'S organizations are more generally becoming impressed with the need of some plan for the theoretical and practical instruction of apprentices in the various trades. In Chicago one of the trades unions has recently founded a night school for apprentices, and at Evansville, Indiana, the carpenters have established a night school for the study of

architectural drawing and mathematics. As has been frequently urged in THE INLAND PRINTER apprentices in the printing business would be benefited to the greatest extent by theoretical instruction at schools founded by local unions. When will one be formed?

Written for THE INLAND PRINTER.

## ACTIVE FORESIGHT.

BY F. W. THOMAS.

THERE are two conditions likely to confront any printer, which he is fairly sure to be unprepared to face. One is when his plant is burned out. The other is when it is worn out. A printing office fire usually spoils as much and leaves as little as a fire can anywhere. The printer seldom has accurate knowledge as to just what was burned, or just what it was worth. And when he looks around at the smoldering ruins, how can he tell then how many pounds of slugs and sorts or how many feet of brass rule have been sunk in that composing room and gone up in smoke? How can he tell how much material the insurance company should pay him for? Possibly duplicate invoices from typefounders and engravers will help him, but all too little. Memory, too, is a poor aid. Just sit down and write what you think is a complete list of all the sorts in your office, then go through the cases and see how well your memory has served you. The difference will surprise you.

Let us first consider what active foresight will do for the printer who is burned out. Every printing office should have an inventory book in which should be a complete itemized and classified list of every pound of type, every ounce of sorts, every machine, every tool, every case, rack or fixture of any kind, in fact, every item under the roof of that establishment which is worth money to its owner. Every item should have set opposite it, its correct list price. I say list price because, with the variations constantly taking place in the discounts quoted on printing material, the list price is the only stable basis to figure on. All such miscellaneous items as are not subject to discount should be stamped net. It is advisable in listing type to show a specimen line of the type, also sample of sorts, brass rule, borders, etc. The book should contain a complete list, accompanied by good proofs of all the cuts, illustrations, special electrotypes, logotypes, etc., also valued as above. In my own inventory book I have each size of type on a page by itself and a specimen line of each font of that sized type pasted in with the number of "a" and price of font set opposite. This comes very handy as a sample book of our type, cuts, etc., and for this purpose alone is worth the labor it took. The great value of such a book is, however, most apparent in case of a destructive fire. Then you have an exact list of your possessions and know to a dollar just what amount of damage you should have insurance for. This book can be kept up to date by adding to it each month the amounts of all purchases of new material or other additions to the plant. This book will show you at the end of every year just how much the value of your plant has been increased. You can figure from it just how much insurance you ought to carry. There is necessity for other active foresight, however. There are many fine-print conditions in insurance policies which it behooves the payer of premiums to read. There are various ways of filling out the blank portions of policies which greatly affect the amount of money you will get in case of a fire. The best form of policy, for the insured, is just as near a "blanket" policy as he can get. That is to say—a policy in which the whole amount of insurance applies to the entire property insured. Such policies are not usually written for any but small concerns. Large plants are compelled to divide each policy, making a certain fixed amount of insurance apply to certain classes of material and other amounts to other classes of material. A uniform rate of premium is then charged on the whole policy. In connection with this article is a form for insurance clause which is used by a large office in this city and considered as favorable to the insured as could reasonably be asked. It is usually necessary to include in the clause special permission to use natural gas, gasoline, kerosene or electricity for light or power. A fire is always to be dreaded. Valuable records, samples, etc., cannot be replaced with money. The best remedy for a fire is prevention. Keep your office clean — free from greasy rags and corners full of rubbish. Have drip cups wherever oil leaks and keep all fires well protected. With all these precautions, however, your office is still likely to burn. Be prepared for it. Keep well insured and indulge in plenty of Active Foresight, that your insurance may do you the utmost possible good in case of loss.

$.....On Machines, Machinery, Shafting, Belting, Pulleys, Hangers and Gearing, Printing Presses, Standing Presses, Cutting, Paging, Ruling, Perforating, Scoring and Embossing Machines, and their appliances; Engravers' Tools, Electrotype and Stereotyping Tools, Apparatus and Machinery; Printers' and Binders' Type, Cuts, Electrotype and Stereotype Plates (their own, in process, or completed and not delivered), Stones, Galleys, Stands, Cases, Cabinets, and all other Tools, Implements, Appliances and Machinery used in their business, including Gas Engines and their appurtenances; Steam Engines, Pipes and Connections; and

$ ..... On their General Stock of Stationery, Blank Books, Leather, Inks, Manufactured Goods, Printers', Engravers' and Binders' Supplies, and other property and merchandise pertaining to their business, raw, wrought or in process, kept by them for sale or for their own use (or held by them in trust or on commission), or sold but not delivered, or for which they may have agreed to become liable; and

$.....On Safes, Desks, Clocks, Furniture, Show Cases, Tables, Counters, Shelving, Gas Fixtures, Office Partitions, Sample Trunks, Bags and Boxes, and other fixtures, all pertaining to their business, and contained in the five-story and basement brick, metal roof building, numbered 320, 322 and 324 —— street, Toledo, Ohio. Permission to use natural gas, to run at night, and for mechanics to make repairs and improvements. Other concurrent insurance permitted.

*Attached to and forms part of Policy No.....of the.....Insurance Company of.....*

TOLEDO, OHIO.....189.... .....*Agent.*

Let us now consider that other condition. The one which comes as sure as "death and taxes," the one which every day and every job you do brings nearer to you. I refer of course to the time when your office is worn out. Lamentable outlook — a worn-out plant and

nothing to replace it. Now this situation is just the one toward which the army of price-cutting, underestimating printers are coming — just as sure as that the waters of Lake Erie must take the mad plunge over Niagara. The result is but the logical result of the condition they themselves are creating. There is a remedy for this lamentable situation and one which if systematically applied would not only provide for the replacing of worn-out machinery but would also, from its very nature, lessen the tendency to underrate the ravages of wear and tear and thus tend to elevate prices and the condition of the trade generally. I will give you the outline of the plan as carried out in my own office and commend it to other printers desirous of having at all times a true knowledge of what their business is paying them. Wear and tear is of two kinds. First, the wearing out of such material as must be replaced week by week and month by month, practically *at the time it is worn out.* Second, the wearing out of such material as machinery, etc., which lasts for years and does not have to be replaced as it is worn, but only *at the expiration of a number of years*, when it finally becomes entirely worthless or practically so. Now the wear of the first class of material, such as lye brushes, rollers, fine display type, etc., is usually appreciated and allowed for by printers, for the very significant reason that to cover these items of wear they must go down in their pockets for the hard cash at the time. Unfortunately, however, the larger value of material belongs to the second class. Your presses and other machinery, quite a little type and all fixtures, furniture, etc., wear out slowly. You do not have to pay for that wear and tear at the time, hence you do not appreciate it. We will now presume that, according to the inventory book mentioned before, you have machinery, fixtures, furniture, etc., which upon a spot cash valuation are worth $3,600. Conservative men place the average depreciation of material at ten per cent yearly. That is to say, you are at an expense of $360 yearly, an expense which is invisible now (on your books), but at the end of ten years you will be short $3,600. Where will you get it? Now here is the idea. *Pay your wear and tear as you go along.* Then you will realize how much it is and will charge and get prices proportionate thereto. And again, by paying it as you go along you actually reduce the amount one-third. You will notice that $3,600 must be paid, not now, but at the end of ten years. Now $20 deposited monthly in a good sound building association paying eight per cent dividends annually will in ten years amount to about $3,600, and yet you will have paid but $2,400, the other $1,200 being interest. It is calculated that the loss of interest occasioned by drawing out of this fund before the expiration of ten years will be compensated for by what the old material can be sold for. In this way the monthly depreciation of your plant becomes entirely a stern reality to be faced on the expense side of each month's business with as great certainty as men's wages or rent. In this way you have no dread day of reckoning to anticipate and worry over. What your books show as profit — IS PROFIT. You know what you are making; or if you are losing, you know that. Talking of hard times — blaming unions — expecting of typothetæs conditions typothetæs can never create and dreaming of the day when "type shall be sold for what it is worth" will never, never replace your old machinery at the end of ten years. Business is a science, not a lottery. Indulge *now* in *Active Foresight.*

Written for THE INLAND PRINTER.

## AMERICAN TYPOGRAPHICAL MAKE-READY.

NO. II.—BY W. J. KELLY.

FROM almost its earliest introduction the art of printing has been typified by the hand press in one form or another; it is therefore fitting that some degree of importance be attached to its usefulness, and that I speak of it in a more than general way. Indeed I feel impressed that this is a duty we owe to the many who have, during its many years of use, ennobled our profession during their lives by giving to the world some of the most wonderful productions in printing extant.

After an investigation of all the systems of make-ready of the present time I cannot discover a single effective one which is not traceable to those that have been in vogue for many years by men employed in doing hand-press printing. Underlaying, which is the foundation principle of all make-ready methods, must be ascribed to the hand-press workers, so must hard packing as well as medium packing and soft packing. All these have been made use of years ago, and their results are signally attested in the libraries of the terrestrial globe.

### PRELIMINARY STEPS.

To generalize all of the preliminary steps incident to the preparation of work to be done on hand presses as in use now would be tiresome to my readers. I will therefore confine these remarks to those of modern application.

After putting up a hand press, the first thing to be done is to true up the carriage-bed and platen, that is, get the surface of the platen parallel with the surface of the bed. This being done, we have secured the first essential to good printing. If the press is a small size one, the tympan frame and drawer should be covered with uniformly thick parchment; and if a large size one, then let it be covered with evenly surfaced linen. In all cases where fine work is required, the parchment should be adopted because of its even surface and natural tautness after being dampened. It will also be found to be the cheapest in the long run. Linen or muslin tympans soon stretch after being put on, and become baggy, causing slur and other such imperfections. Not so with parchment, as when it has expanded by wear or through too much water being used in cleaning it off repeatedly, it can be shrunk again to its proper degree by the heat from a piece of burning paper

passed under it. In pasting the parchment onto the tympan frame, the smooth side of the skin should face the form, and that on the tympan drawer so that it would face the platen ; in other words have the rough sides inward.

These two elementary prerequisites form the basis of effective make-ready, as with a uniformity of pressure between bed, platen, and a true and taut tympan we are prepared to proceed with the more theoretical and artistic part of presswork.

### TYMPANS.

The tympaning or packing placed between the tympan frames just alluded to may be made up of various substances more or less suitable for the work to be done, and are mainly composed of fine felt cloth, broadcloth, billiard cloth, soft or hard paper, cardboard, binder's board, India rubber, or a mixture of these articles. Solid book pages and masses of small type require the softer kinds of tympans ; while open work, such as headings, circulars, blanks, illustrations, etc., should be made ready with the hard tympans, as a more delicate and sharper impression can be obtained from these.

In selecting appropriate tympaning, I deem it of the first importance to use the very lightest that can be employed on the work, for the reason that the closer we get platen, paper and form together (all other things being adjusted to height-to-paper), the sharper and more perfect is the printing, besides securing all the chances of accurate register, when this is requisite. Impressing the face of a form *into* the substance of the paper, instead of onto its surface, should be avoided in all possible cases. Of course the accomplishment of means to end is here made matter for consideration, and in doing this many phases of seemingly divergent methods present themselves, whether these relate to "very good, indifferent or bad impressions ; or whether the printing is done in one office or another, or simply by different workmen." Whatever difference of opinion may exist as regards systems of make-ready, I may safely assert that none can be urged that make-ready is not essential to good workmanship ; or that low and high parts are to be found in all forms sent to press. But to correct and equalize these contrary proportions is the duty of the intelligent workman.

### MAKING READY.

Make-ready begins when the pressman has cleaned off his outer tympan and rubbed off the bed of the press, so that no particles of paper or dirt of any kind remains on it to disturb the contents of the form, and that the bed surface is quite dry, for if there is any dirt on the bed the type resting on such places will be raised higher than others, and the impression will necessarily be uneven ; or if water remains on the bed it will work up between the type in the course of printing. Strictly speaking, I am of the opinion that make-ready should begin in the composing room, and I have found this to work effectively in my own experience. All heavy lines, cuts and blocked plates should be adjusted to a standard type-high gauge by the compositor who locks up the form, because this preparation can be done by him more easily and economically before the form is sent to press. It is an easy thing for him to paste the necessary thicknesses of paper on the bottom of all low substances and test these, with the type, on the imposing stone. Indeed, it should be set down as a preliminary duty that all cuts or plates intended for a work be so prepared in the composing room, more especially so when the forms are to be printed on cylinder presses, and thereby save power, time, and the delay of valuable machinery ; also, much ill-feeling would be obviated in the several departments by the workers having a due consideration for the obstacles caused by neglect.

The art of making ready—for it is an art—consists of schemes to regulate the inequalities of heights ; the necessary thickness and kind of tympan ; and to build up, subdue and tone solids, neutrals and high lights, whether these are found desirable in type, design or illustration. It also applies to other leading details in the mechanical or intellectual manipulation of a printing press, such as centering the form ; its best position for effective results ; verifying margins, register, color ; setting impression ; preparing printing rollers ; selecting suitable ink to paper ; adjusting bearers ; and last, but not the least, preparing the tympan over which the clean sheets are to be fed for printing. In strict press-room parlance, make-ready consists of two opposites, namely, underlaying and overlaying. That both have been induced to harmonize and please the fastidious eye is matter for much congratulation from a practical standpoint.

*(To be continued.)*

## LABOR ORGANIZATIONS AND STRIKES.

Labor organizations and strikes are coming to be looked upon by some as unmitigated evils, and it is thought by many that all that is needed to insure industrial peace and prosperity is to keep the labor agitator quiet, repress the walking delegate and stop the strikes. The Pennsylvania Railroad Company is evidently among those who think in this way, and its officials are reported to have declared war on all labor unions and to be now engaged in forcing their employés either to leave the road or leave their organizations. We are very far from denying that the labor union has too frequently fallen into hands of self-seeking rogues and that the privilege of striking has been in times past grossly abused. We do not deny that the course of these unions has been not infrequently marked by the most outrageous tyranny and abuse of the personal rights of those workingmen who did not choose to enroll in the ranks of the unions nor to let their wives and children starve at the command of labor leaders. We admit all this. What then? We can adduce from history in five minutes more damning outrages committed by governments of all kinds than any man can adduce against labor unions in a day, but we do not therefore indorse the programme of the anarchist and call for the downfall of all governments. We can adduce from history more atrocities perpetrated in the name of churches and countenanced by them than anyone can adduce against labor unions ; but we do not therefore believe in demolishing the churches and repudiating religion. No more do we believe in declaring war on labor organizations.—*New York Voice.*

Written for THE INLAND PRINTER.

## EPITAPHS AND INSCRIPTIONS.

COLLECTED BY IRVING.

"LET'S talk of graves, of worms and epitaphs," says Shakespeare, and so this will be our text today, but we shall let the epitaphs and inscriptions do most of the talking, and if the gossip is a little merry, the merriment may give a little relief to such a grave subject. Speaking of players, Hamlet says: "They are the abstract and brief chronicles of the time; after your death you were better have a bad epitaph than their ill report while you live." Some of the following would not be quite so good if they were not quite so bad. Many, if not all, of these were garnered from headstones in England. Here is one in Pleynt Church, on Edward Trelawney:

"Oh, what a bubble, vapour, puff of breath,
A nest of worms, a lump of pallid earth,
Is mud-wall man! Before we mount on high,
We cope with change, we wander after day.
Here *lyes* an *honest lawyer*, wot you what,
A thing for all the world to wonder at."

Surely the words italicized are sufficient cause of amazement. We know not if the "lyeing honest lawyer" was the friend of Byron and Shelley or the Trelawney of the old English ballad, but at any rate he seems to have been only "a lump of pallid earth." And this reminds us that Byron placed little, if any, confidence in epitaphs. They were on a par with critics:

"As soon
Seek roses in December, ice in June;
Hope constancy in wind, or corn in chaff,
Believe a woman, or an epitaph,
Or any other thing that's false, before
You trust in critics."

One is often inclined to inquire into the source of current, well-known and "pat" expressions, so it is with pride, pardonable pride, we hope, that we present the following from Woolwich Parish Church, on Mrs. Mary Dove:

"Here lies Inter'd this Turtle Dove,
Whose Soul ascended is above,
Her Flight is high and *out of Sight*,
And has bid this wicked World good Night."

In Lydford Church may be found the following on George Routleigh:

"Here lies, in horizontal position, the outside case of George Routleigh, Watchmaker, whose abilities in that line were an honor to his profession. Integrity was the Main-spring and Prudence the Regulator of all the actions of his life. Humane, generous and liberal, his hand never stopped till he had relieved distress; so nicely regulated were all his movements that he never went wrong except when Set A-going by people who did not know his Key. Even then he was easily set right again. He had the Art of disposing his time so well that his Hours glided away in one continued round of Pleasure and Delight, till an unlucky Moment put a Period to his Existence. He departed this life November 14, 1802, aged 57, Wound up in hopes of being taken in hand by his Maker, and of being thoroughly Cleaned, Repaired, and Set A-going in the World to come.

Perhaps this is not a bad place for the epitaph Dr. Benjamin Franklin wrote for himself:

"The Body of B. Franklin, Printer, like the cover of an old book, its contents torn out, and stripped of its lettering and gilding, lies here, food for worms. But the work shall not be wholly lost, for it will, as he believed, appear once more, in a new and more perfect edition, corrected and amended by the Author. He was born Jany. 6th, 1706. Died ——."

After his death the following singular epitaph was inscribed to his memory:

"Benjamin Franklin, the * of his profession; the type of honesty; the ! of all; and although the ☞ of death put a . to his existence, each ⁂ of his life is without a ‖."

And so we drop, like Silas Wegg, into verse again. This on Mrs. Binnen, in Deer Churchyard, Aberdeenshire, is a little facetious:

"Here lies an old Woman wrapt in her linen,
Mother to James and Thomas Binnen;
Who, for want of a Coffin was buried in a Girnel,
The Earth got the Shell, and the De'il got the Kernel."

In St. Olave's Church, Southwark, are these lines on Mr. Munday:

"Hallowed be the Sabbath,
And farewell all worldly Pelfe;
The Weeke begins on Tuesday,
For Munday hath hanged himself."

The great Dean Swift would deign to write an epitaph on occasion, and when he did it was generally to the point. Here is one at Beckley:

"Here lies the Earl of Suffolk's Fool,
Men call him Dicky Pearce;
His folly served to make men laugh,
When wit and mirth were scarce.

Poor Dick, alas! is dead and gone,
What signifies to cry?
Dickys enough are still behind
To laugh at by and by."

The epitaph on Richard Burbadge, the Richard III of Shakespeare's day, is simply:

"Exit Burbadge."

As a play upon words, we offer the following on the Rev. Mr. Chest, in Chepstow Church, Monmouthshire:

"Here lies at rest, I do protest,
One chest within another!
The chest of wood was very good,
Who says so of the other?"

John Scott was an Innkeeper, and his epitaph in the churchyard at Newhaven, Sussex, is in keeping:

"Poor John Scott lies buried here;
Although he was both hale and stout,
Death stretched him on the bitter bier,
In another world he hops about."

Brevity being the soul of wit, the writer of the following, which is taken from an old London churchyard, said enough:

"Here lyeth, wrapped in Clay,
The Body of William Wray—
I have no more to say."

Here is another of the same ilk on Robert Knight:

"As I was, so are ye,
And as I am,
So shall ye be."

In St. Giles' Church, London, one may find the following lines on Gervase Aire:

"Under this Stone of Marble fair,
Lies th' Body entomb'd of Gervase Aire;
He died not of an Ague Fit,
Nor surfeited of too much Wit;
Methinks this was a wond'rous Death,
That Aire should die for Want of Breath."

One final shot, for fear the reader may be "surfeited of too much wit," and this from Burnhill Ground Church, Pundee, will close our little symposium:

"Here lies old John Hildibroad,
Have Mercy upon him, Good God,
As he would do, if he was God,
And thou wer't old John Hildibroad."

## WILL REVOLUTIONIZE LITHOGRAPHY.

Albert Grignard, of the department of the interior at Ottawa, Ontario, returned from New York February 28 with his solicitor, W. J. Code, having completed the sale to a New York corporation of an invention with lithographing which will revolutionize this department of the printing trade. It is understood that the consideration paid to Mr. Grignard for his invention is in the neighborhood of $1,000,000, together with a royalty on all the works produced by his system. The transaction is one of the greatest magnitude and will affect the operations of every concern in the lithographing business, not only in the United States but throughout the world. Mr. Grignard has succeeded in so affecting the lithographic art as to produce a perfectly toned picture embracing from fifteen to eighteen colors in its composition from one, or at most three, impressions, whereas, it originally required one impression for each color so used. —*The Commercial Union.*

ESTABLISHED JUNE, 1875. INCORPORATED MARCH, 1890.




Over



SCENE ON THE C. B. & Q. RAILROAD.

"Where mid encircling trees
The placid lake like silver in a mold
Reflecting gleams."—*Anon.*

Specimen of half-tone engraving by
BLOMGREN BROS. & CO.,
175 Monroe street,
Chicago.

(See the other side.)




While our columns are always open for the discussion of any relevant subjects, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

## A PRACTICAL ILLUSTRATION ON TYPE MEASUREMENT.

*To the Editor:* OTTAWA, Ont., March 1, 1893.

As an illustration of the way in which the new system of type measurement, when put in force, will act, the case of the *Free Press* newsroom in this city may be cited. In June last the proprietor put in a new Goss perfecting press, and changed the brevier type then in use for a new dress of bourgeois. Both letters measured up to the present standard, that is, the bourgeois an em lower than the brevier. But the bills made by the compositors showed a diminution of nearly fifteen per cent, or from $2 to $3 per week, from the introduction of the bourgeois, though it was quite up to the standard laid down by the International. No doubt a slight reduction in the scale for piecework will be called for if the new measurement obtains.

A scale for linotype operators, one clause of which abolishes piecework on machines, has been enforced in the Government Printing Bureau. It fixes the rate for night work at $18 per week of fifty hours, and for day work at $15 per week of fifty-four hours.

A bill is now before the House of Commons to enact that eight hours shall constitute a day's work on all government jobs and contracts. This, it is thought, even if carried, will not affect the departmental service, nor any branch of the inside civil service.

There are few, if any, printers unemployed here, as is usually the case during the session of parliament, but there are plenty of men to do the work. DOMINION CAPITAL.

## REPAIRING ELECTROS WHILE THE PRESS IS WAITING.

*To the Editor:* CHICAGO, Ill., March 10, 1893.

The work of repairing electrotypes is easily performed and it appears strange so few printers care to try it. Frequently it happens that when a form of plates is sent to press an injury, that has hitherto escaped notice, is discovered that the pressman is unable to "bring up." This necessitates holding the press while the plate is sent to the foundry to be fixed, and even if the electrotyper is able to take hold of the work while the messenger waits it is probably about an hour before it gets back again. Now it is a very simple matter for a stone-man to do little corrections, and anyone who tries his hand at it will be surprised that so much time is wasted over such a simple matter, which might be done at home in about the same time that it takes to get a proof of the defective plate, mark the corrections and get a boy started to the foundry.

The tools required for the work are few and not expensive, and very little practice is required to become quite an expert at the work. There is always an abundance of old electros around a printing office for a novice to try his hand on during his experiments, and a couple of gravers and a soldering iron complete the outfit necessary to start in with. A long strip of brass rule can be bent up and forms an excellent substitute for a pair of calipers, with which to indicate on the back of the plate the position of the defective portion. The rule should be bent like calipers, care being exercised to file the point of the upper portion so that it is exactly over the lower point, which is the one that marks the back of the plate. The next stage is to dig out the lead backing at the point indicated, taking care to mortise the hole square and even at the sides. The letter or letters needed to fill the blank are cut off at about the necessary height to match the plate and fitted into the mortise and fixed in their proper position by squeezing the metal around them after the manner of a "botch" making a form lift, care being exercised to do the "budging" in such a manner as to make the type line with the letters in the plate and keep it "on its feet." A touch with the soldering iron on the back and a rub with a file completes the job, and if ever you try it you will be surprised that you ever held the press for an hour while they were too busy at the electrotype foundry to do the work right away. I. V. N.



## COMPOUND WORDS.

*To the Editor:* DETROIT, Mich., March 1, 1893.

The declaration in your issue of December that "proofreaders will welcome" Mr. Teall's latest work on English compound words and phrases seems to me to anticipate a judgment which will be far from unanimous. The duties of a proofreader are already sufficiently irksome, and the number of technicalities to be kept on tap sufficiently multitudinous without still further increasing them by any system which tends to make confusion more confounded. What is needed is simplification, which is not likely to be secured by a system introducing the use of the hyphen so freely as that of Mr. Teall's. It is a problem which proofreaders should discuss freely and fully, for in the multitude of counsel there is wisdom. I am glad to see that Mr. Moore, of the *Christian Union*, has given us a cue, though I do not agree with him in his estimate of the work referred to.

Mr. Moore says: It will, perhaps, be difficult at first to get printers to use the hyphen so freely as he (Mr. Teall) employs it, but I predict that careful writers and printers will increasingly adopt this system.

Every proofreader knows the difficulty that now besets printers in determining the proper use of the hyphen in his work, and to increase that difficulty is certainly something that will not be "welcomed" very warmly when "careful writers" unanimously adopt the new system. The most "careful writers" are often those who give printers the most unnecessary trouble, and who know least about printers' difficulties and the value of their time.

Instead, therefore, of making printers' work still more perplexing, let us consider what might be done in the opposite direction. First, then, why should there be a compound word at all, or two distinct words joined without the hyphen, forming a single word? Take, for example, the words "proofreader." They are invariably written as one word. Why should it be so? With just as good authority we should write "advertisingsolicitor" as one word, or "businessmanager," or "courtreporter," or "managingeditor." But these words so written would look absurd, you say. Undoubtedly; but that would not be accepted as a valid reason. Now, the simplest way out of the difficulty, and one that will do no violence to the language, nor to anyone's true conception of the beautiful in typography is to devise some system that will reduce the use of compound words to a minimum, and if possible do away with them altogether, as well as "single" words formed of two words having distinct meanings. This plan would also reduce the use of the hyphen to a minimum, and relieve printers and proofreaders of endless trouble. Effective effort in this direction would not only be "welcomed," but hailed by printers, proofreaders and every other kind of readers, while I doubt not even "careful writers" would be pleased with it.

Another question — capitalization. This gives even more annoyance to printers and proofreaders than any other, because it is difficult to find two offices that follow the same style in regard to it. The system I prefer recognizes the capitalization of proper names only. It is the only system sustained by

authority; it is easily understood, and the appearance of the printed page is very much improved thereby. I would like to see it adopted by the leading journals — those high-class productions which are the models for all others — for then its universal use would be a question of but brief time. The system is an old one, and its purest example is found in the English bible; next to that is the French style, said to be founded on the biblical. Its age, however, should not militate against it, and being founded on the highest authority, is likely to live long after the so-called improved modern systems have disappeared. Let us get back to first principles, "prove all things; hold fast that which is good."

T. J. STARRETT.

## SEPARATE UNIONS FOR BOOK AND JOB PRINTERS.

*To the Editor:* TOPEKA, Kan., March 15, 1893.

The question of a separate organization for book and job printers seems just now to be agitating the minds of some craftsmen. That the proposition is not a new one is quite true, for I have in my possession a printed copy of the constitution and by-laws of the "Chicago Job and Book Printers' Association," dated April, 1879. But neither the dissolution of that association, nor the antiquity of the movement, alone proves it impracticable. However, it is the opinion of the writer that the issuing of charters by the International to subordinate unions composed wholly of job printers, or book and job printers, to the entire exclusion of all other compositors, would be unwise, because the machinery necessary to operate them in harmony with the International and the other unions would be productive of more friction and dissension than anything else.

The line of demarcation between the different so-called classes of compositors is so dim, and the one term "compositor" so applicable to all, that I think it hardly possible, and certainly not advisable, to classify them for purposes of independent organization. Much has already been said and written deploring the fact that our trade is becoming classified by reason of the introduction of new methods, new appliances and new machinery; that men are being *made* specialists instead of all-around printers, thereby circumscribing their field of usefulness and the opportunity to earn wages. If such be the fact, the book and job printers' union would surely put one more nail into the coffin lid of the all-around printer. We should seek some method by which to expand the opportunities of the compositor rather than endeavor to bind him down, by organization or otherwise, eternally before one kind of spacebox.

In almost every typographical union in this broad land there are members who, by force of circumstances, drift about from newspaper work to book work, from book work to job work, and from job work back to book and newspaper work again and again, and a classification of such into separate, exclusive unions would undoubtedly prove a parody on organization. I am sorry to admit that our union, as a whole, is far from what it ought to be or what it might be, but emancipation from the ills complained of by the advocates of job printers' unions will not come through separate societies.

Workmen in other trades have in the past had the same trials to contend with as had the job printers in Chicago in 1879, but they met them in another way; reached the same goal the job printers are seeking for, but by another route. At one time the carpenters' and cigarmakers' internationals would issue only one charter in any one city or town, just as is now prescribed by Section 2, Article I, of our own International constitution. But both of those unions were quicker to recognize the perniciousness of such a rule than we have been, and soon changed it so as to permit the organizing of two or several local unions in towns where the membership had reached a respectable maximum. *Not a classification of the members*, but a subdivision of the whole. The result, with the carpenters, is, that today they have five or more local unions in Chicago, with a large and rapidly increasing membership, all working under the same scale of prices, the same rules and general laws, and in as complete harmony with each other and their international head as does any of the many strong secret societies in the same or any other city. This same story is true of the cigarmakers in New York city.

I know that any effort to eliminate the one-union clause from Section 2, Article I, of our International constitution will meet with strong and determined opposition, but, mark what I say, such opposition, when thoroughly analyzed, will be found to be the "machine" [political] contingent of the union.

Reader, do you know of any other trade union or society that *prohibits* the organizing of more than one local body in a city or town?

Remove that one-union rule from our law book and Chicago and New York will each have half-a-dozen local unions inside of one year. Perhaps the book and job printers may sift out and come together again by themselves, but if they do they will be a *typographical* union instead of a "book and job printers'" union. Some will say this is a distinction without a difference. So it is. I favor a distinction, by lodge or local number, but never a *class* difference.

T. B. BROWN.

## HOW TO KEEP A RECORD OF CUTS.

*To the Editor:* MINNEAPOLIS, Minn., March 5, 1893.

With the exception of the larger concerns where it is possible to keep one man busy looking after cuts, there are not many printing offices which have adequate facilities for keeping track of the numerous cuts which are constantly on the increase in every printing office. The larger offices have a sort of book-keeping system, and by making it one man's duty to look after this matter, get along fairly well. Smaller offices, however, cannot afford such an expense, and it becomes the duty of the foreman to keep the matter straight. It often happens that a cut is wanted at once by some customer at a time when the foreman is busiest and has no time to hunt for it. If he keeps a record in a book, he must stop to wash his hands or dirty his book. In keeping the record in a book, the difficulty comes in describing the cut. If the system of numbering the cuts is adopted you soon find this does not cover the ground, as your customer sends for a cut of a certain machine of which he may have several in your care but yet are not exactly alike, and as he knows nothing of your numbers and can only tell you he used it in your paper or office about a year or so ago, it is difficult to tell just where to find it or under which head or number in your book to look for it. It often happens that some customer has several electros of the same cut in your office, and wants some of them sent to him and others to some other person or paper. In the course of time he forgets that he has had them returned to him, and in looking the matter up you find you have returned them but haven't had room in your book for particulars. As foreman in a weekly office, where we have something over three thousand cuts, of which nearly one-half belong to advertisers, the writer has found it quite difficult until recently of finding a system that would be simple and at the same time so effective as to be able to find any cut at a moment's notice, and when returned to have a perfectly accurate record of where it went and when it passed out of his hands. After considerable study on the subject I at last have hit upon a plan that is very simple and effectual. In the first place I have a sufficient number of cut cabinets to hold the cuts (but where cabinets are deemed too expensive the common cut cases answer the same purpose). The cases are numbered from one upward. I then take proofs of all the cuts, using paper liberal in size so as to allow plenty of room for writing any remarks. Fill each case with as many cuts as it will hold and put the number of the case in which the cuts have been placed upon the upper right-hand corner of the proof. Write the name of the owner upon the proof and put all the proofs of the same firms together. Arrange the proofs in alphabetical order according to the names

of their owners and file them away in an index file, such as is found in any office desk, or if there are not many, in an ordinary letter file. Should Mr. Smith now want one of his cuts you only have to go to your proof file and select the one he wants. On the upper right-hand corner you find the number of the case in which you have placed the cut, and you know at once the cut is right before you and there is no need of looking elsewhere for it. Having found the cut, write on the proof the date, by whom received and if possible to whom sent, and file the proof away in an index file marked "Returned Cuts." Should there be two or more cuts of one kind, you can take one proof and write on it the number you have on hand, changing it when any are returned. Should a cut be brought back into the office again later, another proof of it could again be taken and placed in the file. It will be seen at once that no cut need be handled except the one for which you are in search. If it is in the office the proof file will show it. If it has been returned the "Returned Proofs" file will so indicate.

This system has also the advantage of not wasting one square inch of space, as is the result where a certain firm is allotted a particular case or number of cases, or where a certain number of cases are used for each letter of the alphabet. It will be seen that there has been no attempt to keep the cuts of any firm separate, but the proofs are so kept. Consequently, when a place becomes vacant in case No. 1, it is filled by the first cut which comes into the office that will fit the place after it became vacant, thereby keeping every inch of available space occupied. The cuts belonging to the office should be classified under proper headings and also filed away in alphabetical order. Out of the three thousand cuts we have it does not take more than two minutes to find a cut, where before it often took an hour. If I have not made myself clear upon this subject I will gladly answer any questions which may be asked by anyone interested.

HENRY HAHN.

## FROM MEXICO.

*To the Editor:* TOPOLOBAMPO, Sin., February 28, 1893.

Some of your numerous and increasing readers may be interested in a few remarks, by one of the craft, from this sunny country, where there is no rain for nine months of the year, but perpetual sunshine and cool nights. While there are many items of general interest, yet I will confine my letter to matters pertaining to the craft. I have never seen nor heard of some peculiarities in the printing business which exist in this region, and according to my diagnosis cannot exist elsewhere unless under similar conditions.

On arrival at this port and colony in May, 1892, I was asked if I could do catalogue work, and on answering in the affirmative was welcome indeed. I was given copy for a list of over a thousand volumes, with classifications by authors and titles. On making a survey of the office for material with which to carry on the work, I found the only available type in an antiquated font of 2-nick brevier which had been discarded, and was, of course, covered deep under a protecting layer of dust. The type was totally unfit for use because of the growth of a hard substance (resembling barnacles) on the shank of nearly every letter just above where the tops of leads and slugs come, the growth varying from the size of a pinhead to mere specks, which, of course, rendered justification impossible, or if attempted the lines would have been so off their feet as to have a crazy appearance, and could only produce worse than botch amateur printing. So I started in rubbing off the growth on a file (do I hear someone say blacksmith, or sneer?) as I had to work with the material on hand, as the base of supplies was hundreds of miles distant. I ascertained later that rubbing the letters on the stone, with water, cleaned them as good as new. By this means I removed enough of the barnacles to set up the required number of pages, the size of *Arena* or *Forum* magazines, and finished the catalogue, which, with a cover, under the circumstances, is a fair piece of work.

And now, as to the cause of the barnacle growth. It was a puzzling question for me. I sent samples to the St. Louis Typefoundry to see if they could throw any light on the subject. Their reply, August 19, was as follows: "*Our verdict is that the type never were perfect. The barnacles, as you call them, were cast on the type* [this much of the reply was underscored, and continuing] when they were first made. Think the type must be a foreign importation and that it was cast on some patent type machine that never was perfected and that the foundry that did make them *never intended to have the type get in the hands of a printer.*" Now, with this verdict from an old, established and reliable house, is it any wonder it was a puzzle to me? There is also in the office a font of Benton's self-spacing brevier, which is now in nearly as bad condition as the old 2-nick, besides a font of nonpareil in same state.

My theory is that it is caused by the water, as I have been studying the matter. The water used at this port is obtained from Las Copas island, six miles distant, where it seeps from the water of the bay through the sand into shallow wells, perhaps two hundred feet from shore, and to newcomers it has a slightly brackish taste, otherwise excellent. I noticed in galvanized iron pails and on lead articles in contact with the water, the same foreign growth, in different stages. But there was no growth on quads or spaces, though leads and slugs were in many cases ruined. There is, I think, some element in the water which causes the growth of the barnacle, as the barnacle on rocks, ships' bottoms, etc., is caused. If any of your readers have had similar experiences I would like to hear from them, either in your columns or by letter, the former preferred.

Being in charge of the book, news and job printing of this colony I have had many perplexing difficulties to contend with, one of which, concerning rollers, I will mention. I had much difficulty in getting rollers to take ink, as they were damp on the surface and all attempts failed, though I tried washing in oil, reducing ink, warming ink table and other ways used in coaxing them into condition. Occasionally, an exception, I would succeed in getting a form nicely rolled and worked, entirely satisfactory, yet the same plan tried again had no effect. The ink, though labeled book, was a bad lot and has to be ground before used. Some may say my composition — Bingham star brand — was not suitable, so I melted, added glue, and other materials; made new composition from fine grade syrup and glue, different mixings, and cast roller after roller, but it was no use. The mercury was in the nineties all day and the rollers would almost melt in press, and my only salvation was in using old discarded rollers, harder than others, by age. Before using glue it was so pliable that it would bend up like rubber, there being so much dampness in the atmosphere. Of course, therein was my difficulty in getting rollers to take ink. Do I hear someone say to build a fire and dry dampness out of room? But though the office is in a frame building, there is no glass in windows, but wire screen on doors and windows, and it was quite damp in the building when dry and sunny outside. One has the entire atmospheric changes to work against in the vast pressroom of nature. In winter the question is less difficult, because the air is less muggy. However, by doing all presswork in the afternoon, or after the south wind gets to blowing, when the air is dry I get along very well now.

A brief description of this port and colony may make a fitting close to this letter. Topolobampo is situated on the western coast of Mexico, midway between Guaymas and Mazatlan, connection usually being made with Guaymas, by steamer or sailing vessels. The fine harbor, one of the best on the Pacific coast, is controlled by the Credit Foncier Company, a large coöperative concern, holding valuable concessions from the Mexican government. A fine, dressed stone customhouse has been built and a seven-mile irrigating ditch dug, leading from the Fuerte river to the company lands. The printing business promises to become an important department of the colony.

L. F. AUSTIN.

## FROM BRITAIN.

*To the Editor:* LONDON, England, March 8, 1893.

I have to record the death of Mr. Louis J. Jennings, member of Parliament for Stockport. Mr. Jennings was better known as a literary man than as a politician. His most important work was his edition of "The Croker Papers," but he was the author of other books which gained him a fair reputation. He made a name as an independent journalist in New York, and wrote "Eighty Years of Republican Government in the United States." He had for some time been reader to the great publishing house of Murray, and was for a time editor of the New York *Herald* London edition. He was fifty-six years of age, and he will be a distinct loss to the House of Commons, where he was much respected.

Most of the London penny daily papers seem determined to keep pace with the times, and have considerably enlarged their issues. The most remarkable pennyworth is the *Daily Telegraph*, which gives ten pages regularly and twelve on Saturdays. The Saturday issue contains articles on current subjects by the best-known writers, and is altogether a valuable contribution to the literature of the day.

Mr. Phil May, an artist of considerable merit, accompanied by Mr. E. S. Grew, of the *Daily Graphic*, is going round the world for the *Graphic* and the *Daily Graphic*. Mr. May will visit several towns in the States, Chicago among them, and then go on by easy stages to Japan.

Referring to the *Daily Graphic* reminds me that there is a report current in newspaper circles here of an American syndicate being formed to start an illustrated daily journal similar in character to the *Daily Graphic*. It is said that a large capital has been subscribed to launch the new venture, and that Mrs. Frank Leslie is one of the principal spirits of the movement. I give the rumor for what it is worth.

The recently launched illustrated weekly, the *Sketch*, has met with a most encouraging success, something like 70,000 copies of the first number being sold immediately. It is certainly an excellent publication — full of illustrations and literary matter of more than passing interest.

Mr. C. J. Drummond, who was for some years secretary to the London Society of Compositors, has been appointed one of the labor correspondents in the extended labor department of the Board of Trade. Mr. Drummond was a strong opponent to the methods and objects of the new trade unionism, and his appointment is naturally a little unpopular with its advocates. Nevertheless, he is the right man in the right place, and his appointment is evidence that party distinction will have no place in the organization of the department, for Mr. Drummond is a strong opponent of the present government. Under these conditions the interests of the workers are likely to be well considered.

At the dinner to celebrate the opening of the new offices of the London Society of Compositors, Mr. Bowerman, the secretary, announced that the great house of Hazell, Watson & Viney, Limited, is now admitted to the society. He stated that this had not been accomplished in a moment, but only after prolonged negotiations. This accession will result in the addition of about ninety members to the society roll.

The well-known antiquarian and *litterateur*, Sir John Evans, head of the firm of John Dickinson & Co., paper merchants, was recently presented with the honorary freedom of the Stationers' Company. This company is a trading company, and admits no one as a member unless he is connected with the trade with which his name is associated. The late Mr. W. H. Smith was made an honorary freeman some twelve years ago, and was the first freeman of the guild. Sir John Evans is the second, and is the only living man possessing that honor.

One of the most promising signs of the times is the growing disinclination on the part of disputants to take their cases into the law courts, arbitration in trade disputes being much more in favor. With all regard to the ability of learned judges, it goes without saying that a thoroughly practical man is better able to decide on the merits of a trade dispute, in which many technical matters are involved, than a man who at the best only partly understands the technical details submitted. A case was quite recently amicably settled by this means at the instance of the learned judge before whom the case came. A manufacturer of stereo blocks sued a firm of London printers for goods supplied. The defense was that they were not according to sample. The judge saw in a moment that such a simple technical point as this could be easily settled by a practical printer, and he wisely suggested that the case should be referred to one. The suggestion was accepted by both parties, who thereby saved themselves considerable expense, and arrived at a more satisfactory decision than would possibly have been the case had the action been permitted to have gone on in the usual way. This is a subject deserving more attention than it usually obtains. Nine times out of ten trade disputes could be amicably settled by means of arbitration if both parties desire a just decision. As a rule, the points at issue are not worth either the money or the time spent upon them, and when taken into the law courts chiefly benefit the lawyers, for the successful party in the suit is frequently the loser in the end when everything is settled up. H. WOOD SMITH.

## THE QUESTION OF A SEPARATE CHARTER FOR JOB PRINTERS.

*To the Editor:* CHATTANOOGA, Tenn., March 10, 1893.

In your March number you give considerable editorial attention to a communication from a correspondent from this city who advocates separate charters for job and news printers.

Now, I will admit the soundness and justness of your reason assigned for the rejection some thirteen years ago of this same proposition, namely, the failure of its supporters to submit a practicable working scheme to warrant its being put to actual test, but the fact that no such scheme has been evolved does not argue conclusively that it does not exist, and will not be brought forward.

Your assumption that "it may be regarded as an indication that there is no pressing need for a change, after all," because during the thirteen years that will have elapsed between the meetings of the International Typographical Union in Chicago the matter has not been kept persistently before the craft membership, is open to very grave doubts as to its correctness. The fact that the matter has not been brought forward year after year since its first defeat is not an indication that the same feeling has not continued to exist, and the very fact that it is brought forward *now* is evidence that the feeling has grown and broadened, and taken such hold on the membership that "glittering generalities" and the privilege of helping to pay the expenses of the international body without a just proportion of the representation will not much longer be sufficient to quiet that large and increasing number of thinking men denominated job and book printers. We have served almost seven times seven years for our Rachel, and we think it is time we filed our claim for her. In the same sentence in which you assert the lack of interest in the matter because of its lying dormant so long, you give one of our principal reasons for dissatisfaction. You say: "At that election (Chicago, 1880) the friends of the separate charter movement were defeated, although a job printer was one of the three delegates elected." Now, you will admit, I presume, that the news men were a majority in the Chicago union and naturally elected their own candidates as to two, and the third was "given" to the job men with a flourish of self-gratulation, being careful, of course, to select the man so magnanimously "given." If there is any argument in this it is for separate charters, for representative men will certainly excel those "selected" because of a known pliancy on a given question. "Fools" are more liable to be used for a bad than a good purpose, legislatively speaking. You say: "It was owing largely to a failure to prove that job

and news printers are distinctive branches that former attempts at separating the two classes of workmen met with so complete a defeat." Now don't you acknowledge the *distinction* when you admit that there are *classes?* And isn't it a proof of a distinction when the every effort of job men is for an all-time scale and of news men for an all-piece scale? And the claim that "it will be found necessary in time for the job printers to make a piece scale" must be set down as "not proven," and the predicted clash of opposing interests is by no means a dead certainty.

I quote again: "During the job printers' strike for a shorter workday in 1887, it must be confessed that they would have found themselves in a sorry plight were it not for the generous and loyal support *given* them by the newspaper men of the country. The same experiment was repeated more recently in Pittsburgh. Innumerable instances might be mentioned where the newspaper men have proven themselves superior to class prejudice; and where they have undergone considerable self-sacrifice to further the interests of the craft in general." In the first place, who would have been more benefited than the news men by a shorter workday in job offices? Not the job men, certainly, for it is undoubted that the disproportion of men to situations is found in the ranks of the news men, and as the principal good sought to be derived by shortening the workday was giving more men employment, the news men would be the greatest gainers, since they have the largest proportion of unemployed. Therefore their "loyal" support is not so very "generous" after all. And further, if a comparison is drawn between the "generous and loyal" support of the two *classes* the job men will not suffer, taking the actual appeals for aid as a measure. And — but comparisons are odious.

Concluding, you say: "What is required in the present emergency is someone capable of evolving a plan contemplating that issuance of separate charters to job printers and newspaper men, one that will insure entire harmony in the internal workings of the printing office, and at the same time insure the highest degree of prosperity to all branches of the craft. Can this be done?" I believe it can — I know it; but do not pretend to say that I am that someone. But in order to provoke discussion and mayhap inspire someone else to the effort, I will briefly as possible outline my idea.

*First.* Grant separate charters where desired, giving to each branch or class the privilege of local self-government, including the right to independent representation in the International Typographical Union.

*Second.* Let the working card be the undisputed passport into any union office wherein the bearer may find work, be it book, job or news; but because a news man may get "straight" work in a book or job office, it does not necessarily make a job printer of him, and vice versa.

It is not the design to prohibit any man from working wherever he is qualified to work, but to place the distinction (and all must admit there is a distinction) in such shape as will render book and job men controllers of their own local affairs and give them the representation in the international body which they are justly entitled to and pay for.

To illustrate: If a man goes into a town with a "news" card, let him deposit same in its proper union or branch and receive a working card, as at present, and that card shall entitle him to work in *any union office* in which he may find work, no matter what class or branch; but when he leaves said town he, of course, receives the same card he deposited, or a "news" card, the mere fact of his having *worked* in a job or book office not entitling him to a card of that class.

Again: Should an "all-around" man deposit a "news" card, and upon leaving desire a job card, let him take up his "news" card and deposit same in job union, and if secretary of said union knows him to be a competent job man, he shall issue him a "job" card. If secretary does not know, let an examination committee investigate, and if they report him qualified, the card shall be issued; if reported not qualified, his "news" card shall be returned to him. This rule would work as well one way as another and render the cards interchangeable, but would depend on the man's own merits as to what extent.

*Third.* Enact such apprenticeship laws as would confine the beginner to one branch long enough to secure competency.

*Fourth.* To enact such laws in case of strikes as follows: In the event of a strike in a job office, with newspaper combined, or vice versa, each union shall take separate action in the matter, and it shall require a three-fourths vote of both unions to sanction same. In case of a three-fourths vote in one, and not in the other, they have the right of appeal to executive council, the same as at present, with the International Typographical Union in session, as a court of last resort.

It strikes me that some such plan as this would be feasible and secure great harmony in the ranks, and a more equally distributed representation in the lawmaking body, which is one feature that must be kept uppermost.

G. F. A. Russell,
Chairman Committee.

## FROM SAN FRANCISCO.

*To the Editor:* San Francisco, Cal., March 10, 1892.

The prospects for increased trade in all lines of business throughout this state have not been brighter for several years than they are at present. Among the many considerations favoring the improvement of the present stagnation in business is the surety of cheaper and more reasonable freight rates between here and the East. This has been brought about through the recent formation of the North American Navigation Company, which resulted from the disruption of the trans-continental pool and the withdrawal of the subsidy paid by the trans-continental railroads to the Pacific Mail Steamship Company.

This company has for many years enjoyed the monopoly of the carrying trade by way of the Isthmus of Panama, it being enabled to keep all competitors out of the field through its contract with the Panama railroad. The new steamship line — the North American Navigation Company — has succeeded in making a contract with the Panama Railroad, and has entered into direct competition with the Pacific Mail Steamship Company. The St. Paul, the first steamer of the new transportation company, sailed from this port Thursday, March 9, with a full cargo, to meet a similar steamer from New York. Her departure was a great event in shipping and commercial circles and was witnessed by a large and enthusiastic crowd of people.

The Traffic Association of California has determined not to rest until San Francisco and this state have recovered their lost prestige and until they have secured the commercial supremacy to which their wealth, productiveness and geographical position entitle them. Although this organization has only been in existence a short time it has accomplished much more than would have been considered within the limits of possibility two or three years ago. Through its agency, competing lines of clipper ships around Cape Horn have been established, reducing freight rates over fifty per cent; the practicability of the construction of a competing transcontinental railroad has been demonstrated and the nucleus for the building of such a line has been made; in the state legislature now in session many of the schemes of the railroad monopoly whose greed and tyranny are responsible for the present bad condition of affairs have been blocked; and by its approval and indorsement of the North American Navigation Company, and through its having passed resolutions requesting and advising the community to subscribe for the stock of the new steamship line, and to assist it by shipping all freight by this route, the long desired competition in the carrying trade via the Isthmus of Panama and the consequent reduction in freight rates have been consummated.

There seems to be a difference of opinion among the employing printers of this city regarding the condition of the printing

trade at the present date, some thinking there has been a slight improvement and others that there has been no increase whatever. One thing is certain — there are as many idle printers in town now as there were a month ago. However, there are many large orders in connection with advertising this state and its many attractions for the World's Fair now being figured on by the different printing houses, which will undoubtedly give an impetus to the printing trade in the near future. Some of these jobs are of a very extensive nature, requiring the expenditure of many thousands of dollars in the printing work alone.

James R. Brodie, of J. R. Brodie & Co., a well-known employing printer, died in this city February 26. Mr. Brodie has been a prominent man in public affairs and in printing trade circles since his boyhood. For fifteen years he has been engaged in the printing business in San Francisco, ten of which he was in the employment of Winterburn & Co. During the last five years he was associated with Samuel L. Valleau under the firm name of J. R. Brodie & Co. His death was the result of a severe cold which developed into pneumonia and carried him off after an illness of a few days. The San Francisco Typothetæ passed the following resolutions of respect to his memory:

Again the members of the Typothetæ are called upon to mourn the loss of an esteemed associate. James R. Brodie, after a brief illness, was called away on Sunday morning, February 26, in the prime of life, at the age of forty-seven.

He has been a citizen of San Francisco since boyhood, and his life was worthy of emulation. He was honest, liberal, true and just.

As a member of our craft and association, we honored him; as a citizen and a man, all appreciated his worth and will feel the loss the whole community has sustained by his untimely death; therefore, be it

*Resolved*, That, while bowing to the will of Him who doeth all things well, we feel that one has been called from us whom we will miss and mourn; we will cherish his memory, and we extend to his afflicted family our heartfelt sympathy.

The resolutions were drawn up and signed by James G. Spaulding, Charles H. Crocker and W. I. Sterett, the committee appointed for the purpose. Similar resolutions of respect were passed by the San Francisco Typographical Union.

At the last meeting of the San Francisco Typographical Union, held February 26, the nominations of officers to serve during the ensuing year were made. For the offices of first vice-president, secretary and treasurer, only one nomination was made for each, and E. Harper, W. B. Benoist and J. P. Olwell will fill these respective positions during the ensuing year. The choice for the presidency lies between Miles L. Farland and W. A. Bushnell. At this meeting, the committee elected for the purpose of revising the scale of prices reported having made favorable progress.

James H. Barry, an employing printer of this city, is being warmly supported for the appointment by President Cleveland as superintendent of the San Francisco mint. It is conceded on all sides that a more capable or deserving man could not be appointed to the position, and every printer in this city is strongly advocating his cause. The leading mercantile houses are practically a unit in his favor, and it is remarkable how many of the newspapers in California, republican and democratic alike, are sounding his praises and working in his behalf.

The indications are that the state convention of the California Federation of Typographical Unions, to be held at San José, on April 13, will be very largely attended. The different unions are preparing for the convention and are electing their delegates for the occasion. E. P.

### AS HAPPY AS HE COULD AFFORD.

"Mr. Addem," said a country merchant to his sad-faced bookkeeper, "I wish you would try and look a little more cheerful."

"I think," replied the bookkeeper, swallowing a big lump, "that for $9 a week I'm awfully jolly."



CRAMPED QUARTERS.

### PRODUCE WILL BE CHEAP.

REASSURING predictions are made by the Chicago *Evening Journal* which says that unless produce commission merchants are far and away at sea in their calculations, housewives will be able to supply their tables at less cost during the World's Fair than they are able to do at present, and even at a less outlay than last summer. The reason for this is said to be two-fold. First and foremost is the fact that farmers east, west, north and south, who never before included Chicago as a market, have made preparations to send their produce to this city in the hope that they would obtain better prices here than elsewhere. While the greatly increased receipts will not flood the local market, it will insure citizens of this city and their guests, during the coming summer, the best the market affords and at extremely reasonable prices.

The second reason given for decreased cost in vegetables, game and fruit in Chicago is the phenomenally big crop which is in prospect in the southern portion of the country, and the promise which a sustained cold winter gives of a warm, vegetable-growing summer in the North.

With the return of better weather shipments of vegetables, fruits, poultry and dairy products have increased and prices have correspondingly decreased. Eggs, butter and cheese, which commanded a high price during the extremely cold weather, and which for a time were a luxury, have, within a week, dropped to a figure where they come within the reach of the poorest paid mechanic or laborer. New vegetables are also arriving in large quantities from the far South, and cucumbers, tomatoes, new onions, lettuce, spinach, parsley, cauliflower and radishes, raised in California, Mississippi, Florida, and even in hot houses in this and surrounding cities, anticipate, by two months or more, the usual shipments to this market. Though these products are early shipments, they are excellent in quality, and are being sold at a comparatively low price.

The Northern farmers and gardeners have greatly increased their acreage for the World's Fair harvest, and with reasonably fair weather during March and April will ship their produce to Chicago early in the season. Chickens, turkeys, ducks and all kinds of game were until recently scarce, but have lately been arriving in large quantities and the outlook is for a plentiful supply for months to come. Chicago has become a great distributing, as well as receiving, center, and commission men will select the best articles for local consumption, reshipping the inferior qualities to other points. Nothing but that which is first-class in every respect will, it is declared, be sold in Chicago. From this it will be seen that the dire forecast of starvation prices made by alarmists has but little foundation.

CATALOGUE OF

# IMPORTED BOOKS

IN ELEGANT BINDINGS

INCLUDING

FINELY ILLUSTRATED

AND RARE BOOKS,

*OFFERED AT VERY MODERATE PRICES.*

SELECTED FROM THE STOCK OF

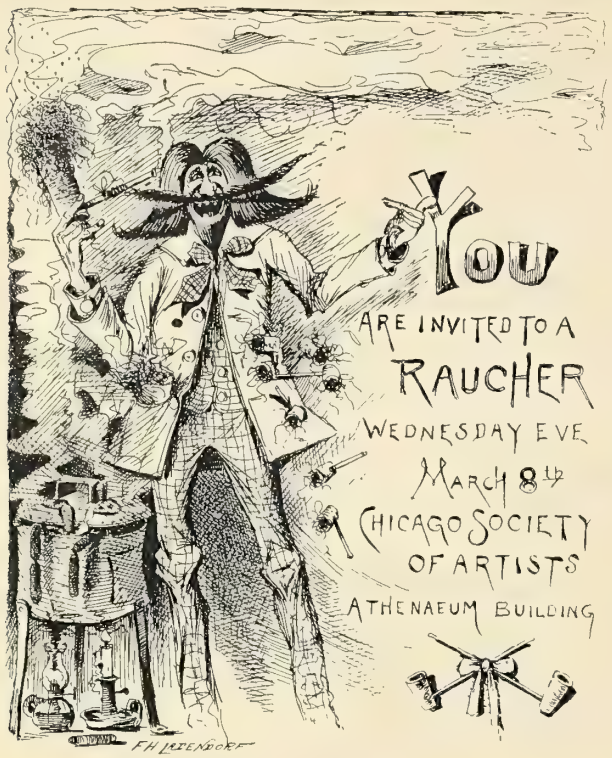
## Little, Moorehead & Co.,

43 and 46 MONTANA AVENUE,

LOUISVILLE.

TITLE PAGE.

Submitted for suggested corrections to subscribers on the lists of THE INLAND PRINTER.
For particulars see editorial on page 36.




## CHICAGO ARTISTS' RAUCHER.

JUST what a "Raucher" means was a guess for many of those invited to the evening of the Chicago Society of Artists on Wednesday, March 8. "They have a nice time at these Rautchers," said one in a commendatory way. "Yes, indeed. I never was at a Rocker before," was the reply. A gentleman from the North side who attends the Turner Hall concerts obligingly explained that the "ch" in the word should be handled in the same way as that in the Irishman's exclamatory "Och," and that "rauch" was a smoke or a fume, and "raucher" a smoker; and as the atmosphere filled with the fumes of perique and habanas a visitor remarked that, anyway German was a singularly expressive language. "Yes, it abounds in onomatopœia," asserted another, but was contradicted by a friend who averred that that sort of thing was only to be found in Chicago water.

The weather was not propitious, but there was a very large attendance, and the informal character of the entertainment with its easy good-fellowship was thoroughly enjoyable. The rooms were nicely decorated, a table in one of the back rooms being especially attractive from the character of the ornamentation, which consisted of sardines, cheese of various brands, Saratoga potatoes, anchovies, sandwiches, sinkers, cigars, cigarettes and the other delicacies dear to the heart of bohemia. A choice programme of musical and other selections, mostly humorous, occupied the greater part of the evening, and in the frequent intermissions the guests regaled themselves at the aforesaid table.

C. W. Rohrhand played several selections upon the violin. Henry Hart impersonated Pat Rooney, F. H. Lacy sang, Charles Ritter played the mandolin, Art Young made lightning sketches to a piano accompaniment, and Ben King, the Michigan bard, gave several poetic selections and character sketches and his impersonations of Paderewski convulsed the audience.

Among the guests present were:

J. G. Brown, New York; Thomas Havenden, Philadelphia; J. Francis Murphy, New York; John Fry, St. Louis; E. Bringhurst, St. Louis; Charles M. Kurtz, Louisville; Hubert Vos, Holland; Charles D. Robinson, San Francisco; Craig McClure, St. Louis; C. S. Bouton, C. F. Whitmarsh, A. H. McQuilkin, J. S. Templeton, Dr. F. D. Stannard, W. B. Deming, J. J. Flanders, William Frederickson, Stanley Waterloo, Charles Ritter, Henry Hart, H. Mayer, W. G. Coffin, C. W. Rohrhand, E. C. Webster, Ellwyn Baron, Ben King, Malcolm McDowell, J. Perceval Pollard, Art Young, Tom Powers, W. G. Williamson, E. J. Dressler, W. W. Vernon, Ernest Albert, W. O. Swett, Jr., William Chissman, William Schmetdgen, W. C. Hartson, Robert Dickey, R. W. Piratski, Herbert E. Butler, E. S. Cameron, Abner Crossman, O. D. Grover, Lawton Parker, Charles E. Boutwood, Charles Halloway, F. Holm, Louis Braunhold.

## CLEAN PROOFS.

MR. H. G. ADAIR, foreman of the *Times*, of Chicago, is certainly alert to the advantages of clean composition on his paper, and encourages correct work in every way in his power. Some time ago Mr. Adair inaugurated a competition which is sufficiently described in the announcement which he caused to be displayed in the composing room of the *Times*, reading as follows:

SHOW A CLEAN PROOF.

From Sunday night, January 29, to Monday night, February 27, inclusive (excepting Saturday nights), a percentage record of the work of each compositor on the *Times* will be kept by the undersigned. To the compositor having the highest average will be awarded a cash prize of $10 and a suitable souvenir giving a complete record of the work done by him. To the compositor having the second highest average will be awarded a cash prize of $5.

It will be my aim to keep a record of *all* the errors and make the percentage in such a way that no element of luck will enter into the contest.

When a compositor can, without material loss of time, change a head so as to conform to the uniform space and does not do so, it will be scored against him, although the office makes the correction.

Two errors marked in a revise will be regarded as four in the first proof.

No privileges other than those obtaining at present will be granted to make kicks during this contest.

Compositors will please be careful and not mutilate proofs.

H. G. ADAIR, foreman.

On the conclusion of the contest the result was given as below, the last three gentlemen earning "honorable mention," and is certainly creditable to the contestants. A further announcement has been made by Mr. Adair that the office will hereafter correct all two-error galleys, which well displays his ability to conserve the important matter of time. The souvenir awarded with the first prize was a silver-plated composing stick.

JANUARY 29 TO FEBRUARY 27 INCLUSIVE, SATURDAYS EXCEPTED.

| | |
|---|---|
| Takes included in contest | 18,682 |
| No. of takes without an error | 8,634 |

| | EMS. | ERRORS. |
|---|---|---|
| A. C. Shirley | 154,600 | 45 |
| Hans Rossner | 166,800 | 65 |
| Charles Nichols | 168,700 | 94 |
| G. Meissner | 141,900 | 111 |
| Fred Miller | 129,400 | 103 |

## EXPENSIVE BLUNDERS.

There is great wisdom in the view taken by Jay Gould as to cheap help, as that view is illustrated in a current anecdote. Russell Sage had in his employment a young man whose loyalty and acumen were generally recognized by all Mr. Sage's friends, Mr. Gould among them. The young man had an offer to go elsewhere at an increase of salary and finally accepted, inasmuch as Mr. Sage refused to do better by him. Jay Gould happened in Mr. Sage's office a few days afterward and casually remarked: "Why, where is John?" "Oh, he has left me," said Mr. Sage. "He got extravagant notions in his head, and I had to let him go. But I've got a new boy, and I save $3 a week on his salary." "You do, eh?" remarked Mr. Gould with undisguised disgust. "Well, have you figured how much you will lose on his blunders?" That covers the whole question of "help." If an employé costs a business man anything on blunders, it is time to let him go.—*Northwest Trade.*




TITLE PAGE OF INVITATION.

Specimen of penwork designing by Will H. Bradley, Monadnock building, Chicago.




CUPID'S ATTACK.

" Thy fatal shafts unerring move,
I bow before thine altar, Love!"—*Smollett*

Half-tone engraving by
MOSS ENGRAVING COMPANY,
535 Pearl street,
New York.

Written for THE INLAND PRINTER.

## THE LADIES' HOME JOURNAL.

BY RODERIC C. PENFIELD.

PERHAPS the most prominent success in journalism today, at least as regards magazines, is the *Ladies' Home Journal*, of Philadelphia. The offices have just been moved into a handsome building erected especially for this journal, on Arch street, and there is probably no journal in America more luxuriously housed.

The *Journal* was first issued in December, 1883, the form being eight pages of the same size as at present. The number of pages was increased from time to time, and now the regular



LADIES' HOME JOURNAL BUILDINGS.

issue consists of thirty-two pages and cover, but editions containing thirty-six, forty and forty-eight pages are of frequent occurrence. The circulation of nearly 700,000 copies has been built up mainly within the last four years, much of the success being attributed to constant and liberal advertising. There are not many more extensive advertisers than the Curtis Publishing Company.

The new building is 67 by 135 feet in size and six stories in height, the general line of materials used being Pompeiian brick, brownstone and terra cotta. The investment in this building is about $160,000. The first or ground floor is devoted to the general offices and the subscription department, eighty-five persons being constantly employed on this floor alone. Beautifully fitted and furnished apartments are provided for the business manager, treasurer and the counting room. The fittings are in Pollard oak, and the numerous desks, racks, filing cabinets, etc., have all been especially constructed for this department. The second floor is used by the agents and premium departments, and here fifty clerks are employed. The business done on this floor would be a large one in itself if it were not overshadowed by the vast volume transacted by the magazine.



CYRUS H. K. CURTIS.

On the third floor are the large and artistically furnished offices of Mr. Curtis and Mr. Bok, as well as the apartments for the artists and associate editors. Comfort reigns everywhere, but I may go a step further and say that in the offices of the chiefs there is an air that savors very strongly of luxury in the rich carpets, handsome furniture and tasteful decorations. The fourth and fifth floors have been reserved for the mailing departments.

On the sixth floor is a department that, better than anything else, perhaps, indicates the enormous number of subscribers and the amount of work required to keep track of them. This is the mail-list room, and our friends in the country, with their mail list on two double galleys, will be interested to know that there are forty tons of type and 14,000 galleys in this room, and that the services of about forty people are constantly required to attend to making the corrections in the list. There are about 500,000 names on the subscription list of this magazine. The galleys of names are arranged on shelves, and each state is in charge of one girl. The corrections are sent up from the office every day. The foreign list is an interesting one, nearly every country being represented. Among those not usually seen on the mail list of an American journal are Corea, Canary Islands, Burmah, Fiji Islands, Hungary, etc., while there are good-sized lists of names in Mexico, England, France, Germany, Scotland, Ireland, Japan, Hawaiian Islands and Alaska. The plant in this room alone is valued at $22,000. About sixteen days of the month are required for the mailing, five experts with mailing machines doing the work.

The plant from which this journal is issued is one of the largest private concerns in the United States, and would rank among the most extensive of regular plants anywhere. It is contained in a four-story building on a small street directly in the rear of the office building, the size being about 60 by 100 feet. Motive power is furnished by an eighty-horse high-speed engine, which drives the machinery all over the building. Nearly all of the first floor is devoted to the warehouse, in which the paper is received and opened out ready for the press-room and the shipping department.



EDWARD W. BOK.

The pressroom occupies a large apartment about 250 feet long, containing two perfecting presses of the Cottrell make and twelve two-revolution presses from the same company, as well as four small presses. The perfecting presses, which were built to print this particular journal, contain the latest improvements which science has applied to printing presses. They net 22,000 sheets per day, printed on both sides, feeding from a roll and cutting the paper to the regular size — 33½ by 46.

The composing room and office of the manager are on the second floor. In these rooms are contained over four thousand pounds of body type and nearly four hundred fonts of job type, this large amount of material being required and in use on the *Journal* and the many jobs which are used as a part of the business of the magazine.

The third and fourth floors are devoted to the bindery and portions of the mailing department. The most interesting pieces of mechanism up here are the two Chambers folders, which are each supplied with three automatic feeders. These folders each turn out 19,000 complete copies of a thirty-two-page journal, with cover; this being the average output. Each machine is attended by one man. After the sheets are folded

they go to the four wire stitchers, which are in charge of eight girls and stitch 50,000 copies of the journal per day. The magazines are then trimmed, there being three large cutters constantly in use. The rooms are equipped with every labor-saving device possible, and it is interesting to know that the "shavings" bring in $200 per month.

The paper used in a regular edition of 700,000 copies of a thirty-two-page journal, including cover, is nearly 3,500 reams, of which about half is sent flat and the other half in rolls. The paper weighs eighty pounds to a ream, and the curious can easily compute the total amount of paper used in a single edition of this publication.

There are about two thousand pounds of ink consumed per month, and there is also machinery which can be depended upon in case of accident to the regular appliances. Among other reserve machines are four Brown folders, to be used in case there is anything the matter with the automatic feeding machines described above. The manager of this department is Mr. J. S. Bellows, who for a long time was with the Burr Printing House, in New York.

The *Ladies' Home Journal* is owned by a stock company, in which Mr. Cyrus H. K. Curtis is the principal holder. Mr. Curtis has been materially assisted by his wife in bringing the journal to its present great success, and at the same time the editor, Mr. Edward W. Bok, is credited with fine business ability as well as editorial talent, both of which have been exercised in this magazine. Portraits of both of these gentlemen are presented here, and it is to be observed that they are both young men. Mr. Curtis is enjoying the fruits of his labors, having recently purchased a very handsome country place in the suburbs of the city, which is said to have cost him at least $50,000.

In the management of the concern he and Mr. Bok have been materially assisted by Mr. T. S. Scott, the secretary and treasurer, and Miss Schneidawind, the business manager, who is perhaps the only lady in a position of this sort in this country. A great many of the ideas in the new building are hers; all the furnishings were selected by her, and show the trained business knowledge of a man as well as the refined tastes of a woman.

The editorial and contribution expenses of the magazine amount to about $40,000 a year, and the bills paid outside printers for extra work amount to a good many thousand more in the course of twelve months.

There is hardly a place in the United States where there is not at least one subscriber to the magazine. The *Journal's* circulation, however, lies largely in the smaller cities and large towns. The regular sales through the news companies amount to from 175,000 to 200,000 copies per month. The subscription list is increasing at the rate of about 6,000 to 7,000 copies every thirty days.

The new building is lacking in nothing to aid in the dispatch of business, there being two elevators run by electric power and a private telephone system, the first of its kind in Philadelphia, with fifteen stations in various parts of the building, and a convenience that is far superior to speaking tubes.

### WHAT DID IT?

The printer was kicking because somebody was at his case rack and had got things into all sorts of confusion.

"I'd like to know," he said, with more or less profanity, "who has been doing this?"

"Circumstances," suggested the foreman, solemnly.

"Circumstances, nothing," snorted the printer. "It's some son of a shooting stick I'd like to slug. Circumstances hasn't got anything to do with it."

The foreman laid his hand on his shoulder kindly.

"You seem to forget," he said in far-away tones, "that circumstances alter cases," and the printer bowed his head and wept.—*West Coast Trade.*

Written for THE INLAND PRINTER.

### MISS LIZZIE MILLER.

BY H. WOOD SMITH.

WE have much pleasure in presenting our readers with a portrait of Miss Lizzie Miller, of the composing staff of Messrs. Hazell, Watson & Viney, Limited, Aylesbury. Although only in her twenty-fourth year, Miss Miller has for some years past been known as a contributor of charming



verses to *Hazell's Magazine*, and also of a serial story which ran through the last volume of that ably edited and interesting publication.

Miss Miller, who is the eldest of a family of six girls, was born in September, 1869, at Aylesbury, in which town her father carried on a small business as a house decorator. Her school days appear to have been somewhat irregular, as, owing to the delicate state of her health, she was unable to attend school—the national school—more than a few weeks at a time. At thirteen she was at Brighton, whither she had been sent to recover from the effects of an illness, and it was here that she made the first attempt at rhyming. During the two following years she must have been pretty busy, for at the age of fifteen, when she entered the employment of Messrs. Hazell, Watson & Viney, she had a book full of verses which had been written during those two years. Miss Miller modestly says that had it not been for the existence of *Hazell's Magazine*, she does not think that any of her verses would ever have found their way into print, for she would never have had sufficient courage to have offered them anywhere. As it was, it required a great deal of her mother's persuasion to get her to offer one to the editor of this little magazine when it was first started. Miss Miller, as one may readily see from her verses, is passionately fond of flowers and cannot work without them, every available space of her own room being filled with flowers in summer, and is never quite destitute of them in winter. Miss Miller has found the greatest incentive to perseverance in hearing people state their belief that the verses were not her own composition, for she rightly says that she knew that had they been "quite rubbish" the remark would not have been

made, and that those people were unknowingly paying her a high compliment. As already stated, Miss Miller is the author of a serial story entitled, "Under the Chilterns," which possesses considerable merit, and she has received acknowledgments of her poetic gifts from the Princess May of Teck, Lady Tennyson and others. The publication of this little notice is a tribute to the high merits and unassuming ability of one who may fairly be considered, in more ways than one, an ornament to the printing world.

Miss Miller has kindly sent the following verses specially for THE INLAND PRINTER:

THE COWSLIPS' SONG.

There are secrets stored in our yellow cells
You'd love to know;
Such tales we could ring from our perfumed bells
Of long ago.
You think that the cowslips are voiceless flowers,
And you do not know we have talking powers.

We remember once in years long, long flown,
A fairy child,
With such dancing eyes, and her curls all blown
By zephyrs wild,
Who would run to a laddie straight and tall,
To sit down and make her a cowslip ball.

And then when we blossomed again one year,
We heard him say,
That she'd grown to his heart so doubly dear,
That night nor day
Could he think of aught but the queenly face
He had learned to love in its baby grace.

We flowers never heard one wee word she said,
Although we tried;
But her cheeks as roses grew brightly red—
All crimson dyed.
Then—and then we saw—but we'll whisper this:
Their lips meet in a long, long, hung'ring kiss!

And after that when we blossomed again,
When Maytime smiled,
Once we heard her sing such a sweet refrain,
That angels mild
Bent to hear her sing to her baby boy
A song o'erbrimming with gladness and joy.

When next we came 'twas no wonder the skies
Wept soft and long,
For they saw the grief in those tear-filled eyes,
And heard no song.
We decked, with the aid of the kindly rain,
The grave where the joy of two hearts was lain.

Ah! seasons fly swiftly: each once smooth brow
Is many-lined,
Each head beneath sorrow has learned to bow;
But sorrows bind
The hearts that were close when their love begun,
So close until now they are almost one.

We flowers are as young as we ever were;
And they've grown old,
But though time is whisp'ring among their hair,
"Silver for gold,"
They are richer far than us of the glen,
For they have a love that's beyond our ken.

A SEPTEMBER IDYLL.

A sweet September day is slowly fading,
Above comes faintly forth a crescent moon,
Home, through the jeweled stream, the kine are wading,
Through jewels left by fair departed noon.
The giant trees are tinged with brown and yellow,
As if the sinking sun had played a freak,
And touched each oak and beech with colors mellow,
Like sunburn on a peasant maiden's cheek.

Forget-me-nots and meadows sweet together
To deck the valley fair their fragrance lend,
While on the hills blue harebells, pinky heather
Are whisp'ring, and to hear each other bend.
Adown the lane, the crimson poppy glowing
Amid the feath'ry grasses, russet brown,
Reminds one of a dainty lady showing
Her robes in contrast to a peasant's gown.

A butterfly, with gorgeous wings poised lightly—
Forgets that daylight dies and summer wanes;
The while a big, brown bee goes humming brightly
Beyond the gay-dressed thing, with labor's gains—
Goes humming brightly on until he reaches
His thrifty home beneath the southern wall,
Upon which hang the ripened golden peaches,
Beside which stand proud hollyhocks and tall.

An evening primrose in its yellow glory,
A bush of lavender in fragrance sweet,
List, with the crimson rose, to hear that story,
And strive to see two pairs of lips that meet.
"Oh, God! the earth is fair!" all Nature singing,
All softly, sweetly float the moments by,
And up two blissful hearts their thoughts are winging,
To that one world where love shall never die.

## COST TO SEE THE COLUMBIAN EXPOSITION.

IN answer to a question that is asked by people all over the world, "What will it cost to see the World's Fair?" the Chicago *Tribune* has carefully compiled figures from which an abstract is taken.

As the Exposition grounds cover 700 acres containing fifty-two exposition and state buildings, besides those of foreign nations, the live stock exhibit and a number of exhibits which are outside, such as Esquimau and other villages, which may be termed side shows, twenty-one in number, it is not probable that one person can cover the ground in a day. Supposing he can, the itemized account is as follows:

| | |
|---|---|
| Admission to Exposition grounds | $ .50 |
| " to side shows | 5.25 |
| Ride on electric boat | .25 |
| " elevated railway | .10 |
| " sliding railway | .10 |
| " ice railway | .10 |
| Luncheon | .50 |
| Round-trip fare from the city by rail or water | .25 |
| Total | $7.05 |

This shows the total expense, though the general sightseer would only go through the Exposition buildings for which his 50 cents admission pays. This would make the cost for ten days, including everything, $18.30.

Following in detail and on the economical basis, the question of cost can safely and satisfactorily be answered for the benefit of the rich and poor alike who anticipate coming to the Fair from any part of the country. As an example take the man of ordinary means living five hundred miles distant. He decides to devote one week to it. At a rate of one fare and a third his railroad ticket for the round trip will stand him $13.50. He leaves home Sunday evening and arrives in Chicago Monday morning. If he wants a room without meals there will be plenty of comfortable quarters to be had at $1 a day; with breakfast and dinner or supper $2 will cover that item. Otherwise, say his meals cost him $1.50 a day, he stays six days and has expended:

| | |
|---|---|
| Railroad ticket | $13.50 |
| Sleeping-car berth each way, $2 | 4.00 |
| Room | 6.00 |
| Meals in Chicago | 9.00 |
| Admission to Exposition grounds | 3.00 |
| Side-shows, if he takes them all in | 5.25 |
| Pleasure ride on electric boats, elevated, sliding and ice railroads | 55 |
| One trip to and from grounds on lake steamer | 25 |
| Five trips on street car | 50 |
| Total | $42.05 |

The only difference to the men living 800 or 1,000 miles away will be the difference in railroad fare. These are not minimum figures. Liberal allowances are made for respectable as well as comfortable accommodations. Of course the well-to-do merchant and prosperous professional man can spend twice the amount in the same length of time going in for luxuries and higher living, but he can't see any more of the Fair.

As a matter of information and by way of illustration take a New York man whose bank account is large and put him

through a ten days' engagement. It is understood that he will not be satisfied with anything below the best. His railroad tickets and sleeping berths to Chicago and return eat up a $50 bill. Three meals each way en route on the dining car will get away with $6. His hotel accommodations, provided he lives on the American plan, will cost him not less than $6. His necessary expenditures, therefore, on the supposition that he, too, intends to see everything, will be:

| | |
|---|---|
| Railroad fare | $40.00 |
| Sleeping-car fare | 10.00 |
| Hotel bill, ten days | 50.00 |
| Admission to grounds | 5.00 |
| Meals on grounds | 15.00 |
| Side-shows | 5 25 |
| One ride on each of the pleasure schemes | .55 |
| Carriage to and from the grounds, $3 a day | 30.00 |
| Total | $155.80 |

In none of these estimates has any statement been made of the amount of money an extravagant and wealthy person can spend. The object is to show that a man can see the Fair thoroughly on a few dollars or he can spend thousands.

The cost of living in Chicago will be so systematically and well regulated that the visitor need have no concern about not being able to get just what he can afford. There will be plenty of good, comfortable rooms in all parts of the city at the rate of $1 a day, without meals. There will be good rooms with meals at $2 a day; better rooms without meals at $1.50 a day, and with meals $3. These rates will prevail in boarding houses and in second and third class hotels. In the first-class hotels one can get accommodated at $3 a day or $15 a day. The latter figure will secure a parlor and bedroom, with bath and all the comforts of a luxuriously furnished home. It will not be a hard task to find acceptable accommodations within easy walking distance of the Exposition at rates that no person would feel so niggardly as to take exceptions to, and thus escape the annoyance of traveling back and forth on crowded trains.

People contemplating visiting the Fair are particularly warned against all sorts of schemes for securing rooms in advance, as there will be room for everybody, and which can be obtained on arrival without trouble.

## WORKINGMEN AND THE FAIR.

AS a means of crystallizing the observations of industrial experts the proposition of the Chicago *Herald* is unrivalled. Its announcement is made thus:

"Skilled labor, if able to avail of the advantages of the World's Fair, must derive extraordinary benefit from it. Study of processes, examination of tools, comparison of methods of other countries and our own, cannot fail to promote invention, to enlarge intelligence and to improve the status of artisanship in the United States. But the very men whose study of processes, whose comparison of methods and whose examination of machinery and tools would confer on their respective crafts the highest good must be content with few and limited opportunities at Jackson Park. Duty to their families, in providing for whom the American artisan is distinguished above his fellow-craftsmen throughout the world, will keep these men at their regular occupations when others more fortunate will be free to visit the Fair.

"The *Herald* purposes to diffuse the advantages of the Fair throughout the ranks of skilled labor in Chicago and expects the benefits thus accruing to extend over the country by means of those vehicles of communication which labor unions have provided. There are in Chicago many organized crafts. The Fair will continue for twenty-six weeks. Each of the local labor unions will be invited by the *Herald* to choose from its membership a man deemed best qualified to act for it in studying processes, machinery, tools and materials peculiar to its interest, and the *Herald* will send him to the Fair daily for one of these weeks, paying him $50 for his time and expenses so that his family shall not lose by his personal and his representative distinction. It may be that more than twenty-six representative men will present themselves, in which case there will be weeks in which two or more experts will be given an opportunity to avail themselves of the proposition here made. It is the *Herald's* desire that at least one delegate for each week may be recommended by the unions, and if there are more than that number so much the better.

"Each of the men thus selected will make as thorough an investigation as possible of the subject matter in his charge, and it will be expected of him that he will write for the *Sunday Herald* a report of his observations, to be published in its columns for the perusal not only of his own union and his fellow-craftsmen throughout the country and all over the world, but for the perusal also of the great general public, who will feel a keen interest in the observations of men thus chosen and thus equipped for so interesting and important a trust. Illustrations will be furnished for these reports to whatever degree may be found desirable.

"The entire undertaking has been placed by the *Herald* in the hands of a committee composed of James J. Linehan, president of the Trade and Labor Assembly; John C. Harding, president of Typographical Union No. 16 and J. B. Cogswell, president of the United Carpenters' Council."

That the full benefit of this very liberal offer may be reaped by the mechanics of the country, says the *Eight-Hour Herald*, it will be necessary to act promptly and intelligently. Let the members throw aside whatever prejudices and personal preferences they may entertain, and nominate their very best men for the task to be assigned them.

## RULE-TWISTING FOR NEWSPAPER ADVERTISING.

APART from any discussion of the merits of rule-twisting in newspaper advertising there is some little curiosity in regard to how it is done. The *Seattle Post-Intelligencer*, of Seattle, Washington, shows in its advertising columns much of the rule-twister's productions, one of the specimens from which is given on another page of this number of THE INLAND PRINTER, the work of Mr. Mort Donaldson, of the composing-room staff, aided by Mr. J. V. Harrison, chief of the stereotyping department. The illustration, that of a man reading a newspaper, was first sketched on a galley and a skeleton border was then built around the outlines and locked up tightly. Rules were then bent to the required shape and placed in position and held in place with large quads, with suitable quads at points occupied by the hat, feet and shadows. A heavy cut was then placed on top to keep the rules securely in place, and hot stereotype metal was then poured all around the design and up to the round of the chair. The metal does not stick to or injure the type or quads in the least it is said, but makes a clean, perfect justification. The parts above the round of the chair was then justified with quads. The space of the coat and legs were then filled with quads and the matter in the pages set. Wire netting was cut for the pants and underlayed to the paper height with slugs and leads cut to fit close. A piece of emery paper was then covered with tin foil to avoid sticking to the mold and cut to fit the coat and underlayed same as the pants; the shadows being treated in the same way. The feet and hat were cut out of six-point slugs and placed in position on top of the quads with necessary underlay. Mr. Harrison, the *Post-Intelligencer* stereotyper, did the rest, getting the mold of the many loose pieces without causing them to shift and drying it in four minutes—a very neat job of stereotyping.

## COWLD!

One day Pat and Sandy were crossing a ridge
Where the snow-laden winter wind howled;
Said Sandy: "My friend, I am cauld wi' the kilt!"
Pat replied: "Faith, I'm kilt with the cowld!"

OSCAR SAMOSTZ,
PREST. AND MANAGER.

MAX FRICKE,
SECRETARY.

# La Palma Perfumery Company

ROOMS 26 & 27 McCORMICK BLOCK,
CORNER DEARBORN AND RANDOLPH STREETS. ..... CHICAGO, ILL.

Business Card—Charles T. Gould, Chicago, Ill.

**Medical Specialties.**

SOLE AGENT FOR
LORENZ REICH'S HUNGARIAN WINES.
THE AMERICAN & CONTINENTAL "SANITAS" CO.
LIMITED, OF NEW YORK.
THE RUDISCH CO., "SARCO" PEPTONES,
OF NEW YORK.
"NUTROLACTIS" COMPANY,
OF NEW YORK.
VAN BEIL'S "RYE AND ROCK,"
PHILADELPHIA.
BUNTIN DRUG COMPANY,
OF TERRE HAUTE, IND.
HYGIENIC WOOD WOOL COMPANY,
OF NEW YORK
LONDONDERRY LITHIA SPRING WATER CO.
CLYSMIC NATURAL MINERAL WATER.
RUBINAT-CONDAL WATER.
ETC., ETC.

# Edwin E. Hills,

## Commission Merchant,

70 STATE STREET, ROOM 204.
(BAY STATE BUILDING.)

TELEPHONE, MAIN 4471.

*Chicago,* ..... *189*.....

Letter-head—A. R. A., Chicago, Ill.

# GLUE ***

COMPLETE STOCK.
CAN SUPPLY
ANY GRADE
AT ONCE.

# J. RUSSELL & CO.

· HAMILTON · HOUSE · BLOCK,
· HOLYOKE, · MASS.

Blotter—Burt. Vernet, Griffith, Axtell & Cady Co., Holyoke, Mass.

SPECIMENS OF PLAIN JOB COMPOSITION.

## SELECTED POETRY.

For the present it is proposed to set aside a column in each number of THE INLAND PRINTER for poetry, selected from the works of writers of the past and present. In some instances these selections will be garnered in fields not readily accessible to the general reader of this journal, and, as far as may be, they shall be grouped in such manner as must commend them to all.

### SONG.

BY CHRISTOPHER MARLOWE.

Come live with me and be my love,
And we will all the pleasures prove,
That grove or valley, hill or field,
Or wood and steepy mountain yield.

Where we will sit on rising rocks,
And see the shepherds feed their flocks
By shallow rivers, to whose falls
Melodious birds sing madrigals.

Pleased will I make thee beds of roses,
And twine a thousand fragrant posies;
A cap of flowers, and rural kirtle,
Embroidered all with leaves of myrtle.

A jaunty gown of finest wool,
Which from our pretty lambs we pull;
And shoes lined choicely for the cold,
With buckles of the purest gold.

A belt of straw and ivy buds,
With coral clasps and amber studs;
If these, these pleasures can thee move,
To live with me, and be my love.

### THE BIRTH OF DESIRE.

BY EDWARD VERE, EARL OF OXFORD.

Come hither, shepherd swain!
Sir, what do you require?
I pray thee shew to me thy name!
My name is fond Desire.

When wert thou born, Desire?
In pomp and prime of May.
By whom, sweet boy, wert thou begot?
By fond Conceit, men say.

Tell me, who was thy nurse?
Fresh youth in sugared joy.
What was thy meat and daily food?
Sad sighs, with great annoy.

What hadst thou then to drink?
Unsavoury lovers' tears.
What cradle wert thou rocked in?
In hope devoid of fears.

What lulled thee then asleep?
Sweet speech, which likes me best.
Tell me where is thy dwelling place?
In gentle hearts I rest.

What thing doth please thee most?
To gaze on beauty still.
Whom dost thou think to be thy foe?
Disdain of my good will.

Doth company displease?
Yes, surely, many one.
Where doth Desire delight to live?
He loves to live alone.

Doth either time or age
Bring him unto decay?
No! no, Desire both lives and dies
A thousand times a day.

Then fond Desire, farewell,
Thou art not mate for me,
I should be loth methinks to dwell
With such a one as thee.

### MY MIND TO ME A KINGDOM IS.

BY SIR EDWARD DYER.

My mind to me a kingdom is,
Such present joys therein I find
That it excels all other bliss
That earth affords or grows by kind:
Though much I want which most would have,
Yet still my mind forbids to crave.

No princely pomp, no wealthy store,
No force to win the victory,
No wily wit to salve a sore,
No shape to feed a loving eye;
To none of these I yield as thrall:
For why? My mind doth serve for all.

I see how plenty surfeits oft,
And hasty climbers soon do fall;
I see that those which are aloft
Mishap doth threaten most of all;
They get with toil, they keep with fear:
Such cares my mind could never bear.

Content I live, this is my stay,
I seek no more than may suffice;
I press to bear no haughty sway;
Look what I lack my mind supplies:
Lo thus I triumph like a king,
Content with that my mind doth bring.

Some have too much, yet still do crave;
I little have, and seek no more.
They are but poor, though much they have,
And I am rich with little store;
They poor, I rich; they beg, I give;
They lack, I leave; they pine, I live.

I laugh not at another's loss,
I grudge not at another's gain;
No worldly waves my mind can toss;
My state at one doth still remain:
I fear no foe, I fawn no friend;
I loathe not life, nor dread my end.

Some weigh their pleasure by their lust,
Their wisdom by their rage of will;
Their treasure is their only trust,
A clokèd craft their store of skill.
But all the pleasure that I find
Is to maintain a quiet mind.

My wealth is health and perfect ease,
My conscience clear my choice defense;
I neither seek by bribes to please,
Nor by deceit to breed offense:
Thus do I live, thus will I die;
Would all did so well as I.

Written for THE INLAND PRINTER.

## PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

THE number of patents relating to the printing interests, granted during the past month, was somewhat greater than the issue of the preceding month, but still not quite up to the average.

Luther C. Crowell, of Brooklyn, New York, received two additional patents, one on an improvement in folding mechanism, and the other on inking mechanism for printing machines, both patents being assigned to the Hoe Company, of New York.

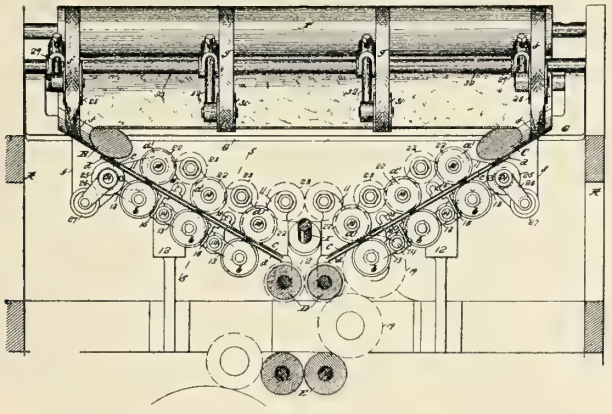


FIG. 1.

The former patent is shown in Fig. 1. In place of the bands or tapes shown in the earlier patents of Mr. Crowell for conveying the paper over the point of the longitudinal folder, a series of positively driven feed-rollers are arranged to seize the sheet at opposite sides and advance it with certainty and the requisite tension over the folder point. It is claimed that this arrangement is a great gain in simplicity of operation, and that the paper may be moved at great speed.

The inking device consists of a cylinder having a segmental inking surface and an independent segmental distributing surface, and the usual ink-supply rollers. A roller conveys ink to the ink-receiving segment and rises to permit the ink distributing segment to pass beneath, while a second roller, in positive contact with both segments, conveys the ink from the receiving to the distributing surface.

Fig. 2 shows a longitudinal sectional view of a press invented by Samuel J. Murray, of Indianapolis, Indiana, the patent being

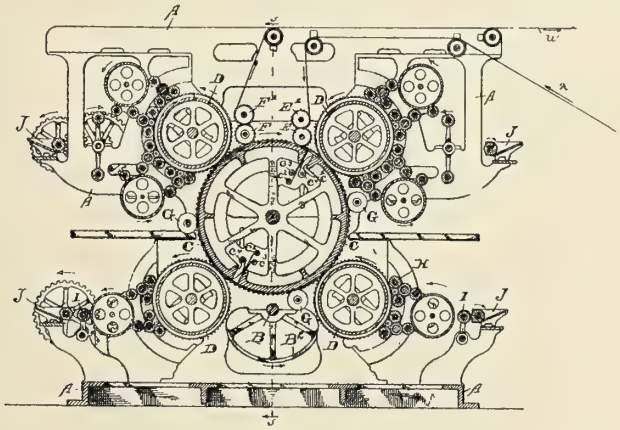


FIG. 2.

assigned to the National Card Company, of the same place. The press is of the continuous-feed type, and is designed for use in printing in many colors.

A novel typesetting machine has been patented by A. K. Joshua, of Balwyn, of Victoria, and his assignee, Alexander V. Rea, of the same place. The type are expelled into a race-way by the action of keys having suitable connections, and are swept out of the race-way into a hopper by an endless band carrying brushes and moving at the rate of 270 feet per minute. From the hopper the type move along a channel in a continuous column, ready to be justified and broken up into short lines.

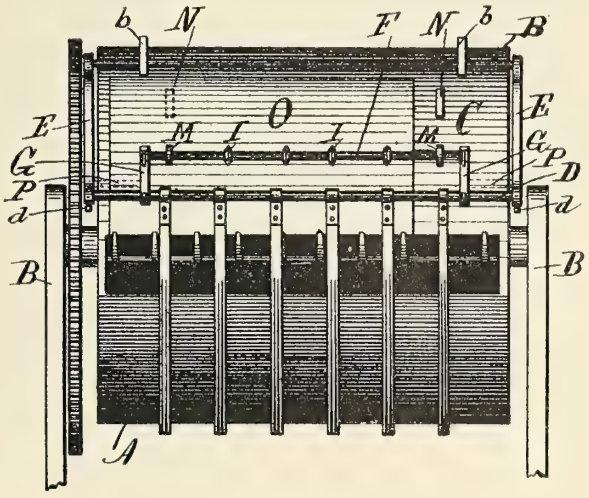


FIG. 3.

Fig. 3 illustrates a perforating attachment intended for use in connection with a cylinder printing or lithographic press for perforating sheets of paper when being printed, to facilitate the separation of the sheets upon predetermined lines. The shaft F, carrying the adjustable perforating wheels I, is so pivoted that it may be automatically moved away from the paper at intervals, as desired, or may be positively secured in an inoperative position when perforations are not required.

Fig. 4 shows a paper-feeder invented by Henry E. Smyser, of Philadelphia, and owned by Arbuckle Bros., of New York.

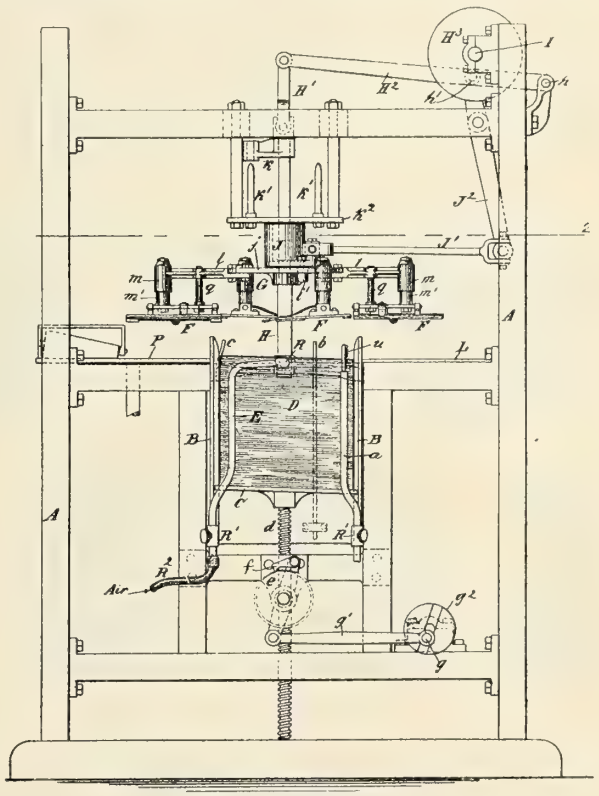


FIG. 4.

A series of lifters are mounted upon a shaft. Each lifter passes over a paste disk (P) and to a pile of sheets of paper, from which it removes the top sheet. The sheet is conveyed to a suitable table, where it is stripped from the lifter. The machine

is especially intended for use in making paper boxes and bags, but may be used in connection with any machine to which paper is fed sheet by sheet.

George S. Davis, of Waltham, Massachusetts, received a patent for a machine for drying matrices, a part interest in the same being assigned to C. H. Taylor and G. W. Williams, of Boston, and W. B. Chase, of Somerville, Massachusetts. The machine comprises a stationary shell, a "whirl" rotating within the shell, and a matrix-carrying basket secured to the "whirl." A gas jet, hot air or superheated steam may be used to assist the drying process, the medium being supplied through a stationary axial pipe.

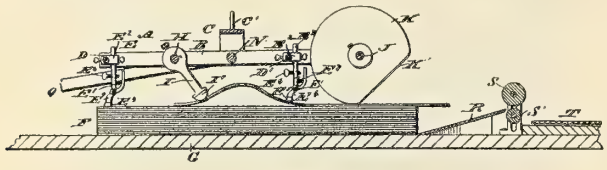


FIG. 5.

Henry A. Wood, of New York city, has patented a registering device for printing presses, the patent being assigned to the Campbell Printing Press and Manufacturing Company, of the same place. The aim is to provide a device for securing absolute register between the impression cylinder and reciprocating bed of a multi-revolution cylinder press. The reciprocating bed carries a rack having very shallow teeth, so that the corresponding segment upon the cylinder may clear the same upon the return movement of the bed. Both the cylinder segment and bed rack are adjustable to secure perfect register and provide for wear. A rack having a few strong teeth is secured to the registering rack, to positively start the cylinder and bed in register.

Fig. 5 is a view of a paper-feeding attachment patented by Nicholas Lux, of Topeka, Kansas. It is exceedingly simple in construction, and is said to automatically and accurately deliver the sheets of paper. The whole feeder is so mounted that it may be swung out of the way when it is desired to feed by hand. When in use the legs E rest upon the pile of paper to be fed. The pushing finger I and cam-wheel J advance the sheet, the cam-wheel serving to raise the front leg from the sheet while the sheet is drawn out from under the near leg.

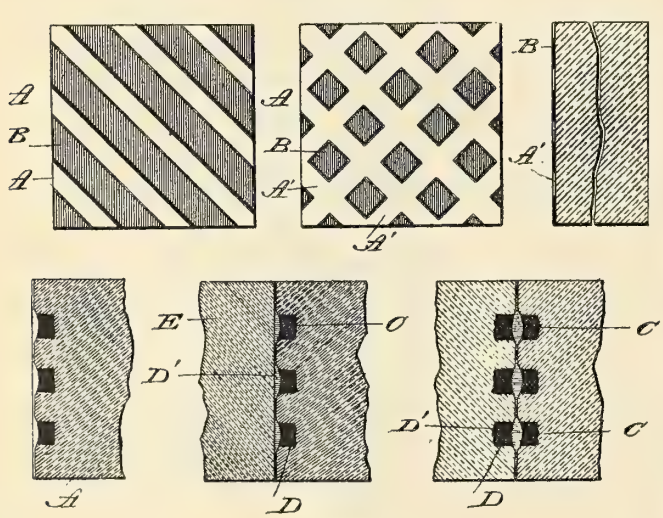


FIG. 6.

Samuel D. Sandel, of Austin, Texas, received a patent for delivery apparatus for printing presses, one-half of the same being assigned to A. B. Miller, also of Austin. The object of the device is to provide an endless band or apron paper deliverer, which will automatically take the sheets of paper from the cylinder and deliver them upon the usual table in an orderly pile. The band carries rods having gripper fingers which seize the sheets and carry them along to the pile and then release them.

Louis E. and Max Levy, of Philadelphia, received a patent on the screen for photo-mechanical printing shown in Fig. 6. A glass plate has parallel linear depressions or furrows etched therein, the base of said depressions being filled with an opaque

ABCDEFGHIJKLMNO
PQRSTUVWXYZ&
abcdefghijklmnopqrst
uvwxyz
$1234567890

FIG. 7.

paste to form lines. The portion above the lines is filled with a medium having the same index of refraction as the glass. Two plates prepared as above are cemented together so that the lines will cross.

The only design patent of special interest to printers granted during the month was No. 22,263, to Gustave F. Schroeder, of Mill Valley, California, and assigned to V. J. A. Rey, of San Francisco, California. It covers the font of type shown in Fig. 7.

## MR. HANFORD'S PLAN FOR OBTAINING THE SHORTER WORKDAY.

AS it is very generally conceded that definite action will in all probability be taken on the question of the shorter workday at the next convention of the International Typographical Union, a thorough and dispassionate consideration of the obstacles to be encountered and of the problem generally cannot be too earnestly urged. The suggestion of Mr. B. Hanford, of Washington, D. C., recently published in the *Typographical Journal*, is certainly a conservative one and eminently fair. It is also capable of what it urges: a simultaneous and general application. Following is Mr. Hanford's proposition in brief:

I.—On the dates herein below mentioned all unions subordinate to and in the jurisdiction of the International Typographical Union of North America, in pursuance of and in compliance with the passage of this proposition, submitted to a vote of the membership by the said International Typographical Union of North America in regular annual convention assembled, shall request, demand and require that in all such unions as are not on or before October 1, 1893, working nine or less than nine hours per day, the following reductions in hours and changes in scales of prices shall be made on or prior to the dates and for the periods below named, as follows:

(*a*) Commencing October 1, 1893, and continuing until January 1, 1894, the period of work shall be nine and three-quarter hours per day, with ten hours' compensation at the rate of wages paid under the scales of prices existing immediately prior to October 1, 1893.

(*b*) Commencing January 1, 1894, and continuing until April 1, 1894, the period of work shall be nine and one-half hours per day, with nine and one-half hours' compensation at the rate of wages paid under the scales of prices existing immediately prior to October 1, 1893.

(*c*) Commencing April 1, 1894, and continuing until July 1, 1894, the period of work shall be nine and a quarter hours per day, with nine and one-half hours' compensation at the rate of wages paid under the scales of prices existing immediately prior to October 1, 1893.

(*d*) Commencing July 1, 1894, and continuing thereafter, the period of work shall be nine hours per day, with nine and one-half hours' compensation at the rate of wages paid

# ELECTRO-TINT ENGRAVING CO.

1306-08-10 FILBERT STREET,

PHILADELPHIA.

Engravings in Half-Tone, Etched on Copper direct from Photographs, Wash Drawings, etc.

This work is specially adapted to illustrating .....



BOOKS,
MAGAZINES,
CATALOGUES,
TOWN AND FAMILY HISTORIES,
BOOM EDITIONS,
PAMPHLETS,
ADVERTISEMENTS.

Send us a description of your wants and we will promptly furnish estimate with particulars.

A large assortment of interesting art subjects of various sizes in stock.

ELECTRO-TINT ENGRAVING CO.

1306-08-10 FILBERT STREET,

PHILADELPHIA.

(Over.)



SCENE IN SWITZERLAND.

Specimen of half-tone engraving by
ELECTRO-TINT ENGRAVING COMPANY,
1306-10 Filbert street,
Philadelphia.

(See other side.)

under the scales of prices existing immediately prior to October 1, 1893.

II.—That the Constitution of the International Typographical Union be and by the passage of this proposition is hereby so amended as to permit and require that subordinate unions shall change, alter or amend their scales of prices in accord herewith and with the foregoing and following; and further, any subordinate union that may fail to carry out the provisions of this proposition, it having become law by vote of the membership, shall be amenable to discipline, and shall be disciplined by the infliction of the maximum penalty provided for the infraction or neglect to carry out any of the provisions of the constitution, by-laws, general laws, decisions, or other regulations of the International Typographical Union.

## THE MANAGEMENT OF THE CANADIAN PRINTING BUREAU.

IN his late report to the secretary of state, the queen's printer, Dr. S. E. Dawson, reiterated statements to the effect that the employés of the Canadian Government Printing Bureau, at Ottawa, Ontario, were not producing the same amount of work, pro rata per man, for the government as they did for the contractors in former years, and more than insinuated that the Ottawa Typographical Union, in demanding a uniform scale for men working on time, was seriously at fault. At the last regular meeting of Ottawa Typographical Union, No. 102, resolutions were passed providing for the appointment of a committee of five members employed in the various branches of the bureau to inquire into and report upon the actual amount of labor performed by compositors working under the present slug system on plain matter; and at the same time a number of the statements and deductions penned by the worthy doctor, reflecting on the capabilities of his staff, were given an indignant denial. The committee are busily at work.



THE NEW TOY.

## THOUGHTS OF SPRING.

We kinder think it's comin'; there's a softness in the breeze,
An' the green is almost peepin' from the winter-withered trees;
An' where the river's streamin', or the lake like silver shines,
The village boys are dreamin' of their hooks an' fishin' lines.

We kinder think it's comin', for there's somethin' in the air
That makes you think that violets are gittin' mighty near;
An' the farmer's sent his children to the blue-back speller school,
An' he's sittin' in the cotton field a-cussin' of his mule!

—*Atlanta Constitution.*

1–5

## BARNHART BROTHERS & SPINDLER AND THE AMERICAN TYPEFOUNDERS' COMPANY.

THE following letter reached the office of THE INLAND PRINTER after the forms of the correspondence department had gone to press. The importance of the subject demands its publication in this issue, though limited space compels the use of smaller type than is desirable:

*To the Editor:* CHICAGO, March 22, 1893.

We have read with deep interest your editorial on the American Typefounders' Company. Able as it is from your standpoint, we cannot concede that it is unreservedly correct in more than one or two paragraphs. Permit us to point out some inaccuracies, and in doing so to quote your words in italics:

"*The promoters of the new company have declared over and over again that there will be no increase in the price of type, and considering their high standing as business men, and their long and honorable career, etc.*" If success measures the "high standing," the Combine founders must be failures, and they must stand low, for they have officially declared that competition was ruinous and that they couldn't stand it. Their methods were evidently unpopular, *for they dropped their business and fell to the rear.* Was it strictly honorable to issue a circular headed "Reduced Price List," when the circular showed a very decided *net advance* in nearly every article, and a *heavy advance* on those patent faces of which the Combine has a monopoly?

"*We do not believe in trusts*"—there speaks the fearless American citizen; but why does THE INLAND PRINTER add "*but in this case there seems to be no trust; the very word implies control of a product*"? Does the whisky trust absolutely control the product of *spiritus frumenti*? Does the beer trust, or do the dozen beer trusts, control the amber fluid? Does the furniture trust, the bill-posters' trust, the fertilizer trust control? Wish to, they may; hope to, they may; but *control*, verily not. The trust may take the form of a corporation, thus avoiding the bad odor of the word—but though the name takes a back seat its purpose has a front seat, and every observant person sees it.

"*According to the statement of the American Typefounders' Company, fifteen per cent of the entire product is made by independent foundries.*" The "business men of high standing" slipped from veracity again there. We believe it is susceptible of proof that the Combine foundries do not cast half the entire product of the country. We know that our own foundry casts much more than twice the type cast by the foundry which is reputed to have been rated as one-third of the whole American Typefounders' Company, and in stating this, we base our figures on the sworn statement of one of the officers of that institution.

"*It may be that the new company desires to get entire control of the typefoundry interests, . . . but men are not hung for what they want to do.*" Certainly that is the intent. We have been threatened by members of the Combine, both directly and indirectly, with ruin if we remained out; we have been told it was folly "to try to stand against them." And then men *are* hung for what they intend to do. How was it with the anarchists who did not throw a bomb, but only *planned* the throwing?

"*It* [the Combine] *affords conveniences for selection, prompt delivery, etc.*" In all honesty, which founders have been more progressive, prompt and accommodating—those in or those outside of the Combine? If the Combine founders, why have they been unpopular and why have the outsiders passed them in the race?

"*Discounts have varied.*" Not our discounts. We have, and have had, regularly announced and regularly adhered to discounts; we quote the discounts hundreds of times a week, the trade knows them well and likes them. The man who shops and tries to beat us down gets no better net figures than he who sends his order for $500 or $5,000 unsolicited. We give larger discounts in large quantities than in small quantities, but we discriminate against or in favor of none.

"*The new company controls elaborate modern casting machines and the new system of punch cutting, etc.*" We will put our casting machines and other improvements against any in the world. The casters will tell you that our foundry is the Mecca of their fraternity, because, on account of our improved methods and machines they can earn more here than anywhere else. Mr. Benton's punch cutter may be valuable, but when we had the opportunity of availing of it, we decided it offered us no advantage.

One word as to the *purpose*. Does not the movement of the Combine on brass rule show conclusively what their purpose is? Six months ago three large brass manufacturers made all the printers' strip rule produced in this country. The Combine got fairly in the saddle, when lo! each retail purveyor of this kind of rule was notified by the manufacturers that he could purchase no more strip rule from them, but might apply to G. Frederick Jordan, manager of an eastern Combine foundry, and a high official of the "company." Out of curiosity we asked G. Frederick for quotations and were favored with reply that we could have it at thirty to fifty per cent above the price we had been paying. Does this not look like monopoly?

Let us ask you, dear INLAND, what would be the result if all trade papers, all newspapers, all purchasers of type, in short, should take your view of the situation and should pat the Combine on the back? Suppose the Combine, thus favored and upheld, should get the entire business of the country, would there not then be a monopoly or a trust that would sui the most technical? What would then be the position of the newspaper

and the printer? Do you imagine that the money expended in securing monopoly and the time and character squandered in forming a trust would not be charged up to you with compound interest? Do you think the printer would not be required to settle that long bill? Is not the history of all successful trusts identical in this one respect? Has not the greed of gain impelled such trusts always to violate pledges if thereby they might increase dividends? "So are they all — all honorable men."

Now we say positively, there never was, is not and never will be need for a trust or combine among business men in our line, or any other, if they work on business principles. We had no difficulty in doing a very successful business and in largely extending it before the Combine was formed. We are doing even better now. Must not the Combine, in order to pay dividends on its large capital stock, increase prices? Saving expenses will not do it. One of the prominent Combiners said to the writer of this when the Combination was in embryo, that they should not carry much stock, but should "teach the printers to wait for their goods."

"The improved business methods" which you hint at do not seem to have been introduced as yet into the Combine policy. Some impecunious printers called on us last month proposing to buy $1,400 worth net of goods, paying $200 cash, the balance in three years' time with chattel mortgage. We told them we could sell on no such terms. They then showed us figures from a Combine foundry offering to do that identical thing. We have received today (March 22) a letter from a Michigan publisher, saying a Combine house has just offered to sell him $375 worth of material, $50 cash, the rest in monthly payments. He adds that he will give us his order on those terms, as he prefers to trade with us. We want and will take no such trade. The Combine house, in making that offer, simply proposes to start an office, to furnish all the capital, and to share in the profits, if any. *We do not compete with our own customers.*

In conclusion we have only to add, that while we consider a trust, a combine or a company of this kind, generally speaking, dangerous to the public welfare, this one has been an aid to our business, for, to quote one of our employés, "If another trust should form, with our house remaining independent, we should have to immediately double our force."

Yours sincerely, BARNHART BROS. & SPINDLER.

Since writing the above we have read in the March number of THE INLAND PRINTER an indorsement of your editorial on the American Typefounders' Company. This indorsement is signed in the name of a man who is reputed to be the principal owner of an establishment in Philadelphia that has just been made agent of the Typefounders' Combine. Being a very considerably interested party we think this gentleman's testimony would hardly be accepted as disinterested. We have letters from the following concerns: the Great Western Typefoundry, of Kansas City; Great Western Typefoundry, of Omaha; Minnesota Typefoundry Company, of St. Paul, and the St. Louis Printers' Supply Company, of St. Louis, Missouri, all being branches of this house, each advising us that it heartily and strongly indorses our position in hostility to the Combine. We think this may be fairly set off against the indorsement of the representative of the Combine above mentioned.

Yours truly, B. B. & S.

## BOOKS, BROCHURES AND PERIODICALS.

A NEW novel by the French writer Paul Bourget, is announced by the Waverly Company, New York, under the title of "The Son."

*Dictation* is the title of a neat little monthly for stenographers, just issued by Isaac S. Dement, 116 Dearborn street, Chicago, at the small subscription price of 50 cents per year.

THE Chicago *Daily News Almanac* for 1893 is an unusually full, accurate and useful publication. For national information it is easily the peer of eastern almanacs of the year, and as a local reference it cannot be surpassed.

*Demorest's Family Magazine* for April contains an interesting article on the "Society Leaders of Illinois," which is beautifully illustrated with the portraits of the society leaders of the "Prairie State," and is a fine tribute to its women.

TO CELEBRATE the issuance of the eightieth thousand of Rider Haggard's last novel, "Nada, the Lily," the Waverly Company, of New York, have just published a new 50-cent edition of the novel, embellished with numerous handsome illustrations by R. Caton Woodville.

A NEW edition of 5,000 copies of the February *Century* is now printing. The demand for the magazine this season has been very great. The publishers were for a time entirely out of the January number; and they are now printing this new edition of February which has been for some time out of print. The March edition, which had already been increased, proved still inadequate, and a yet larger supply is in preparation for April. The April number will contain an important article on the trial of the Chicago anarchists, by the judge who presided.

PRANG'S new line of Easter cards and booklets are, if possible, more beautiful than previous efforts. Their immense variety displays amazingly the artistic skill and inventiveness which the house controls. The line is distinctly American. The original designs were executed by foremost American artists, and lithographed and printed by American artists and artisans at the Messrs. Prang's fine art establishment in Boston, under their personal supervision.

CAMILLE FLAMMARION, in his story "Omega: The End of the World," which begins in the April number of the *Cosmopolitan* magazine, keeps the reader at the highest point of excitement by his vivid description of the alarm and despair excited by the approach of a comet whose collision with the earth had been declared by astronomers inevitable. For scientific statement and sensational effect this characteristic production of French genius is unique, and the reader who reads this marvelous story — and if he begins it he will certainly finish it — will have assimilated, without effort, a compact store of scientific knowledge. In this way, apart from its absorbing interest, this remarkable piece of fiction will have a distinct scientific value.

## SPECIMENS RECEIVED.

A LARGE number of specimens have been held over for review in our next issue.

G. H. SLOCUM, Caro, Michigan. Assortment of general work below mediocrity.

CHARLES B. CONATY, Port Chester, New York. Check blank of fair execution.

*News Democrat*, Belleville, Illinois. Specimen of general work, indifferently done.

E. L. KAPPELMAN, job printer, Evanston, Illinois. General jobwork of average quality.

H. B. SAUNDERS, Hamburg, New York. Specimen of general work of average excellence.

T. E. ASH & SON, job printers, Boston. Business cards in colors. Tasteless and unattractive.

WILLIAM MARSHALL & CO., Melbourne, Australia. Office calender 1893, of indifferent merit.

CHAIN & HARDY COMPANY, printers, Denver, Colorado. Business cards of considerable merit.

THE *Mail and Times*, of Des Moines, Iowa, is one of the neatest publications which comes to us.

HUGH SPEARS, Attica, New York. Bill-heads, letter-heads and business cards; all below the average.

NEWS PRINTING COMPANY, Morning Sun, Iowa. Specimens of jobwork neatly and tastefully executed.

PROUT, "The Printer," Charlottesville, Virginia. Advertising leaflet, commonplace in design and execution.

THE Jackson Quick Printing Company, Waterbury, Connecticut. Advertising blotter and booklet. Meritorious.

SYMONDSON & WHITCOMB, the country printers, Albert Lea, Minnesota. Specimen of general work, well and neatly executed.

HATHAWAY & BROS,, "The Evans Printing House," Philadelphia. Business cards in colors and bronzes which are thoroughly artistic.

LEWIS & DRURY, Lawton, Michigan. Specimens of jobwork which show a capability of better things. They are spoiled by over-ornamentation.

BANNER PUBLISHING COMPANY, Ligonier, Indiana. Souvenir "To the Golden Gate and Return," being a collection of the letters of Mr. I. B. McDonald, written to the Ligonier *Banner* during the National Editorial Association excursion to

San Francisco in the spring of 1892. The book is handsomely illustrated with numerous half-tones, and is a most interesting compilation.

PROGRAM of a grand ball given by the Cincinnati Printing Pressmen's Union, No. 11, Saturday evening, February 11. The work is neatly and creditably executed.

C. F. SPENCER, Atwater, Minnesota. An assortment of general jobwork neatly and cleanly executed, and considering the obstacles surmounted, highly creditable.

AMOR & MUNRO, the Courier office, Mansfield, Victoria, Australia. A card with new year's greeting. Though somewhat late in the year, we heartily reciprocate.

WILLIAM BARGER & SON, Elkhart, Indiana. Advertising insert. A desire for elaborate type display and over-coloration spoils the work. The presswork is indifferently done.

THE Alfred M. Slocum Company, Philadelphia, Pennsylvania. Advertising calendar and directory insert which well sustain the high reputation of the house for meritorious work.

THE Prescott-Powell Printing Company, 30 Vincent street, Cleveland, Ohio. An assortment of general jobwork of original design, neatly composed and well sustained by first-class presswork.

JOHN BLUM, Reformed Publishing Company, Dayton, Ohio. Specimen of general work of no particular merit. Also roster of the 11th Ohio Infantry Association, below the average of such work.

RAYNOR & TAYLOR, printers, Detroit, Michigan. Menu and programme of the eighth annual banquet of the Michigan Club, in which the firm's usual originality and artistic typography is well displayed.

CARSON, HURST & HARPER, Denver, Colorado. Illustrated catalogue of the South Denver Floral Company, handsomely embossed. The half-tones are well executed, and the work generally is highly creditable.

PATRIOT POSTER PRINT, Concord, New Hampshire. Poster in three colors, announcing the second annual concert and ball of Typographical Union No. 7, which, considering the amount of matter, is well and effectually handled.

R. MATHISON, superintendent, Ontario Institution for the Deaf and Dumb, Belleville, Ontario. Specimen of general jobwork and copy of the institution's publication, the *Canadian Mute*. The work is neatly and creditably executed.

FROM the employés of the government printing office at Melbourne, Australia, THE INLAND PRINTER acknowledges a handsomely printed card tendering the compliments of the new year's season. This reaches us somewhat late, but is none the less acceptable.

C. L. RAMBO, Philadelphia, Pennsylvania. Circular and advertising card in colors. The former of average merit. The latter is composed in a confused manner and is evidently intended to be attractive on that account. It shows considerable ingenuity on the part of Mr. Rambo.

MCQUARY & SON, printers, Neosho, Missouri. Business card and note-head in colors. The worst specimen of color work which we have any recollection of seeing. It is quite evident that the producers of this work have no idea of taste in type display or in harmonizing colors.

A. B. MAXWELL, Dell Rapids, South Dakota. Specimen of general work, of average merit. Also a copy of the *Home-finder*. We would suggest that the rule twisting and ornaments about the heading be done away, and a plain, neat title used instead. The paper is capable of being made a very neat one.

R. M. ROBERTS, printer, Trinidad, Colorado. The Bensel Directory, combining all the cities and towns on the M. K. & T. Railway, between Parsons, Kansas, and Denison, Texas. This is a work of 332 pages including advertising, and Mr. Roberts informs us was produced in a thousand-dollar job office; the presswork, including half-tones, being executed on an 8 by 12 Gordon, two pages at an impression. The book compares favorably with any work of a similar character that we have seen.

R. P. SMITH, foreman Oconto *Reporter*, Oconto, Wisconsin. Letter-heads in colors and in black. The work is the joint product of Mr. Smith and W. F. Auger, as compositors, and John Carboy, pressman, and is certainly creditable, though in some of the specimens ornaments are used too freely.

KIRCHNER, MECKEL & Co., 83, 85 and 87 Fifth avenue, Chicago, Illinois, have issued a neat announcement that they have formed a partnership to continue the job printing business heretofore owned and controlled by Counihan, Kirchner & Co., and submit specimen of their work neatly and well executed.

A. A. STEWART, Salem, Massachusetts. Assortment of jobwork, well designed and well printed. The display is very neat. Careful attention to details mark the work throughout. A very elaborate and handsome piece of work among the specimens is a programme for the fifteenth annual concert and ball of the Salem Firemen's Relief Association.

B. J. LOWREY, Howard City, Michigan. Souvenir of the twenty-fourth annual meeting and excursion of the Michigan State Press Association. This work includes, exclusive of advertising matter, one hundred pages closely printed, narrating the events associated with the annual session in Ann Arbor, and the excursion which followed in a trip through Dixie, compiled and arranged by B. J. Lowrey, ex-secretary of the association, illustrated with portraits of members and kodak views of scenes visited. It is very handsomely printed on fine paper; the cover is of dark green, gold embossed. The half-tones are of good execution generally, but in several instances are defective. The book is a handsome and interesting compilation.

## OBITUARY.

GEORGE E. LLOYD, of the firm of George E. Lloyd & Co., Chicago, died at Lake Geneva, Wisconsin, March 16, 1893, of nervous prostration, after a protracted illness. Mr. Lloyd was one of the best posted, most thorough and practical mechanics who ever did business in Chicago, and his numerous friends will be pained to hear of his demise.

AT a meeting of the chapel of the Chicago *Dispatch* (H. B. Stewart, chairman), held March 1, the following resolutions were adopted:

WHEREAS, Death has taken from our midst our fellow craftsman and brother in unionism, Thomas M. Bradley, and

WHEREAS, The members of the *Dispatch* chapel desire to express in fitting terms their respect for their fellow workman and their sorrow at his death; therefore be it

*Resolved*, That in the death of Thomas M. Bradley, the *Dispatch* chapel loses one of its most valued and beloved members, the typographical union one who had steadfastly adhered to the principles laid down in his obligation and who had served it faithfully, and his individual fellow workmen one who commanded the respect and esteem of each.

*Resolved*, That these resolutions be spread upon the minutes of this chapel, and that a copy of the same be sent to the family of the deceased, and also to the *Union Printer* and THE INLAND PRINTER.

J. K. CAMERON.

On Monday, March 13, a telegraphic dispatch was received at this office announcing the sudden death, on the evening of the 12th, of our lifelong friend, J. K. Cameron, at his residence, in Toronto, Canada. For years he had been a sufferer from a complication of heart and lung trouble, but with a quiet fortitude he had carried out the duties of his position as secretary-treasurer of the Monetary Times Company. He had been warned that his death would be sudden, and of that he was not unmindful, but spoke of it with a spirit of serenity, his only regret to leave those who were dear to him and to leave so many of his plans unfinished. On the evening of his death, while at the supper table, he was seized with an attack of

coughing, which induced hemorrhage. A few minutes thereafter he died. Those who knew Mr. Cameron best loved him best. Of fine literary and musical tastes, he was an admirer of art and a contributor to many American and Canadian journals. His dainty verses have from time to time appeared in THE INLAND PRINTER. He was a gifted elocutionist, and had his health permitted he would have won distinction in any of those lines toward which his artistic tastes inclined him. His wife and little daughter have the profound sympathy of all in their bereavement.

CHARLES H. WOODRUFF,

Senior member of the firm of John Woodruff Sons, proprietors of the Franklin Printing Ink Works, died at his residence, 133 North Eighteenth street, Philadelphia, February 1, after an illness of three days. The cause of his death was congestion of the brain. Mr. Woodruff was born in Philadelphia on October 17, 1840. His father, John Woodruff, was a prominent citizen and leading manufacturer. In 1846 he founded the Franklin Printing Ink Works, which rapidly became the largest manufactory of its kind in the United States. He thoroughly believes that the manufacturer should be acquainted with the most minute details of his own business, and with this end in view, his son, Charles H. Woodruff, at an early age entered a printing office, where he remained until he had mastered all the details of the trade. He then entered his father's works and took a thorough course as an inkmaker, entering the firm in 1865. For the past twenty years he has been the senior member of the firm, in which his brothers were partners. During this time he has become acquainted with nearly all the large printing establishments in the United States. In disposition jovial, in temperament sunny, in business thoroughly honorable, he left a large circle of friends to mourn his loss. Mr. Woodruff was a member of the Union League, Meade Post No. 1, G. A. R.; a Knight Templar, a member of the Mystic Shrine and of the United Typothetæ. The funeral services were conducted on Friday, February 10, by Rev. George Dana Boardman, D.D., LL.D. Interment in Mount Peace cemetery.

JAMES A. PECK.

One of the most familiar figures to be met with in connection with the annual conventions of the International Typographical Union has passed away in the person of James A. Peck, who died at the Alexian Brothers' hospital in Chicago, March 14, aged fifty-six years. The interment took place in the beautiful lot of the typographical union at Rosehill, on Sunday, March 19, and was largely attended, some of the best known printers of the city being present. The pallbearers were A. McCutcheon, M. J. Carroll, C. H. Stiles and others of Mr. Peck's old-time friends. The body was encased in a handsome rosewood casket, the floral emblems surmounting it being beautiful and tasteful. For the past twenty-five years Mr. Peck had been an almost constant attendant at the conventions of the International Union, so constant, in fact, that it is doubtful if any other one person, living or dead, has seen so many of these conventions in session. He was elected delegate by the New Haven union to the Albany convention in 1869, and subsequently sat as a delegate in the conventions of 1870, 1871, 1873 and 1876, representing the Louisville union on one of these occasions. Since the latter date Mr. Peck has attended these conventions in different parts of the country, going east as far as Boston and to Denver in the west. We believe it was his boast that he had attended eighteen of these gatherings altogether. It was Mr. Peck's custom to put in an appearance at the convention city a few days prior to the time set for the international body to convene, and on the opening day he was ready to forecast the action of the convention on all important matters, even to the election of officers. The convention over, he extended his tour to the principal points of interest in that section of the country before returning home, when he would immediately set about making preparations for the next year's event. At the time of his death Mr. Peck had been a resident of Chicago about seventeen years, and was personally acquainted with all printers of note from the Atlantic to the Pacific.

J. BRADNER SMITH.

After a three weeks' illness, caused by heart trouble, John Bradner Smith, for thirty-five years a member of the firm of Bradner Smith & Co., died at 3 o'clock on the morning of Monday, March 6, at his residence, No. 404 La Salle avenue. Although he had been ailing for some time, those nearest to him did not think that the end was so near, and when he passed away only the immediate relatives watched at his bedside. Through his connection with the firm in which he was a director, Mr. Smith has been one of the best-known men in the paper trade in the West. He had an unlimited number of friends both in business and social circles. The funeral was held at 2 o'clock Thursday afternoon, March 9, at the family residence. Many friends and relatives of the dead man attended the services, which were conducted by the Rev. Dr. Breed, of the Church of the Covenant. The choir from the church sang several hymns at the conclusion of the service. The honorary pallbearers were J. W. Butler, M. J. Fitch, A. P. Miller, O. B. Green, J. P. Sharp, M. Noyes and T. F. Rice. The active pallbearers were George Arnold, Benjamin Scheideman, Henry Smith, John Ryan, Daniel Carroll, J. F. Gregory, Harry Noyes and Joseph Edwards. The remains were buried in the family lot in Graceland cemetery.

John Bradner Smith was born in Ogdensburg, New York, seventy-six years ago. His father, John Smith, gave him a good business training, and in his early days he was engaged in the banking business in an eastern town. Afterward he became interested in the paper business in Dansville, New York, where he owned a mill, and in this vocation he gradually grew, until at the time of his death he was a member of one of the largest firms in that line in the West. From Dansville he moved to Buffalo, New York, where he remained until 1858, when he came to Chicago and entered the firm of Bradner, Smith & Co. The head of that firm, Josiah Bradner, was Mr. Smith's cousin. At the time when Mr. Smith located in Chicago the firm, like all others, was doing a comparatively small business. Through his constant attention to details he had the satisfaction of seeing the business grow into large returns each year. The firm now owns two mills in Brockton, Illinois, and controls the output of several other mills in the United States. Mr. Smith was a widower. His wife died long before he came to Chicago. One child, a girl, died at the age of seven. Mr. Smith made his home with his sister, Miss Sarah P. Smith, at No. 404 La Salle avenue. He leaves besides his sister two brothers, Charles M. Smith, president of the firm of Bradner, Smith & Co., and George C. Smith, who is at present traveling for his health in the South. Those who knew Mr. Smith best during his long and active business life speak of him as a modest and unpretentious man. In manner he was plain and simple, always warm-hearted and generous toward the deserving poor. In politics Mr. Smith was a democrat and a member of the Iroquois Club. He never held an office in that organization, and although urged on several occasions to accept such positions he always declined. Mr. Smith was not a member of any other organization or secret society. His faith was presbyterian. He attended for many years the Rev. Dr. Breed's Church of the Covenant.

## THE LETTER PUZZLE.

It has been decided to withhold the answer to letter puzzle given in the March number to enable more of our subscribers to reply. At date of going to press but one correct answer had been received. There is yet time to get a prize. Let us hear from you. Send a drawing, giving position of various parts of letter, and do not mutilate the magazine as, we regret to note, some of our readers do.

## CHICAGO NOTES.

THE Chicago *Mail* celebrated St. Patrick's Day by appearing on bright green paper.

MR. H. G. BISHOP, of the *American Bookmaker*, visited Chicago early in March, on business for the publication with which he is connected.

THE Brotherhood of Chicago Press Feeders will give their seventh annual ball on Saturday evening, April 8, at Apollo Hall, Blue Island avenue near Twelfth street.

THE National Printers' Roller Company has been incorporated at Chicago with a capital stock of $100,000. The incorporators are Charles C. Buell, Frank T. Davis and Frank S. Shaw.

MR. O. S. GAUCH, who has for several years filled a responsible position in the composing room of the Henry O. Shepard Company, has recently accepted the foremanship of Messrs. Cameron, Amberg & Co's composing room.

THE World's Fair Edition of the "Standard Guide to Chicago" has just been published. The compilation of John J. Flinn, the work is accurate, complete and of ready reference. A clearly printed colored map of the city is inserted in a pocket in the back cover.

THE Hamilton Manufacturing Company, 327 Dearborn street, is preparing a surprise for the craft in the shape of a very unique exhibit for the Columbian Exhibition. Mr. Hamilton promises it will be an eye-opener, and will demonstrate beyond question the merit of western-made printers' wood goods.

MR. H. S. THOMPSON, well known in printing circles in Chicago, and formerly superintendent of the printing department of the Woman's Temperance Publishing Association, has accepted a position with the printing ink house of Charles Eneu Johnson & Co., of Philadelphia, and will travel for this concern in the West.

THE "Columbian Souvenir" design in rulework advertised by Charles T. Peyton, will be completed about April 15. An inspection of the form reveals the almost illimitable patience of Mr. Peyton, and shows that the specimen will be one of the most artistic pieces of work in intractable material ever produced. A limited number of copies will be for sale.

ON Wednesday, March 22, at the residence of the bride's parents, 964 West Polk street, Miss Bertha Griswold was married to Mr. Fred N. Ivins, the Rev. Mr. Bassett of the De Kalb street Methodist Church officiating. Mr. Ivins is an employé of the Henry O. Shepard Company and the young couple have the best wishes of the fraternity for a happy and prosperous life.

MAYOR WASHBURNE, on March 16, appointed Mark L. Crawford to succeed himself as superintendent of the House of Correction. The nomination was sent to the Board of Bridewell Inspectors. Mr. Crawford's term as superintendent expired March 6, and his reäppointment takes effect from that date. His term of office is practically for three years and will end in January, 1896. His reäppointment was not contested by other candidates.

IT is estimated that at least $300,000,000 will be spent in the United States by foreign visitors during the present year, and that $100,000,000 of American money, which is annually spent abroad, will be spent at home, making a total of $400,000,000 to be put into circulation in this country. The amount of money annually spent by Americans in Europe for purposes of travel, pleasure and art is at least $150,000,000. Business ought to boom this summer.

THE Western Association of High-Class Weeklies organized March 20, at the Auditorium, by choosing as officers: President, L. Wessel, Jr., Lincoln, Nebraska; vice-president, E. A. Sherman, Cedar Rapids, Michigan; secretary and treasurer, C. C. Chase, Omaha, Nebraska. The officers and E. P. Westfall, of Terre Haute, Indiana, and J. K. Le Baron, of Elgin, Illinois, form the executive committee. The new organization is a union of the weeklies which make a specialty of society news, and therefore circulate in the cities rather than the country. Arrangements have been completed for the establishment of permanent headquarters in Chicago. A manager will be appointed to look after the interests of the various papers. Thirty weeklies were represented at the meeting.

FOLLOWING is the list of Chicago artists whose work has been accepted for exhibition at the Columbian Exposition: *In Sculpture*—Bessie O. Potter, Carl Rohl-Smith, Emil H. Wuertz, Carrie Brooks, A. Sacher, Howard Kretschmar, Leonard W. Volk, August Lindstrom, George D. Peterson. *Bas Reliefs, in Marble or Bronze*—H. H. Zearing, Ellen Rankin Copp. *Figures and Groups in Bronze*—Carl Rohl-Smith, Daniel C. French, R. P. Bringhurst, Lorado Taft, Johannes Gelert. *Paintings in Oil*—Edgar S. Cameron, Frank Dvorak, Oliver Dennet Grover, Alice D. Kellogg, A. E. Albright, D. F. Bigelow, Charles E. Boutwood, A. F. Brooks, Charles Francis Browne, Herbert Butler, Charles A. Corwin, Pauline A. Dohn, G. D. A. Healy, Lydia Purdy Hess, F. C. Peyraud, H. A. Vincent, Caroline D. Wade, Frederick W. Freer, J. H. Vanderpoel. *Paintings in Water Colors*—Jules Guerin, W. C. Hartson, Robert Rascovich, A. F. Brooks, William Clusmann, Arthur Dawson, Annie W. Jones. *Chalk, Charcoal, Pastel*—Charles A. Corwin, Charles W. Rhodes. *Architectural Drawings*—Alfred L. Evans, Holabird & Roche, O. C. Rixson; Shepley, Rutan & Coolidge; T. O. Fraenkel.

IT would seem that proofreaders would be exempted from many of the charges laid to them if a jury had to decide the case, that is if the following is a sample which appeared in the *News Record* of March 11: "The suit of Joseph A. Stolba & Co. against Vincent Barzynski to recover $310 for making 1,000 brass medals was tried in Judge Hutchinson's court yesterday and a verdict rendered for the plaintiffs. The defendant is rector of St. Stanislaus' church, at Noble and Ingraham streets. In May, 1891, just before the centennial of the adoption of the Polish constitution, Father Barzynski ordered the medals made in commemoration of the event. On one side of the medal was the word 'Swifca.' In Polish this means 'celebration' when there is a mark under the 'f' and 'c.' With these marks left off it means 'candles.' When the medals were made it was found that the marks had been left off, and instead of relating to the 'centennial celebration' the inscription read 'centennial candles' when translated into English. The priest and his flock were indignant when they saw what a ridiculous mistake had been made and refused to accept the medals, but Stolba & Co. could not see how the omission of two little commas from beneath the word could make any material difference. The jury could not see it either and rendered a verdict for the plaintiffs accordingly."

## OF INTEREST TO THE CRAFT.

MERGENTHALER machines will be placed in the Bradford (Pa.) *Era* office during April.

THE Roanoke *Times*, Roanoke, Virginia, will put in three Mergenthaler machines by May 1.

IT is said that machine composition will shortly be introduced at Galveston, Texas, where there are already many idle men.

TYPOGRAPHICAL UNION No. 60 has up for consideration a machine scale, which will probably be adopted at the April meeting.

A BRANCH of the National Press Association was started at Boston, Massachusetts, on March 12, strictly union. They will supply country evening papers with plate matter. Albert M. Ehart, of New York, is foreman.

IT is stated that the typesetting machines will be used in Newark, New Jersey, shortly. There will be eight machines

put in the *Advertiser* office by March 15. Printers generally are anxiously waiting to see if they will give satisfaction, for in case they do it is almost a certainty that the other offices will follow suit.

It is expected that the coming Texas State Union Convention at Dallas, in May, will be well attended. Texas printers demand that the basis of representation at the International Typographical Union sessions be reduced.

Typographical Union No. 39, of Grand Rapids, Michigan, has been honored by having one of its members appointed chief of police, in the person of Mr. Harvey O. Carr, ex-delegate to the International Typographical Union and ex-president of No. 39.

On March 17, the fight of Typographical Union No. 271, of Boise City, Idaho, against the Chinese began. On and after that date any member of Boise City Typographical Union, No. 271, who shall patronize a Chinese wash-house, or an eating house where Chinese are employed, shall be subject to a fine of $5.

Wilmington Typographical Union, No. 123, has recently secured new headquarters in the big Smith building, 610 Market street. The union formerly occupied rooms there, but the building was gutted by fire a year or so ago. Now the pride of the local craft is "at home" on the main business thoroughfare of the city.

We acknowledge the courtesy of an invitation from the Committee of Arrangements to the first annual ball of Paterson, New Jersey, Typographical Union, No. 195, on Saturday afternoon and evening, April 8, 1893. Messrs. J. O. Thurston, F. W. Miller, D. O. Stoddard, G. H. Taylor and C. E. Walker comprised the committee.

E. F. Howe, editor and proprietor of the *Daily Facts*, of Redlands, California, has written to this journal explaining the causes of his recent difficulty with the typographical union, and characterizes the paragraph relating thereto in our March issue as misleading. Mr. Howe's explanation will be published in the May Inland Printer.

Eight names were placed in nomination by Newark, New Jersey, Typographical Union, No. 103, for delegates to the Chicago convention. All are old members of the union and therefore very popular. They are: James Reeves, *Sunday Call;* Roderick Macgregor and George Skeen, *Evening News;* James Fullam and William Kettner, *Evening Journal;* John Dowling, *Advertiser;* Joseph Smith, *Standard;* and David Greene, *Advertiser* job office.

One of the most prominent business men of Wilmington, Delaware, is Mr. Thomas E. Young, cashier of the Farmers' Bank. Mr. Young is a printer by trade and a brother of R. Henry Young, superintendent of *Every Evening*. Besides his high position in this stable banking institution, Mr. Young has been a member of the local board of sinking fund commissioners, who control the city's bonded indebtedness and sinking fund. The local printers point with pride to their comrade's success.

Calvin V. Graves, of Natural Bridge, New York, makes an enticing offer to poetic fishermen. "For the best six-verse poem on his new fishing device he offers to pay $100 to first, $50 to second and $25 to third, in the devices *as stated* in his circular. (Slang, chestnuts, and fish stories ruled out.) He says he wants something *grave* or gay; *Welch*, watery and witty; hooked, pointed, alive, transparent, brief and a corker. 'Life is short.' Give me something like the device — new, original and *catchy*. Time until June 1, 1893."

Milwaukee, typographically speaking, is in a troubled state. Last summer there were not enough men to supply the demand; now men are out looking for the demand. The strike at Madison has brought to the city more printers than there are situations for; and, besides, the expectation of the *Journal* getting the state work has brought in a few more. The introduction of machines is expected any day. It is rumored they have been ordered. The union has adopted the rebate system, and at the March meeting brought out a full hundred — the biggest on record.

## PAPER TRADE ITEMS.

The weather has been in many sections of the country a serious drawback to the paper and paper stock business. Heavy snow and rainstorms have interfered with transportation. Freshets in some cases, anchor ice in others, have materially interfered with manufacturing, and as for gathering paper stock and rags, it has been next to an impossibility. The late order by the government opening a number of foreign ports until March 15 upon which an embargo had been made, has allowed immense quantities of foreign rags into this country. This with the large stocks held by the paper manufacturers has caused rags during the past month to be very weak and a marked decline in prices has been noticeable. Comparatively few rags have changed hands, however. The sudden demand by hustling importers has advanced rags on the other side of the Atlantic, and foreign rags of all grades are higher in our market than they have been any time during the year. It is more than likely as the warm weather approaches that the government will institute a strict prohibition of rags and paper stock, including bagging, providing of course they discover any outbreak of cholera in Europe. To many minds this seems absolutely certain, and consequently large holders of both domestic and foreign rags in this country still hold on to their goods at prices much higher than the present market rates. The late discovery of cholera germs in a sample of foreign rags in New York by an expert has caused a good deal of uneasiness among the general public, and there is a growing disposition to censure the general government officials having this matter in charge for not prohibiting rags entirely. Those who handle rags, and use them, seem the least alarmed of any, but they are very largely in the minority. However, there will be no famine in rags should all foreigners be shut out until the fall of ninety-three, but prices will be firm and no doubt much higher, and paper must go up if rags advance.

James L. Hodge, of Holyoke, Massachusetts, will succeed J. W. Hodge as superintendent of the Excelsior Paper Company.

We are informed that a new paper mill company has been incorporated in St. Cloud, Minnesota. Capital stock, $50,000.

Warren Moore & Sons, formerly of Bellows Falls, Vermont, have taken the paper mills located at Bradford, same state.

Western Massachusetts paper mills are rejoicing over the present water supply and there is reserve enough for a long time to come.

Hon. William Whiting, of the Whiting Paper Company, Holyoke, Massachusetts, is mentioned as a popular candidate for governor of Massachusetts this year.

The Chester Paper Company, of Huntington, Massachusetts, and Chapin & Gould, of Russell, Massachusetts, are both well supplied with water, and are pushing their mills to their utmost capacity.

George Moser, lately of the house of F. P. Elliott & Co., of Chicago, is at this writing visiting the eastern paper mills in vicinity of Holyoke, Massachusetts, buying a new stock of paper for his new concern in Chicago.

The recent auction sale of rags at Utica, New York, brought fabulous prices. These goods were attached by the sheriff from Goodwin & Co., an offspring of the failed house of E. Boutillier & Co., the transfer being supposed to have been a fraudulent one.

The Hurlbut Paper Manufacturing Company, of South Lee, Massachusetts, have been compelled to vacate their spacious

offices in their mill, the room being needed to accommodate their increasing business. They are now using the large and cheerful office over the river, formerly used for that purpose by the old firm of Owen & Hurlbut.

THE real estate and building of Austin C. Graves, Albany, New York, are advertised for sale April 3. It will be remembered that Graves, a large rag dealer in that city, made a heavy failure last summer. The property is to be sold at auction by the assignee.

THE mill at East Lee, Massachusetts, recently run by the Morley Paper Company, has been leased by the new A. W. Eaton Paper Company, whose new mill so lately burned to the ground just about as it was ready for occupancy. The mill has been put in good repair and started to run on March 17.

WE regret to announce that Dwight L. Post, of the Platner & Porter Paper Manufacturing Company, of Unionville, Connecticut, has resigned his position as business manager, but are glad to know that he is to be succeeded by Edward Sterns, late of the Sterns Paper Company, of Springfield, Massachusetts. Mr. Sterns is an A 1 man and will make his mark in his new position.

THE sale of the American Wood Paper Company's mills at Spring City, Pennsylvania, has been postponed a few weeks. It is hoped they will get their affairs adjusted and soon regain what they have lost. The company had laid out considerable money on improvements and repairs previous to the failure and will be in excellent condition to make paper when ready to run again.

A NEW paper company, called the Riverton Paper Company, is to be located at Riverton, Connecticut. The nearest railroad point is Winsted, Connecticut. J. W. Hodge, for many years superintendent of the Excelsior Paper Company mill at Holyoke, Massachusetts, will take charge of the mills. He has purchased an interest in the mills at Riverton. They draw their water supply from a lake called Otis Ponds.

ONE of the oldest, if not the oldest, writing paper makers in the United States, who is actively engaged in business, is Mr. George L. Wright, of the Worthy Paper Company, of Mittineague, Massachusetts. Mr. Wright has always had an enviable reputation as a paper maker, and those who buy the Worthy Paper Company's manufacture get honest goods every time and will as long as Uncle George is at the helm.

MR. CHARLES C. BENTON, of Lee, Massachusetts, the senior partner of Benton Bros. paper mills, and also president of the Lee National Bank, met with a serious accident lately which confined him to the house for some two months. Mr. Benton, in trying to avoid a slippery place, caught his foot in some way about his gateway and was thrown down on his knee, injuring it badly. He is at this writing able to hobble about the house but may not be out for business for some time yet.

HOWLAND & Co., of Sandy Hill, New York, have purchased the elegant mill property of their neighbors, Wait & Richards. This mill has been run for many years on wall paper, but Howland & Co. will turn it into a manila mill. Their immense paper bag factory is in fine running condition now and turning out A 1 goods. Mr. Howland is building a palatial residence in Fort Edward, which is one of the finest in the state. He will always be the same genial gentleman in his new and costly home as he has been in the more modest one.

THE immense new mill of the Niagara Falls Paper Company, at Niagara Falls, New York, will soon start up one machine and will run at present by steam. This new mill will have four machines of "home make." Their smallest machine is 120 inches. They have twelve beater engines and eight Jordan engines. They have four steam engines for the machines and one for the dynamo. They have two machine rooms, one of them is 272 by 74 feet and one 200 by 74 feet. They will use the Roney stoker system. This is to be one of the best equipped mills of its class in the country. They will have 3,300 horse-power from the Niagara water-power, and their daily capacity will be eighty tons. J. C. Morgan is manager.

WE are in receipt of a sheet of the Norman Paper Company's No. 1 Ledger and Record paper, which is to be watermarked "Royal Norman Ledger." It is really a fine sheet of paper and the Norman Company feel quite proud of their success. They have recently received an order for 5,000 reams of this paper from the United States government. They also make a fine linen paper called the Niagara linen, which has a fine water-mark of the Niagara Falls. Mr. Newton and Mr. Stratton are both wide awake and fully up to the times, and will be heard from later on.

## TRADE NOTES.

F. J. FINCK & Co., Galveston, Texas, have enlarged their printing press rooms.

THE Texas Union Workman Company, of Galveston, Texas, has put in a job plant.

A NEW Miehle press has been placed in the jobroom of the *Derrick*, Oil City, Pennsylvania.

THE American Label Company of Baltimore, Maryland, have recently put in a complete electrotyping plant.

ROBERT CLARKE & Co. have opened a new printing, stationery and bookbindery establishment at Galveston, Texas.

C. L. SWEETS has bought out the interest of George G. Lanier, of the firm of Sweets & Lanier, book and job printers, Anniston, Alabama.

THE Daily Gazette Publishing and Stationery Company has recently been incorporated with a capital stock of $5,000, to do business at East St. Louis, Illinois.

G. H. NORWOOD, of Anniston, Alabama, has moved his job printing office to the Seaton building and occupies all of the first floor. He will put in an electric motor soon.

ED. LESLIE, of the Brazeal Publishing Company, Birmingham, Alabama, was married recently to Miss Leila Cassady, daughter of Judge B. F. Cassady, of Anniston, Alabama.

THE *Gazette*, of Fort Wayne, Indiana, has come out with a new dress of bourgeois and with new "ad" type, and looks much improved. Messrs. Barnhart Bros. & Spindler, Chicago, supplied the material.

A. F. HENDRICKS, foreman for the Richlands Publishing Company, Richlands, Virginia, for the past year, has purchased an interest in the Head-Light Publishing Company, Graham, Virginia, and is now business manager of that concern.

THERE are now three gas engines in use in Logansport, Indiana. It seems as though the people are still in for gas, notwithstanding the scarcity of the natural luxury there the past winter. The job men seem to have the greatest pull.

WE have received from the Electro-Tint Engraving Company of 1306 Filbert street, Philadelphia, one of their recent pamphlets, called "Modern Illustrating in Half-Tone," which exhibits the beauties of the half-tones made by this firm in a most attractive way.

THE Idaho legislature has passed a law that all state printing or binding must be done in the state, and all county printing or binding done in the county, if possible, but if it is not possible to do the work in one county it must be sent to some other county in the state.

THE Vindicator Printing Company's fine new four-story brick block at Youngstown, Ohio, is about ready for their occupancy. They have purchased a Clause Perfecter, together with other new presses and material, and expect to have the finest newspaper and job printing establishment in eastern Ohio.

PRINTING in the northwest is at low tide, writes a correspondent from Great Falls, Montana. Adverse influences may be catalogued as follows: A general depression in business,

occasioned by a lack of ready money, and the decidedly reprehensible habit many business men have of sending to the east for their printing, thinking thereby to save a little money on such bills.

THE Rockford Folder Company, of Rockford, Illinois, made a full exhibit of their folders and novelties during the recent meeting of the State Press Association held in that city. Mr. Charles E. Bennett, the secretary of the company, deserves great credit for the efforts he is putting forth to extend the renown of his machines.

C. M. BUSCH, of Philadelphia, who now prints the *Legislative Record*, has been awarded the contract for the Pennsylvania state printing and binding for four years, beginning July 1. An old flour mill in the central portion of Harrisburg has been leased and is being remodeled to suit the requirements of the work. The outgoing state printer, E. K. Meyers, will do a general jobbing business at the old stand.

THE Child Acme Cutter and Press Company, of Boston, Massachusetts, report that they are driven with orders for Acme cutters, many of which are to fill orders in the West. They are getting machines ready for exhibition at the World's Fair as fast as possible, and it taxes their facilities to the utmost to handle their regular business and at the same time turn out these machines which they propose to exhibit.

THE Duplex Printing Press Company have established an office and general depot of machinery and supplies in New York, at Nos. 10 and 12 Vandewater street, near the *World* building. Mr. J. H. Stonemetz, long and favorably known to the trade, has severed his connection with the Stonemetz Manufacturing Company and the Campbell Printing Press Company and will represent the Duplex Company in New York.

THE Brotherhood Steam Print, of Galesburg, Illinois, has lately moved into its new office, an elegant five-story and basement structure built expressly for this company and arranged with all the modern improvements and conveniences. On moving into its new home the company's plant increased by the addition of two Babcock cylinders, a complete ruling and binding outfit, a Brown book folding machine with self-feeding attachment, and a twenty-five horse-power electric motor. This undoubtedly makes the Steam Print one of the best equipped offices in the state.

## NEWSPAPER GOSSIP.

AL. MEISTER, of Reading, is now editor-in-chief of the *Sunday Telegram*, of Harrisburg, Pennsylvania.

A NEW paper has made its appearance at Ellwood City, Pennsylvania, called the *Motor*, with A. L. Wiehe as editor.

THE *Evening Telegram*, of Youngstown, Ohio, under its new management, has made many changes of importance in its establishment.

B. J. KINGSTON, of Jackson, Michigan, has bought an interest in the Adrian (Mich.) *Evening Telegram*, and will be the business manager.

THE *Sunday Herald*, of Canton, Ohio, is no more. But in its place is published weekly the *Inter-Urban*, a little illustrated sheet on the style of *Puck*.

E. W. BARTLETT has resigned his position on the Indiana (Pa.) *Gazette*, to take charge of a new paper at Uniontown, Pennsylvania, the *Evening News*.

*Saturday Night* is the name of a new society journal at Paterson, New Jersey, soon to be published. William W. Lettis will be manager, and Vivian M. Lewis, editor.

WILLIAM W. LETTIS, founder and business manager of *Paterson Pencillings*, of Paterson, New Jersey, has resigned, the company purchasing his interest in the concern.

THE *Catholic Exponent*, of Canton, Ohio, which had been published as a monthly for fifteen months, and which is circulated throughout the surrounding counties, has been purchased by Messrs. T. T. O'Malley and Arnold J. Businger, and changed to a five-column quarto issued weekly. Mr. O'Malley edits the paper, while Mr. Businger has charge of the office.

THE *Canton Roller*, of Canton, Ohio, a weekly illustrated sheet, published in the interest of the drama, has been somewhat changed in style, and is now very neat typographically.

THERE is said to be a fine field for a morning daily at Newburgh, New York. There are four afternoon dailies, two at 1 cent, one at 2 cents and one at 3 cents. There is one Sunday paper.

THE *Morning Call*, of Paterson, New Jersey, is preparing a "Columbian Edition," which will be issued May 4. They expect to occupy their new building on that date, which is rapidly nearing completion.

THE National Press Company has established a branch office in Harrisburg, Pennsylvania, from which telegraphic plates are shipped to daily papers in the near-by towns. C. M. Seger, of Buffalo, New York, has charge of the plant.

THE *Republic and Telegraph*, of Colorado Springs, Colorado, has changed proprietors, Messrs. C. S. Sprague and L. H. Gowdy transferring their interest to H. H. Eddy and George W. Temple. The title of the paper has also been changed to the *Telegraph*.

JOHN ANDREWS and Charles E. Beans, of Steubenville, Ohio, will shortly issue a weekly in that city. It will be called the *Society News*, and will be devoted to the interests of society in the several towns along the Ohio Valley. Mr. Andrews was formerly connected with the Cincinnati *Enquirer* and is at present studying law in Steubenville. Mr. Beans is a practical printer of wide experience.

ARTICLES of incorporation have been received by the Sun Publishing Company, of Youngstown, Ohio, for the publication of the Youngstown *Sun*, with a capital stock of $50,000. The *Sun* will be a six-column four-page evening paper, with Sunday morning edition and will be republican in politics. The building, which is being remodeled for its occupancy, is about completed, and it is expected the first issue will appear about April 1, 1893. Mr. Bardwell, formerly connected with the New York *Tribune*, will hold the position of business manager, and the Messrs. Pratt, of St. Louis, formerly with the *Globe-Democrat*, editors. All are largely interested in the project.

FEW establishments have undergone a greater transformation in a few years than that of the Stratford (Ontario) *Herald*, owned by the three Dingman brothers — W. S., L. H. and Charles. Six years ago December they bought the paper, it being then in a sadly run-down state. The office was immediately rejuvenated, and a daily edition — the pioneer of the city — launched March 17, 1887. A career of progress has been continued without interruption. Not long since a complete new dress was put in, and in the summer of 1890 an office building was constructed, so that the *Herald* is the only Stratford newspaper published from its own quarters. A fine Otto gas engine was put into the new building. In November, 1891, the old Wharfedale news press was discarded and a Cottrell four-roller two-revolution press (38 by 55) took its place. A short time ago a Brown folding machine, with both third and fourth deliveries and handling up to the limit of the Cottrell, was put in. Besides the foregoing, in June last, the Stratford *Times* was purchased and its circulation and part of its plant amalgamated with that of the *Herald*. At the present day the only machine that was in the *Herald* office at the time of its purchase by the brothers, is a No. 2 Gordon; otherwise the establishment has been newly equipped throughout. The *Evening Herald* is, as it always has been, the popular city daily, while the *Weekly Herald* has attained great success in the county and district, having a circulation now of 3,400. The *Herald* establishment is recognized as one of the best in the province outside the largest cities.

OUR TYPE IS CAST OF COPPER ALLOY METAL, AND ITS FINISH AND DURABILITY ARE GUARANTEED AGAINST ANY OTHER TYPE IN THE WORLD.

OFFICE OF

# American Type Founders' Company

New York, April 3d, 1893.

**The Reduced and Revised Price-List below will go into effect in the following Foundries of this Company, APRIL 3d, 1893:**

MacKellar, Smiths & Jordan Foundry, Philadelphia, Pa.
Dickinson Type Foundry, Boston, Mass.
Boston Type Foundry, Boston, Mass.
The Conner Type Foundry, New York.
John Ryan Foundry, Baltimore, Md.
Collins & M'Leester Foundry, Philadelphia, Pa.
MacKellar, Smiths & Jordan Foundry, Pittsburgh Branch.
MacKellar, Smiths & Jordan Foundry, Buffalo Branch.
MacKellar, Smiths & Jordan Foundry, Chicago Branch.
Marder, Luse & Co. Foundry, Chicago, Ill.
Allison & Smith Foundry, Cincinnati, Ohio.
Cincinnati Type Foundry, Cincinnati, Ohio.
Central Type Foundry, St. Louis, Mo.
St. Louis Type Foundry, St. Louis, Mo.
Benton-Waldo Type Foundry, Milwaukee, Wis.
Cleveland Type Foundry, Cleveland, Ohio.
Marder, Luse & Co. Foundry, Kansas City Branch.
Marder, Luse & Co. Foundry, St. Paul Branch.
Marder, Luse & Co. Foundry, Minneapolis Branch.
Marder, Luse & Co. Foundry, Omaha Branch.

## REDUCED PRICE LIST.

This is the lowest Price-List for type ever published, and in issuing it this Company guarantees that the Quality of the Metal and the Standard of Manufacture shall be maintained:

| BODIES. | Fonts of 25 lbs. and over, Roman, Italic, Sorts and Spaces and Quads. | Benton's Self-Spacing Roman and Italic, with Spaces and Quads, 50 lbs. and over. |
|---|---|---|
| 5½ Point—Agate, . . . | 52 Cents. | 66 Cents. |
| 6 " —Nonpareil, . | 45 " | 58 " |
| 7 " —Minion, . . . | 40 " | 52 " |
| 8 " —Brevier, . . | 37 " | 48 " |
| 9 " —Bourgeois, . | 34 " | 44 " |
| 10 " —Long Primer, | 32 " | 42 " |
| 11 " —Small Pica, . | 31 " | 40 " |
| 12 " —Pica, . . . . | 30 " | 38 " |

A Discount of 10 per cent. on the prices given will be allowed for Cash Payments, or on Monthly Accounts, payable on or before the 10th of each month.

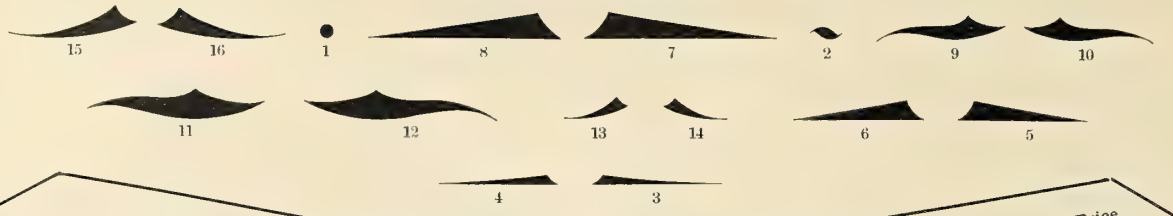
New Designs and Patented Faces and Plain Display Type in Job and Poster Fonts made by this Company, will be sold at a Discount of 25 per cent. from Label Prices; and an additional Discount of 10 per cent. will be made for cash payment.

Old Type and Plates, delivered free at foundry, will be taken in even exchange for New Type at the following rates: Old Type, seven cents per pound; Stereotype and Electrotype Plates, four cents per pound.

Brass Rules, Leads, Slugs, Metal Furniture, Presses, Cases, Stands, Galleys, Cabinets, and other General Printing Material, will be sold at the Lowest Market Prices.

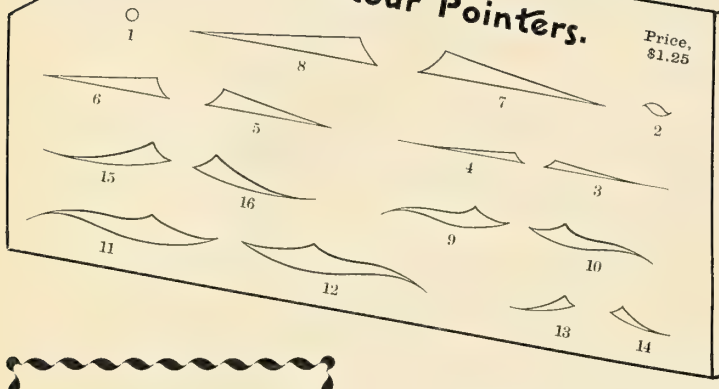
# POINTERS.

Price, $1.25



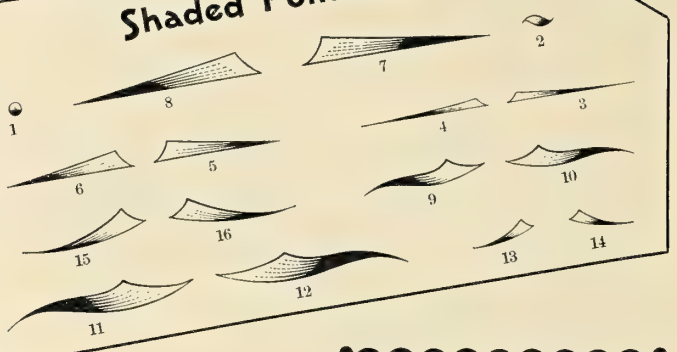

## Contour Pointers.

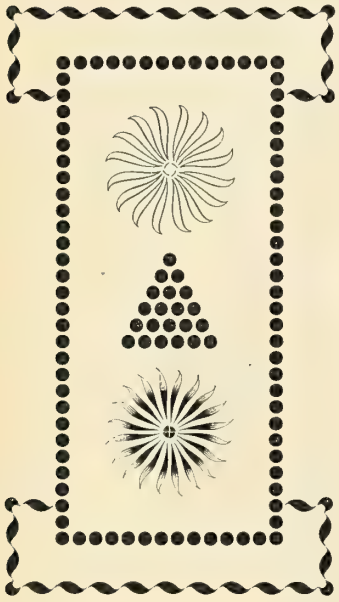
Price, $1.25




## Shaded Pointers.

Price, $1.25



## POINTER BORDER, No. 2.

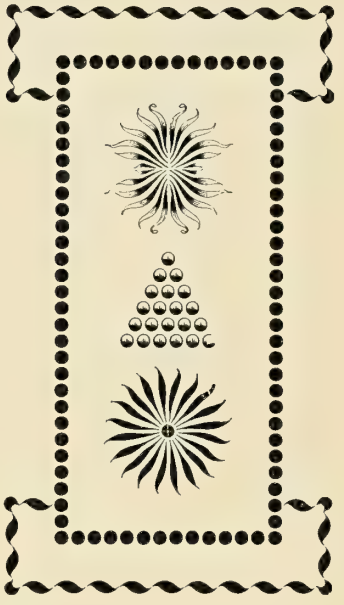
1 2 3 5 feet, $1.50.

## POINTER BORDER No. 3

1 2 3 5 feet, $1.50.

## POINTER BORDER, No. 1.

1 2 3 5 feet, $1.50.





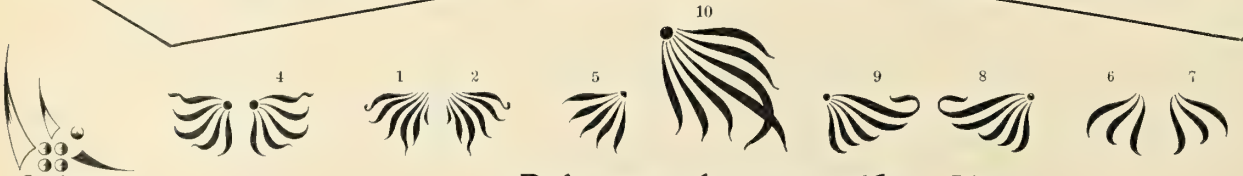

## Shaded Palmetto Ornaments.

Price, $1.00




## Contour Palmetto Ornaments.

Price, $1.00




## Palmetto Ornaments.

Price, $1.00

CAST BY MARDER, LUSE & CO. FOUNDRY, CHICAGO, ILL.

For Sale by all Foundries and Branches of the American Type Founders' Co.

## MONARCH SERIES.

24 A 50 a 6 POINT MONARCH (Nonpareil) $2 30

MAGNIFICENT AND VERY FASHIONABLE
Black Walnut and Rosewood Drawing Room Furniture
1234567890

20 A 40 a 9 POINT MONARCH (Bourgeois) $2 55

SECOND REGIMENT ARMORY
Uniforms for Military and Naval Officers

18 A 36 a 11 POINT MONARCH (Small Pica) $3 00

NATIONAL COMMITTEE
Important Telegraph Communications

9 A 18 a 18 POINT MONARCH (3 line Nonp.) $3 25

CONDENSED
Useful Accented Letter

20 A 40 a 8 POINT MONARCH (Brevier) $2 30

MONARCH OF ALL IT SURVEYS
Copper-Mixed Type Throws Its Luminous Rays
1234567890

18 A 36 a 10 POINT MONARCH (Long Primer) $2 70

CENTRAL LOAN COMPANY
Chicago Milwaukee and New London

18 A 36 a 12 POINT MONARCH (2 line Nonp) $3 20

GRAND UNION HOTEL
Elegantly Furnished Front Suite

6 A 12 a 24 POINT MONARCH (4 line Nonp.) $3 50

MOUNTAINS
Deserts and Camels

5 A 10 a 30 POINT MONARCH (5 line Nonp.) $4 05

THE MORNING SUN
Dederick Center Evening Beacon

4 A 6 a 36 POINT MONARCH (6 line Nonp.) $5 00

FRENCH PRISON
Soldiers Building Society

4 A 6 a 48 POINT MONARCH (8 line Nonp.) $6 95

HOUSEHOLD
Furniture Merchant

COMPLETE WITH FIGURES.

Manufactured from superior copper-mixed metal by Barnhart Bros. & Spindler, Chicago. Carried in stock by Minnesota Typefoundry, St. Paul; Great Western Typefoundry, Omaha; Great Western Typefoundry, Kansas City; and St. Louis Printers' Supply Company, St. Louis.

## OLD STYLE CONDENSED NO. 4.

25 A, 40 a. 12 POINT OLD STYLE COND. NO 4 $2.40

A FISHER'S CHILD WITH TRESSES WILD
Was Quickly Unto the Smooth, Bright Sand Beguiled
1 2 3 4 5 6 7 8 9 0

15 A, 20 a. 24 POINT OLD STYLE COND. NO. 4. $3.60

Handsome MAHOGANY Furniture

6 A, 10 a. 40 POINT OLD STYLE COND. NO. 4. $4.05

Amazon RIVER Station

20 A, 30 a 18 POINT OLD STYLE COND. NO. 4 $3.30

MY DREAMFUL SPIRIT FLIES
Where Bright Summer Sunshine Never Dies

10 A, 15 a. 36 POINT OLD STYLE COND. NO. 4. $4.50

Monster MILITARY Parade

6 A, 10 a. 48 POINT OLD STYLE COND. NO 4. $5.60

Dress REFORM Club

## CONDENSED RUNIC NO. 2.

25 A, 42 a. 8 POINT COND. RUNIC NO. 2. $2.25

ALL THEY THAT TREAD THE GLOBE
Are but a Handful to the Tribes that Slumber in its Bosom
1234567890

18 A, 24 a. 12 POINT COND. RUNIC NO. 2. $2.65

Unprofitable MOUNTAIN Explorations

12 A, 18 a. 22 POINT COND. RUNIC NO. 2. $4.20

Village SCHOOL Ground

8 A, 10 a. 36 POINT COND. RUNIC NO. 2. $6.75

Fine SILK Hats

22 A, 32 a. 10 POINT COND. RUNIC NO. 2. $2.40

SO LIVE, THAT WHEN THY
Summons Comes to Join the Innumerable Host

14 A, 20 a. 18 POINT COND. RUNIC NO. 2. $3.50

Striking HANDSOME Display

10 A, 14 a. 28 POINT COND. RUNIC NO. 2. $5.35

Jolly LITTLE Maid

6 A, 8 a. 43 POINT COND. RUNIC NO. 2. $8.40

PURE water

4 A, 6 a. 60 POINT COND. RUNIC NO. 2. $9.25

Daily BOOK Sales

ALLISON & SMITH, FRANKLIN TYPE FOUNDRY, 168 Vine St., Cincinnati, O.

For sale by all Foundries and Branches of the American Type Founders' Co.

# GOTHIC ITALIC No. 3.

10A, 20a, Paragon (20 Point). 3.25

*STEEPLE TOWERS AND GLOOMY BOWERS*

*Moneyed Husbands Without Brains Supplied Cheap on Short Notice*

24A, 48a, Brevier (8 Point). 2.10

*SOMEWHAT BACK FROM THE VILLAGE STREET*

*Stands the Old-Fashioned Country-Seat, and Across Its Antique*

*Portico Tall Poplar Trees Their*

*Shadows Throw, and From Its Station In the Hall 246*

24A, 48a, Long Primer (10 Point). 2.45

*GRAND DISPLAY FOR NEW YEAR'S DAY*

*Beautiful Ornaments, Charming Music and Good Singing*

*American Dance Hall, Tickets Five Dollars 357*

4A, 8a, Four-Line Pica (48 Point). 7.80

*Eastern QUINCE Mashers*

18A, 36a, Pica (12 Point). 2.45

*DREAD THUNDER'S AMPLE VOICE*

*Lightning Flashes Around the Mountain Range*

*Miners Seek Their Home in Haste*

12A, 24a, Great Primer (18 Point). 2.85

*NATIONAL IRON COMPANY*

*Malleable Iron and Steel Manufacturers*

5A, 10a, Double Great Primer (36 Point). 6.40

*HANDSOME FURNITURE*

*Elaborate Silk, Satin and Plush*

8A, 16a, Double English (28 Point). 4.50

*BEAUTIFUL YOUNG MAIDENS*

*New Patent Skirts for Street Admiration Just Made*

3A, 6a, Five-Line Pica (60 Point). 9.60

*Heard ORGAN Music*

CAST BY MARDER, LUSE & CO. FOUNDRY, CHICAGO.

For Sale by all Foundries and Branches of the American Type Founders' Co.




### THIN, LIGHT AND DELICATE TYPE FACES BECOMING OBSOLETE.

MR. THEO. L. DE VINNE, writing under date of December 15, has a few words to say in regard to The Inland Printer, and presages a speedy return to the strong presswork of a century ago in the following words:

"I acknowledge with thanks the receipt of your ninth volume of The Inland Printer. It is a book to be proud of for the well-sustained evenness of its presswork. I compare it with the first volume of The Printer, of New York (1851 or thereabouts), the bantling of the late John Henry, and the improvements we have made in forty years are really wonderful. I do not see that it is possible to do any better in the department of fine woodcut presswork.

"Although we do in our house much of this fine work, I cannot but regret that we don't get the paper nor the types that would enable us to do the strong presswork on types that was quite common a century ago. Believing that the fashion of thin, light and delicate faces of book types is approaching its end, I cannot urge you and other good printers too strongly to get ready for the return to the firm lines and strong presswork which I think is the coming fashion, and not far off."

MR. DE VINNE MEANS BY THIS

Our

Cushing

Monotone

Series.

Central Type Foundry,

St. Louis, Mo.

PRICES:

10-Point, 50 lb. font and over, 36 cents.

11-Point, 50 lb. font and over, 34 cents.

Made only with our

Celebrated

"Copper Alloy" Metal.

10-POINT CUSHING MONOTONE.

PROEMIAL TO ELIOT'S ROMOLA.

More than three centuries and a half ago, in the mid springtime of 1492, we are sure that the star-quenching angel of the dawn, as he travelled with broad, slow wings from the Levant to the Pillars of Hercules, and from the summits of the Caucasus across all the snowy Alpine ridges to the dark nakedness of the western isles, saw the same outline of firm land and unstable sea—saw the same great mountain shadows on the same valleys as he has seen to-day—saw olive mounts and pine forests, and the broad plains, green with young corn or rain-freshened grass—saw the domes and spires of cities rising by the river sides or mingled with the sedge-like masts on the many

abcdefghijklmnopqrstuvwxyzæœ

ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒ&

a to z, 11 2-3 ems.

10-POINT CUSHING MONOTONE NO. 2.

PROEM TO ELIOT'S ROMOLA.

Life had zest for the old Florentine when he, too, trod the marble steps and shared in those dignities. His politics had an area as wide as his trade, which stretched from Syria to Britain, but they had also the passionate intensity, and the detailed practical interest which could belong only to a narrow scene of corporate action; only to the members of a community shut in close by the hills and by walls of six miles' circuit, where men know each other as they passed in the street, set their eyes every day on memorials of their community, and were conscious of having not only the right to vote, but the chance

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ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒ&

a to z, 13 1-3 ems.

11-POINT CUSHING MONOTONE.

PROEM TO ELIOT'S ROMOLA.

More than three centuries and a half ago in the springtime of 1492, we are sure that the star-quenching angel of the dawn, as he travelled with broad and slow wings from the the Levant to the Pillars of Hercules; from the summits of the Caucasus across all of the snowy Alpine ridges to the dark nakedness of the western isles, saw the same outline of firm land and unstable sea—saw the same great mountain shadows on the same valleys as he has seen to-day—saw olive mounts and pine forests, and the broad plains, green with young corn or rain-freshened grass—saw the domes and spires of cities rising by the river

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

a to z, 11 4-5 ems.

ORIGINAL DESIGNS OF THE CENTRAL TYPE FOUNDRY.

For sale by all Foundries and Branches of the American Type Founders' Co.



## WINTER.

"Under the snowdrift the blossoms are sleeping,
Dreaming their dreams of sunshine and June,
Down in the hush of their quiet they're keeping
Thrills from the throstle's wild summer-swung tune."

—*Spofford.*

Specimen of half-tone engraving by
NEW YORK ENGRAVING & PRINTING CO.,
320-322 Pearl street,
New York.

(See the other side.)

Our Enameled Copper Half-Tone Process



******** Is the Best in Use!

(SEE SPECIMEN ON OTHER SIDE.)

It not only produces accurate and beautiful results, but its printing quality is unsurpassed.

NEW YORK ENGRAVING AND PRINTING CO.
320 AND 322 PEARL STREET,
NEW YORK.

A. R. HART, President
J. C. VON ARX, Vice-President.
C. M. COOPER, Secretary.

## BUSINESS OUTLOOK AND WAGES REPORT, APRIL, 1893.

COMPILED FROM AUTHORITATIVE SOURCES AND CHANGED AND REVISED FROM DIRECT ADVICES QUARTERLY.

| TOWN. | STATE OF TRADE. | PROSPECTS. | COMPOSITION. | | | | Hrs pr wk | REMARKS. |
|---|---|---|---|---|---|---|---|---|
| | | | Morning Papers. | Evening Papers. | Bookwork. | Time. | | |
| Anniston ..... Ala. | dull ..... | not good ..... | 32 | 27 | 32 | $2.00 | 60 | Plenty of subs. |
| *Birmingham ..... Ala. | very good ..... | flattering... .... | 40 | 35 | 35 & 40 | 16.50 | 59 | |
| Mobile ..... Ala. | good ..... | good ..... | 40 | 40 | 40 | 16.00 | 59 | |
| *Fort Smith ..... Ark. | fair ..... | poor ..... | 30 | 25 | — | 15.00 | 59 | |
| Little Rock ..... Ark. | very bad ..... | bad ..... | 35 | 35 | — | 16.00 | 59 | A surplus of printers here. |
| *Eureka ..... Cal. | ..... | .. ..... | — | — | — | — | — | |
| *Fresno ..... Cal. | ..... | ..... | — | — | — | — | — | |
| *Los Angeles ..... Cal. | dull ..... | poor ..... | 45 | 40 | 45 | 20.00 | 54 | |
| *Marysville ..... Cal. | ..... | ..... | — | — | — | — | — | |
| *Oakland ..... Cal. | good ..... | fair ..... | 45 | 40 | 40 | 18 00 | 59 | |
| *Redlands ..... Cal. | ..... ..... | ..... | — | — | — | — | — | |
| *Riverside ..... Cal. | fair ..... ..... | good ..... | 40 | 35 | 35 | 16 to 20 | 54 | |
| *Sacramento ..... Cal. | good ..... | better ..... | 50 | 45 | 45 | 21.00 | 59 | |
| *San Bernardino ..... Cal. | ..... | ..... | — | — | — | — | — | |
| San Diego ..... Cal. | dull ..... | not good ..... | 40 | 35 | 18.00 | 18.00 | 59 | Daily *Union* in hands of P. P. F. |
| San Francisco ... .... Cal. | very dull ..... | not encouraging. | 50 | 45 | 40 | 21.00 | 59 | |
| *San Jose ..... Cal. | fair ..... | fair ..... | 40 | 30 | 35 | 15 to 18 | 59 | |
| *Santa Ana ..... Cal. | fair ..... .... | not good ..... | — | 30 | — | 15 to 18 | 54 | |
| *Stockton ..... Cal. | fair ..... | good ..... | 45 | 40 | — | 18.00 | 59 | |
| Brantford ..... Can. | good ..... | fair ..... | — | 19 | — | 8.50 | 60 | |
| *Halifax ..... Can. | ..... | ..... | — | — | — | — | — | |
| Hamilton ..... Can. | fair. ..... | fair ..... | — | 30 | 30 | 10 50 | 58 | |
| *Kingston ..... Can. | ..... | ..... | — | — | — | — | — | |
| *London ..... Can. | fair ..... | uncertain ..... | 30 | 28 | 28 | 9.00 | 56 | |
| Montreal ..... Can. | brisk ..... | good ..... | 32 | 30 | 28 | 10.00 | 60 | |
| *New Westminster ... Can. | ..... ..... | ..... ..... | — | — | — | — | — | |
| *Ottawa ..... Can. | very dull ..... | not encouraging. | — | 33⅓ | $11 & $12 | 11 to 13 | 54 | |
| *Quebec .... ..... Can. | fair ..... | good ..... | 30 | 25 | — | 9.00 | 54 | |
| *St. John ..... Can. | ..... | ..... | — | — | — | — | — | [$15; evening, 8½ hrs., $14. |
| Toronto ..... ..... Can. | fair ..... | good ..... | 30 | 28 | 33⅓ | 11.00 | 54 | Machine scale: Morning, 7½ hrs., |
| Vancouver ..... Can. | dull ..... | poor ..... | 50 | 45 | — | 21.00 | 54 | [office. |
| Victoria ..... Can. | very dull ..... | poor ..... | 50 | 45 | 45 | 21.00 | 53 | Four linotype machines in *Times* |
| *Winnipeg ..... Can. | ..... | ..... | — | — | — | — | — | |
| *Colorado Springs ... Colo. | very dull ..... | not good ..... | 45 | 40 | 45 | 19.00 | 59 | |
| *Creede ..... Colo. | ..... | ..... | — | — | — | — | — | |
| *Denver ..... Colo. | ..... ..... | ..... | — | — | — | — | — | |
| *Leadville ... ..... Colo. | ..... | ..... | — | — | — | — | — | |
| Pueblo ..... Colo. | good ..... | fair ..... | 45 | 40 | — | 20.00 | 59 | |
| *Bridgeport ..... Conn. | good ..... | good ..... | 35 | 33⅓ | 35 | 15.00 | — | [at present. |
| Hartford ..... Conn. | fair ..... | good ..... | 40 | 35 | 35 | 15.00 | 60 | State work makes business good |
| Meriden .... ..... Conn. | good ..... | fair ..... | 35 | 30 | — | 14.00 | 60 | |
| *New Britain ..... Conn. | ..... ..... | ..... | — | — | — | — | — | [in use on New Haven *News*. |
| New Haven ..... Conn. | good ..... .. | fair ..... | 40 | 35 | 35 to 40 | 15.00 | 59 | Two Mergenthaler machines now |
| *Norwich ..... ..... Conn. | ..... | ..... | — | — | — | — | — | |
| *Wilmington ..... Del. | fair ... ..... | encouraging ..... | 30 | 25 | 25 | 12 00 | 60 | |
| *Washington ..... D. C. | good ..... | good ..... | 45 | 42½ | 42 | 18.00 | 54 | |
| *Jacksonville ..... Fla. | ..... ..... | ..... | — | — | — | — | — | |
| *Pensacola ..... Fla. | fair ..... | good ..... | 35 | 30 | 35 | 15 00 | 59 | |
| Tallahassee ..... Fla. | very good ..... | very bright ..... | — | — | 30 | 12 to 15 | 59 | Enough men for the work. |
| *Americus. ..... Ga. | ..... | ..... | — | — | — | — | — | |
| *Atlanta. ... ... .... Ga. | very dull ..... | not encouraging. | $3 | 35 | 30 | 15.00 | — | |
| *Augusta ..... Ga. | ..... ..... | ..... .... | — | — | — | — | — | |
| *Columbus .. ..... Ga. | ..... | ..... | — | — | — | — | — | |
| *Macon ..... Ga. | dull ..... | dull ..... | 33⅓ | 30 | — | 15.00 | 59 | |
| *Rome ..... Ga. | ..... | ..... | — | — | — | — | — | |
| *Savannah ..... Ga. | very good ..... | bright ..... | 37½ | 35 | 35 | 15 to 18 | 59 | |
| *Honolulu .... ..... H. I. | very dull ..... | not encouraging. | 55 | 50 | 50 | 20.00 | 53 | Plenty of subs. |
| Boise City ..... Ida. | good ..... | fair ..... | 50 | 45 | 45 | 21.00 | 53 | |
| *Moscow ..... Ida. | fair ..... | good ..... | — | — | 45 | 18.00 | 59 | |
| Alton ..... Ill. | fair ..... | good ..... | — | 25 | 28 | 12 00 | 59 | No printers needed. |
| *Aurora ..... Ill. | good ..... | good ..... | 30 | 25 | 25 | 10.00 | 59 | |
| *Bloomington ..... Ill. | poor ..... | fair ..... | 27½ | 25 & 27½ | $13.50 | 13.50 to 18 | 59 | |
| *Cairo ..... Ill. | good ..... | good ..... | 31½ | 29 | 35 | 10.00 | 59 | |
| *Champaign ..... Ill. | good ..... | good ..... | — | $10.50 | — | 12.00 | 59 | |
| *Chicago ..... Ill. | quiet ..... | quiet ..... | 48 | 43 | 40 | 18.00 | 59 | |
| *Danville ..... ...Ill. | good ..... .. | fair ..... | 27½ | 25 | — | 12.00 | 59 | |
| Decatur ..... Ill. | dull ..... | uncertain ..... | 30 | 27½ | 27½ | — | 59 | [54 hours. |
| Galesburg ..... Ill. | fair ..... | fair ..... ..... | — | 28 | — | 13.00 | 59 | Brotherhood steam print, $14 for |
| Joliet ..... Ill. | fair ..... | good ..... | 30 | 27 | 27 | — | 59 | |
| *Ottawa ..... Ill. | fair ..... | fair ..... | — | 27 | 30 | 12.00 | 59 | |
| Peoria ..... ..... Ill. | moderate ..... | dull ..... | 38 | 36 | 40 | 16.50 | 59 | |
| *Quincy ..... Ill. | fair ..... | fair ..... | 33⅓ | 30 | 33⅓ | 15.00 | 59 | |
| *Rockford ..... Ill. | good ..... | good ..... | 30 | 25 | 27 | 12.00 | 59 | |
| *Rock Island ..... Ill. | ..... | ..... | — | — | — | — | — | [maud. |
| Springfield ..... Ill. | moderate ..... | uncertain ..... | 35 | 32 | 30 | 15.00 | 59 | Supply of printers equals the de- |
| *Anderson ..... Ind. | fair ..... | good ..... | 25 | 20 | 25 | 13.25 to 16 | 59 | |
| *Crawfordsville ..... Ind. | good. ..... | fair ..... | — | 25 | 25 | 15.00 | 59 | |
| *Elkhart ..... Ind. | ..... | ..... | — | — | — | — | — | |
| *Evansville . ..... Ind. | fair ..... | fair ..... | 35 | 30 | 35 | 14.00 | 59 | |
| *Fort Wayne ..... Ind. | fair ..... | fair ..... | 35 | 30 | — | 13.50 | 59 | |
| *Frankfort ..... Ind. | good. ..... | good ..... .... | 28 | 25 | 26 | 7.50 | 59 | |
| *Indianapolis ..... Ind. | ..... | ..... | — | — | — | — | — | |
| Kokomo ..... Ind. | good ..... ..... | good ..... | — | 25 | 25 | 14 | 59 | Plenty of subs. |
| *Lafayette ..... Ind. | ..... | ..... | — | — | — | — | — | |
| Logansport. ..... Ind. | good ..... ..... | fair ..... ..... | 28 | 23 | 28 | 12.00 | 59 | |
| Marion. ..... Ind. | good ..... | fair ..... | — | 23 | 10.00 | 9 to 12 | 59 | |
| *Muncie ..... Ind. | ..... | ..... | — | — | — | — | — | |
| *New Albany ..... Ind. | ..... | ..... | — | — | — | — | — | |
| Peru ..... Ind. | fair.. ..... | fair. ..... | 30 | 25 | 30 | 12.00 | 59 | |
| *Richmond ..... Ind. | ..... | ..... .... | — | — | — | — | — | |
| *South Bend ..... Ind. | ..... | ..... | — | — | — | — | — | |
| *Terre Haute ..... Ind. | good ..... | bright ..... | 32 | — | — | 14.00 | 48 | |
| *Vincennes ..... Ind. | ..... | ..... ..... | — | — | — | — | — | |
| Burlington ..... Iowa | good ..... | fair ..... | 30 | 25 | 30 | 14.00 | 59 | |
| *Cedar Rapids ..... Iowa | fair ..... | not flattering..... | 30 | 27 | 25 | 12.00 | 52 | |
| *Council Bluffs ..... Iowa | dull ..... | good ..... ..... | 35 | 33 | 32 | 15.00 | 59 | |
| *Davenport ..... Iowa | fair.... ... ..... | fair ..... | — | — | — | — | — | |
| *Des Moines ..... ... Iowa | ..... | ..... | 35 | 28 | 30 | 15.00 | 59 | |
| *Dubuque .... ..... Iowa | fair ..... | favorable ..... | 30 | 30 | 30 | 14.00 | 60 | |
| *Keokuk ..... Iowa | fair ..... | fair ..... ..... | — | — | — | — | — | |
| *Ottumwa ..... Iowa | ..... ..... | ..... | 27½ | 25 | 27½ | 12.00 | 59 | |
| Sioux City .... ..... Iowa | good ..... | good ..... | 38 | 33⅓ | 35 | 16.00 | 59 | |
| *Atchison ..... ...Kan. | dull ..... | dull ..... | 30 | 25 | — | 15.00 | 60 | |
| *Fort Scott ..... Kan. | ..... | ..... | — | — | — | — | — | |
| *Hutchinson ..... Kan. | good ..... | good .. ..... | 30 | 25 | 30 | 12.00 | 59 | |

*No report.

## BUSINESS OUTLOOK AND WAGES REPORT, APRIL, 1893 — Continued.

| TOWN. | STATE OF TRADE. | PROSPECTS. | COMPOSITION. Morning Papers. | Evening Papers. | Bookwork. | Time. | Hrs pr wk | REMARKS. |
|---|---|---|---|---|---|---|---|---|
| *Leavenworth | Kan. | dull | poor | 25 | 25 | 30 | $15.00 | 59 | |
| *Topeka | Kan. | fair | good | 33⅓ | 28⅓ | 40 | 15.00 | 59 | |
| Wichita | Kan. | dull | better | 35 | 30 | 30 | 15.00 | 59 | |
| *Frankfort | Ky. | fair | fair | 37 | 37 | 37 | 16.00 | 59 | [by the week—$14. |
| Lexington | Ky. | dull | fair | 33⅓ | 30 | 33⅓ | 12 to 14 | 59 | The evening *Leader* is now paying |
| *Louisville | Ky. | | | — | — | — | — | — | |
| *Baton Rouge | La. | good | good | 40 | 35 | 35 | 15.00 | 59 | |
| *New Orleans | La. | not good | not flattering | 45 | 40 | 40 | 18.00 | 59 | |
| *Shreveport | La. | fair | very good | 35 | 32½ | 35 | 18.00 | 54 | |
| *Portland | Me. | fair | good | 30 | 25 | 25 | 14.00 | 59 | |
| *Annapolis | Md. | | | — | — | — | — | — | |
| Baltimore | Md. | good | very good | — | — | — | 15 to 18 | 59 | |
| *Cumberland | Md. | good | bright | 25 | 25 | 30 | 12.00 | 60 | |
| Boston | Mass. | good | good | 42 to 45 | 38 | 40 | 15.00 | 59 | |
| *Cambridge | Mass. | | | — | — | — | — | — | |
| *Fall River | Mass. | | | — | — | — | — | — | |
| *Haverhill | Mass. | good | good | — | 22 & 27 | 25 | 12.00 | 59 | |
| *Holyoke | Mass. | | | — | — | — | — | — | |
| *Lawrence | Mass. | | | — | — | — | — | — | |
| *Lowell | Mass. | fair | better | 30 | 21 to 25 | 25 | 12.00 | 60 | |
| Lynn | Mass. | excellent | very good | — | 30 | 12 to 15 | 15.00 | 59 | |
| *New Bedford | Mass. | fair | good | 30 | 30 | — | 12 to 18 | 60 | [linotype machines. |
| Springfield | Mass. | fair | poor | 40 | 30 | 32 | 13.50 | 59 | The *Republican* is running seven |
| Worcester | Mass. | fair | good | 35 | 33⅓ | 35 | 15.00 | 60 | |
| *Adrian | Mich. | fair | good | — | 25 | 25 | 12.00 | 59 | |
| *Ann Arbor | Mich. | fair | encouraging | — | 30 | 30 | 12.00 | 59 | |
| Bay City | Mich. | fair | bright | 34 | 32 | 32 | 14.00 | 59 | |
| *Detroit | Mich. | | | — | — | — | — | — | [$18 for evening papers. |
| Grand Rapids | Mich. | fair | encouraging | 35 | 30 | 30 | 15.00 | 59 | Machine scale $21 for morning, and |
| Jackson | Mich. | good | fair | 33 | 30 | — | 13 to 15 | 59 | Business is improving. |
| *Kalamazoo | Mich. | | | — | — | — | — | — | |
| Lansing | Mich. | good | good | — | 28 | 30 to 35 | 13.00 | 59 | |
| Muskegon | Mich. | very quiet | fair | 28 | 25 | — | 12 to 15 | 59 | No piecework. |
| *Saginaw | Mich. | | | — | — | — | — | — | |
| *Duluth | Minn. | good | good | 37 | 33⅓ | — | 17.00 | 59 | |
| Minneapolis | Minn. | poor | not good | 42 | 38 | 35 | 16.00 | 59 | |
| *St. Paul | Minn. | dull | dull | 42 | 37 | 35 to 43 | 16.00 | 59 | |
| *Winona | Minn. | fair | fair | — | 25 | 25 | 12 to 13.50 | 59 | |
| *Meridian | Miss. | dull | not flattering | 35 | 30 | 32 | 12 to 18 | 59 | |
| *Vicksburg | Miss. | very dull | poor | 40 | 35 | 35 | 16.00 | 59 | |
| *Hannibal | Mo. | fair | fair | 30 | 25 | — | 12 & 14 | 59 | |
| Jefferson City | Mo. | fair | poor | 30 | 25 | 28 | 16.00 | 53 | |
| *Kansas City | Mo. | good | fair | 40 | 35 | 37½ | 17.00 | 59 | All daily papers union. |
| *St. Joseph | Mo. | good | good | 35 | 30 | 35 | 15.00 | 59 | |
| *St. Louis | Mo. | fair | medium | 43 | 38 | 45 | 18.00 | 59 | Abundance of printers. |
| *Sedalia | Mo. | fair | fair | 30 | 25 | 30 | 12.00 | 60 | |
| *Springfield | Mo. | good | very good | 30 | 27 | 30 | 13.50 | 59 | |
| *Anaconda | Mont. | | | — | — | — | — | — | |
| *Bozeman | Mont. | | | — | — | — | — | — | |
| *Butte | Mont. | very quiet | fair | 50 | 45 | — | 24.00 | 59 | |
| Great Falls | Mont. | dull | not encouraging | 50 | 45 | 45 | 21.00 | 59 | Tourists better stay away. |
| *Helena | Mont. | dull | fair | 50 | 45 | — | 24.00 | 53 | |
| *Missoula | Mont. | quiet | fair | 50 | 40 | — | 24.00 | 59 | |
| *Kearney | Neb. | | | — | — | — | — | — | |
| *Lincoln | Neb. | fair | good | 35 | 30 | 33 | 15.00 | 59½ | |
| Omaha | Neb. | poor | fair | 40 | 37 | 37 | 16 to 18 | 59 | |
| *South Omaha | Neb. | good | good | $14 | $14 | $14 | 16.00 | 59 | |
| Concord | N. H. | fair | good | — | 20 | 25 | 12 to 15 | 59 | |
| *Dover | N. H. | | | — | — | — | — | — | |
| *Manchester | N. H. | fair | fair | 30 | 18 to 25 | 25 | 12 to 15 | 60 | |
| *Nashua | N. H. | | | — | — | — | — | — | |
| Camden | N. J. | good | fair | 35 | 30 | 30 | 12.00 | 59 | |
| *Elizabeth | N. J. | | | — | — | — | — | — | |
| Jersey City | N. J. | fair | fair | — | 40 | 37 | — | 59 | |
| *Newark | N. J. | very dull | poor | 40 | 36 | — | 17.00 | 59 | |
| New Brunswick | N. J. | fair | medium | — | 25 | 25 to 30 | 15.00 | 59 | |
| Paterson | N. J. | good | fair | 35 | 25 | 30 | 12.00 | 59 | |
| *Trenton | N. J. | | | — | — | — | — | — | |
| *Albany | N. Y. | fair | good | 40 | 35 | 38 | 15.00 | 59 | |
| *Binghamton | N. Y. | dull | fair | 28 | 25 | 25 | 12.00 | 59 | |
| *Brooklyn | N. Y. | | | — | — | — | — | — | |
| *Buffalo | N. Y. | dull | not bright | 38 | 34 | 35 | 15.00 | 59 | |
| *Elmira | N. Y. | good | fair | 30 | 28 | 28 | 13.50 | 59 | |
| Glens Falls | N. Y. | good | encouraging | 25 | 23 | 23 | 10 to 12 | 59 | |
| *Jamestown | N. Y. | very good | good | 25 | 22 | — | 12.00 | 60 | |
| *Lockport | N. Y. | | | — | — | — | — | — | |
| Newburgh | N. Y. | fair | fair | — | 27 | 27 | 12.00 | 60 | [evening; $20 bookwork. |
| New York | N. Y. | dull | poor | 50 | 40 | 37 & 43 | 18.00 | 59 | Machine scale: $27 morning, $24 |
| *Oswego | N. Y. | | | — | — | — | — | — | |
| Poughkeepsie | N. Y. | good | good | 30 | 25 | 30 | 12.00 | 59 | |
| *Rochester | N. Y. | fair | ordinary | 33 | 30 | 30 | 14.00 | 59 | |
| *Rouse's Point | N. Y. | | | — | — | — | — | — | |
| Saratoga Springs | N. Y. | fair | fair | 30 | 25 | 30 | 12.00 | 52 | Night scale $15. |
| Schenectady | N. Y. | booming | more than bright | — | 20 | 30 | 11.00 | 59 | |
| *Syracuse | N. Y. | dull | not encouraging | 32 | 30 | — | 14.00 | 59 | Large number of men idle. |
| *Troy | N. Y. | fair | fair | 40 | 35 | 38 | 16.00 | 59 | |
| Utica | N. Y. | good | good | 35 | 31½ | 31½ | 12.50 | 59 | |
| Watertown | N. Y. | fair | fair | 30 | 27 | 30 | 12 00 | 59 | |
| *Yonkers | N. Y. | good | not bright | 35 | 30 | — | 15.00 | 59 | |
| *Virginia City | Nev. | | | — | — | — | — | — | |
| *Asheville | N. C. | fair | fair | — | — | — | 12.00 | 54 | |
| Charlotte | N. C. | good | fair | 30 | 25 | 25 | 10.00 | 59 | |
| Durham | N. C. | good | fair | — | 25 | 25 | 12.00 | 59 | |
| *Raleigh | N. C. | good | good | 33⅓ | 33⅓ | 33⅓ | 15 to 18 | 59 | |
| *Wilmington | N. C. | fair | fair | 30 | 25 | 30 | 15.00 | 59 | |
| Bismarck | N. D. | fair | bright | 32 | — | 35 | 16.00 | 56 | Printers leaving town. |
| *Fargo | N. D. | | | — | — | — | — | — | |
| *Grand Forks | N. D. | good | fair | 30 | 30 | 35 | 15.00 | 60 | |
| *Akron | Ohio | poor | poor | — | 25 | 30 & 32 | 12 to 15 | 60 | |
| Canton | Ohio | fair | good | 35 | 30 | 30 | 10 to 18 | 59 | |
| Cincinnati | Ohio | fair | good | 45 | 42 | 40 | 18.00 | 59 | |
| *Cleveland | Ohio | | | — | — | — | — | — | |
| Columbus | Ohio | good | fair | 35 | 33⅓ | 36 & 38 | 15.00 | 59 | |
| *Dayton | Ohio | fair | good | 35 | 32 | — | 15.00 | 59 | |
| *Defiance | Ohio | | | — | — | — | — | — | |
| *East Liverpool | Ohio | | | — | — | — | — | — | |
| Findlay | Ohio | good | good | 28 | 25 | 28 | 11 & 12 | 59 | |

* No report.

## BUSINESS OUTLOOK AND WAGES REPORT, APRIL, 1893—Continued.

| TOWN. | STATE OF TRADE. | PROSPECTS. | COMPOSITION. Morning Papers. | Evening Papers. | Bookwork. | Time. | Hrs pr wk | REMARKS. |
|---|---|---|---|---|---|---|---|---|
| *Kansas City.....Kan. | medium | better | 33⅓ | 30 | 32 | 15.00 | 59 | [more than the scale. |
| Lima.....Ohio | fair | good | 27½ | 24½ | 27½ | $11.00 | 60 | Nearly all job men are receiving |
| *Marietta.....Ohio | | | — | — | — | — | — | |
| Massillon.....Ohio | fair | fair | — | 25 | 25 | 10.50 to 15 | 59 | |
| *Newark.....Ohio | good | good | — | 25 | 25 | 9 to 15 | 59 | |
| Springfield.....Ohio | fair | good | 33⅓ | 30 | 30 | 15.00 | 59 | |
| Steubenville.....Ohio | good | good | 30 | 27½ | 30 | 12.00 | 59 | |
| *Toledo.....Ohio | fair | fair | 38 | 35 | 35 | 15.00 | 59 | |
| Youngstown.....Ohio | good | good | 37½ | 33⅓ | — | 15.00 | 59 | |
| *Zanesville.....Ohio | | | — | — | — | — | — | |
| Guthrie.....O. T. | good | good | 28 | 25 | 30 | 13 to 15 | 59 | Plenty of men. |
| *Astoria.....Ore. | dull | poor | 50 | 45 | — | 21.00 | 59 | |
| *Portland.....Ore. | | | — | — | — | — | — | |
| *Salem.....Ore. | good | bright | 45 | 40 | 40 | 21.00 | 59 | |
| *The Dalles.....Ore. | very dull | not encouraging | 45 | 40 | 40 | 18.00 | 59 | |
| *Altoona.....Pa. | | | — | — | — | — | — | |
| *Beaver Falls.....Pa. | fair | not encouraging | 30 | 25 | — | 11.00 | 53 | |
| *Bradford.....Pa. | fair | fair | 30 | 28 | 30 | 14.00 | 59 | |
| *Butler.....Pa. | | | — | — | — | — | — | |
| *Chester.....Pa. | | | — | — | — | — | — | |
| *Erie.....Pa. | | | — | — | — | — | — | |
| *Greensburg.....Pa. | fair | fair | — | $9 00 | $9.00 | 9 to 12 | 54 | |
| Harrisburg.....Pa. | good | fair | 30 | 30 | 30 | 12.00 | 58 | |
| *Johnstown.....Pa. | | good | 29 | 29 | 29 | 14.00 | 59 | |
| *Lancaster.....Pa. | fair | | — | — | — | — | — | |
| *Meadville.....Pa. | good | fair | 30 | 25 | — | 12.00 | 59 | |
| New Brighton.....Pa. | good | good | — | 25 | — | 11.00 | 53 | Our valley is all union. |
| *New Castle.....Pa. | | | — | — | — | — | — | |
| Oil City.....Pa. | fair | good | 30 | 27 | — | 15.00 | 54 | Machine scale $3 per eight hours. |
| *Philadelphia.....Pa. | fair | encouraging | 40 | 40 | 40 | 16.00 | 59 | |
| *Pittsburgh.....Pa. | very good | good | 45 | 40 | 40 | 16.00 | 54 | |
| *Pottsville.....Pa. | | | — | — | — | — | — | |
| Reading.....Pa. | good | bright | 30 | 30 | 30 | 11 to 15 | — | |
| Scranton.....Pa. | slow | fair | 33⅓ | 30 | — | 25 & 30 | 59 | |
| *Uniontown.....Pa. | | | — | — | — | — | — | |
| *Warren.....Pa. | dull | dull | 30 | 25 | 25 | 12.00 | 59 | |
| Wilkes Barre.....Pa. | fair | fair | 33⅓ | 30 | 33⅓ | 12.00 | — | |
| Williamsport.....Pa. | fair | not bright | 30 | 27 | — | 13 to 17 | 59 | |
| York.....Pa. | fair | fair | $9 to $10.20 | $9.00 | 20 | 9 & 10 | 59 | Only one union paper. |
| *Pawtucket.....R. I. | very good | good | — | 30 | — | 14 to 16 | 59 | |
| *Providence.....R. I. | | | — | — | — | — | — | |
| *Woonsocket.....R. I. | medium | better | 40 | 33⅓ | — | 12.00 | 59 | |
| *Charleston.....S. C. | dull | fair | 37½ | — | 35 | 17.00 | 60 | |
| Columbia.....S. C. | ordinary | not good | 40 | 40 | 40 | 15 | 54 | |
| *Greenville.....S. C. | | | — | — | — | — | — | |
| *Aberdeen.....S. D. | very good | bright | 28 | 25 | 25 | 12 to 18 | 59 | |
| *Sioux Falls.....S. D. | | | — | — | — | — | — | |
| *Chattanooga.....Tenn. | good | good | 35 | 33⅓ | 37½ | 15 to 19 | 59 | |
| *Knoxville.....Tenn. | good | good | 33⅓ | 32 | — | 15.00 | — | |
| Memphis.....Tenn. | dull | very dull | 40 | $18.00 | 40 | 18.00 | 59 | |
| *Nashville.....Tenn. | dull | dull | 40 | 35 | 40 | 18.00 | 59 | |
| *Austin.....Tex. | not good | gloomy | 40 | 40 | — | 20.00 | 54 | |
| *Cleburne.....Tex. | | | — | — | — | — | — | |
| *Dallas.....Tex. | poor | fair | 42½ | 37½ | 42 | 18.00 | 52 | |
| *Fort Worth.....Tex. | very dull | gloomy | 50 | 35 | 35 | 18.00 | 59 | |
| *Gainesville.....Tex. | very quiet | not good | 30 | 25 | 25 & 30 | 12.00 | 59 | |
| Galveston.....Tex. | fair | poor | 42 | $20.00 | $20.00 | 20.00 | 59 | |
| Houston.....Tex. | good | good | 42½ | 40 | 42½ | — | 59 | |
| *San Antonio.....Tex. | | | — | — | — | — | — | |
| *Waco.....Tex. | good | good | 37½ | 35 | 35 | 16.50 to 18 | 59 | |
| *Ogden.....Utah | fair | good | 50 | 45 | — | 18.00 | 54 | |
| *Salt Lake City.....Utah | fair | quiet | 50 | 45 | 50 | 20.00 | 53 | |
| *Burlington.....Vt. | | | — | — | — | — | — | |
| *Rutland.....Vt. | | | — | — | — | — | — | |
| *Lynchburg.....Va. | fair | fair | 30 | 30 | 30 | 12.00 | 59 | |
| *Norfolk.....Va. | | | — | — | — | — | — | |
| Petersburg.....Va. | very dull | none | — | — | — | — | 59 | |
| *Richmond.....Va. | fair | good | 40 | 40 | 40 | 16 00 | 58 | |
| Roanoke.....Va. | good | fair | 35 | 30 | $13 to $18 | — | 59 | |
| *Bellingham Bay...Wash. | dull | not promising | 50 | 45 | 45 | 21.00 | 54 | |
| *Centralia.....Wash. | | | — | — | — | — | — | |
| *Olympia.....Wash. | dull | good | 50 | 45 | — | 21.00 | 53 | |
| *Port Townsend....Wash. | fair | good | 50 | 45 | 50 | 21.00 | 53 | [crowded and jobwork dead. |
| Seattle.....Wash. | very dull | bad | 50 | 45 | 50 | 21.00 | 54 | Every newspaper office over- |
| *Spokane.....Wash. | good | good | 50 | 45 | 50 | 21.00 | 53 | |
| *Tacoma.....Wash. | | | — | — | — | — | — | |
| *Charleston.....W. Va. | good | excellent | 33 | 30 | 31 | 15.00 | 59 | [50 cents on morning, per hour. |
| Wheeling.....W. Va. | dull | not encouraging | 38 | 33⅓ | 40 | 15.00 | 59 | Machine, 45 cents on evening, and |
| Ashland.....Wis. | good | good | 33⅓ | 30 | 30 | 15.00 | 59 | [on our hands. |
| Milwaukee.....Wis. | dull | better | 40 | 35 | 35 | 14.00 | 59 | Strike in Madison thrown printers |
| Oshkosh.....Wis. | good | good | 25 | 23 | 25 | 12.00 | 60 | Subs are scarce. |
| *Superior.....Wis. | good | encouraging | 40 | 35 | 40 | 17.00 | 59 | |
| *Cheyenne.....Wyo. | good | good | 45 | 42 | 40 | 24.00 | 60 | |
| *Laramie.....Wyo. | | | — | — | — | — | — | |

* No report.

# BUSINESS NOTICES.

### THE BINNER ENGRAVING COMPANY.

We show in another part of this issue a half-tone plate entitled "Dells of the Wisconsin," engraved by the Binner Engraving Company, of Milwaukee, also a full-page plate showing the portraits of six American authors, the work of the same concern. An examination of these plates will show that this firm is right in line with the best engravers in the country, the work certainly indicating that they employ some excellent half-tone operators. Many people have had the idea that in order to secure good work in this line it was necessary to send orders to large cities, such as Chicago, New York or Boston; but cities not quite so large are now doing creditable work. The Binner Company was started in a small way in February, 1889, and about a year ago was incorporated under the laws of the state of Wisconsin with a capital stock of $15,000, all paid up. Mr. Oscar E. Binner, is the president of the company, John J. Baumgartner, vice-president and W. A. Hinners, treasurer. The latter gentleman has charge of the Chicago office and is the resident manager. In addition to the half-tone work, the firm makes a specialty of first-class wood engraving, and does all kinds of relief line engraving, zinc etching, etc.

The Milwaukee office is in the Mitchell building, and the Chicago office in the United States Express building on Washington street. The firm invites the correspondence of all desiring any work in their line.

### THE HAMILTON MANUFACTURING COMPANY.

With characteristic enterprise the Hamilton Manufacturing Company have issued another catalogue of the printing materials they produce, with entirely new plates and illustrations and very many novelties which will be appreciated by progressive printers. We believe it is now conceded, even by their competitors, that the Hamilton Company make more wood goods and wood type than all other houses combined, although only six years established. Their success is doubtless explained by a paragraph we find in the preface to this new catalogue: "By locating our factories in the heart of the lumber district of Wisconsin, we were from the start enabled to furnish goods of the best quality at the lowest possible cost. We have raised the standard of quality each year, and will continue to do so." A few years ago western printers depended on eastern manufacturers for their wood type, cases, etc.; now the West supplies itself, and we are informed that more than half of these articles purchased by eastern printers are supplied by the Hamilton Company, who have opened a branch at 18 Chambers street, New York city, to take care of the eastern trade, while continuing to supply the western and middle states' trade from 327 Dearborn street, Chicago, and their factories at Two Rivers, Wisconsin.

### THE THALMANN PRINTING INK COMPANY.

Mr. B. Thalmann, proprietor of the St. Louis Printing Ink Works, announces under date of March 1, that his company hereafter will be called The Thalmann Printing Ink Company, having been incorporated under the laws of the state of Missouri, for the purpose of carrying on the business of manufacture and sale of printing, lithographic and plate inks, varnishes, dry colors, etc. The firm have one of the oldest and largest plants in the country and propose to add considerable new machinery and apparatus. Mr. Thalmann will give his personal supervision to all the various details of the business. The officers of the company are: B. Thalmann, president and treasurer; J. H. Ketcheson, vice-president; L. C. Gross, secretary. A full line of goods will be carried at the Chicago office, 415 Dearborn street, where Mr. A. P. Daly, who is well and favorably known to the trade, will have charge.

### TO HOT SPRINGS, ARKANSAS.

"The cold winds will blow,
And we'll surely have snow"

In our winter climate, but you never know what snow and cold winds are in Hot Springs, Arkansas. It's the world's greatest sanitarium. Has this started you thinking of a trip? If it has, your route has to be considered next. Not long, of course, for the Chicago & Alton Railroad is way ahead. Fast time—leave Chicago today, arrive Hot Springs tomorrow. Via "The Alton" you are only one night on the road.

For further particulars call upon your local ticket agent, or address James Charlton, General Passenger and Ticket Agent, Chicago & Alton Railroad, Chicago.

### THE ROGERS TYPOGRAPH.

Word comes to us that the Rogers Typographic Company, of Detroit, Michigan, who manufacture the Rogers Typograph, now have a shop capacity of thirty machines a month, and will be putting them out at that rate after the 1st of May. The company have changed their advertisement this month and the cuts showing the manner of assembling the dies and distributing same may be of interest to those who contemplate the purchase of a machine of this description.

### A SIMPLE LIBRARY CATALOGUE.

Mr. John Eastwood, of Orange, California, has recently published a library catalogue scheme, in which by a simple method members of a library association can keep a full list of the books held by their society, as books can be added, discarded or have their names and numbers changed. Mr. Eastwood says mistakes in the posting of new books is impossible by his method—the form being peculiarly applicable to any list or catalogue which is constantly changing. The method is for sale or a royalty would be accepted, as Mr. Eastwood has other interests which almost wholly engage his attention.

## WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 5th of each month, and no want advertisements for any issue can be received later than the 25th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

ALL LIVE PRINTERS should have Bishop's "PRACTICAL PRINTER," 200 pages, $1. Also his "DIAGRAMS OF IMPOSITION" and "PRINTERS' READY RECKONER," 50 cents each; the "PRINTERS' ORDER BOOK," price $3, and "SPECIMENS OF JOB WORK," price $2. Sold by H. G. Bishop, 128 Duane St., N. Y., and all typefounders. The handiest and most useful works ever published for printers. Indorsed by everyone.

AN experienced photo-engraver wishes a situation in a well-established house, where promotion can be expected; or will take charge of an engraving plant connected with printing or lithographing house. References furnished. State salary. Address "SPECIAL," care INLAND PRINTER.

DESK ROOM FOR RENT—We can accommodate a number of people at our office on the second floor of 212-214 Monroe street, Chicago. Suitable for paper salesmen, gentlemen having charge of exhibits at the World's Fair, or anyone connected with printing and kindred industries. THE HENRY O. SHEPARD CO.

FOR SALE OR TRADE for good second-hand printing machinery and material, the right to manufacture a patent writing tablet in the states of Ohio, Indiana, Illinois and Colorado. States disposed of singly or collectively. Address "ROOM 212," McCagne Bldg., Omaha, Neb.

FOR SALE—The best equipped job office in a city of nearly 100,000 inhabitants; two cylinders, four jobbers; running two and one-half years, and has had an unprecedented run of jobwork. If not sold, a first-class foreman wanted to take charge during proprietor's absence. Address "C. H. M.," care INLAND PRINTER

"NEVERCLIP" Finger Label Gauge saves money, time and spoiled jobs. Fingers ½ inch apart; cuts ⅛ by ¾ inch, equal to back gauge to jog against. Price, $5.00. Sent "C. O. D." express paid. CHARLES D. LLOYD & CO., P. O. Box 620, Worcester, Mass.

"ONLY PERFECT" GALLEY LOCK. Adjusted by one movement of a finger; simple, accurate, durable; brass; has no rival; price reduced to $10 a dozen. CARSON, FENESY & CO., 11 Ninth st., Pittsburgh, Pa.

PRINTERS AND PRESSMEN—To be practicable and proficient in your business you should have a copy of our book, "How to Make all Kinds of Printing Inks and Their Varnishes," also other valuable information. You could not learn the combination in a lifetime; with our book you can make any kind of black and colored printing inks. Price, $5. Address GEORGE W. SMALL & CO., 97 Tremont street, Cincinnati, Ohio, U. S. A.

SPECIAL OFFER—For a short time I will send you, upon receipt of 65 cents, the two following books: My "Treatise on Job Printing," a valuable reference book for printers, especially devoted to the proprietor; insurance, running expenses, cutting prices, buying stock, new fields for job printing, etc., thoroughly discussed; many valuable receipts, job composition, presswork, color work, tint and rainbow printing, etc. Bound in leatherette; price 50 cents. Also, "Samples of Job Work," neatly bound with ribbon, printed on fine plated paper, illuminated cover, a work of art. Price 25 cents. Address R. M. SCRANTON, Alliance, Ohio.

SITUATION WANTED—Cylinder pressman desires permanent situation. Good experience on both cylinder and platen presses. Strictly temperate. Address "W. H. G." care INLAND PRINTER.

WANTED—A good printer. Must be a rapid, expert compositor, a good manager, with at least fair business ability, pleasant personality, of good character and strict integrity. An excellent permanent position is offered to one who on trial proves competent, in a first-class job office in a large interior city in Illinois. Address "H," care INLAND PRINTER.

WANTED—By a young man, a position as business manager or superintendent in newspaper, bindery or job office. Capable and reliable. Address "943," care INLAND PRINTER.

WANTED—First-class job printer, who can also set German. Address, inclosing samples of work, "JOB," care INLAND PRINTER.

MR. BUYER, please put us on your list for prices on all printers' goods, machinery and metal type. We make a large line and deal in all. MORGANS & WILCOX, Middletown, New York.

WANTED—To buy newspaper and job office, or good job office in live western town. "A. R." INLAND PRINTER.

WANTED—To purchase a good job office in city of 10,000 or more. Address, with full particulars, "L," care INLAND PRINTER.

WANTED—Young man to solicit, collect and act as reporter on weekly paper. A rustler will secure a good position. Apply quick and state wages wanted. "DEMOCRAT," Alton, Iowa.

WANTED—A practical printer, who has satisfactorily filled the positions of foreman and superintendent, wishes position on the Pacific coast; first-class Chicago references; would purchase interest in good plant. "F. V.," INLAND PRINTER.




THE DURANT STANDARD
COUNTERS

Send for Catalogue to W. N. DURANT, MILWAUKEE, WIS.

## SECOND-HAND PRINTING PRESSES

In thorough repair, at our Works, for sale VERY LOW.

DUPLEX PRINTING PRESS CO.,
BATTLE CREEK, MICH.

**WANTED** PRINTERS

All live printers to send for one of my Illustrative Pamphlets describing the Foster Reversible Chase for printing Angular Forms.

Used on any press, with any chase, in the ordinary way. Saves time, worry and money, and you want one. H.S. FOSTER, Albany, N.Y., Box 276

**ATTENTION! BIG THING!**

# PATENTS.

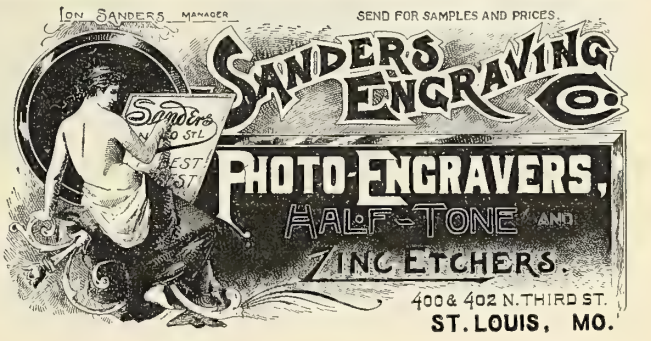
Patents, Caveats and Trade Marks procured, Rejected Applications Revived and Prosecuted. All business before the U. S. Patent Office promptly attended to for moderate fees, and no charge made unless Patent is secured. Send for **"INVENTOR'S GUIDE."**

FRANKLIN H. HOUGH, *Washington, D. C.*




## TO KNOW WHAT IT IS IS TO WANT IT.

The late John Bassett, Esq., Editor of *The Printing World*, London, England, wrote the publisher of "THE PRINTER'S ART," on its appearance last spring: "I have sold several of the books already. * * * Shall be glad of the next lot, as I intend to push them. They thoroughly deserve to be in the hands of every printer." Write to **A. A. STEWART, Box 155, Salem, Mass.**, about it.



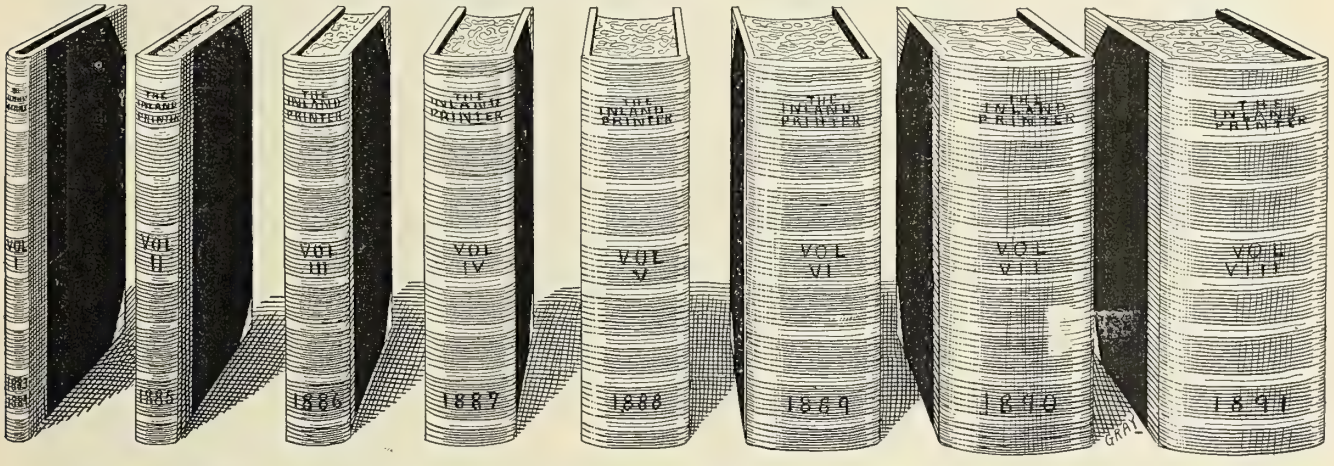

## STOP, FRIEND! HAVE YOU EVER TRIED IT?

The ELITE RULE BENDER

For Bending Brass Rule. It has no equal.

Price $2.00, postpaid. ELITE MFG. CO., Marshall, Mich.

# Bound Volumes The Inland Printer.



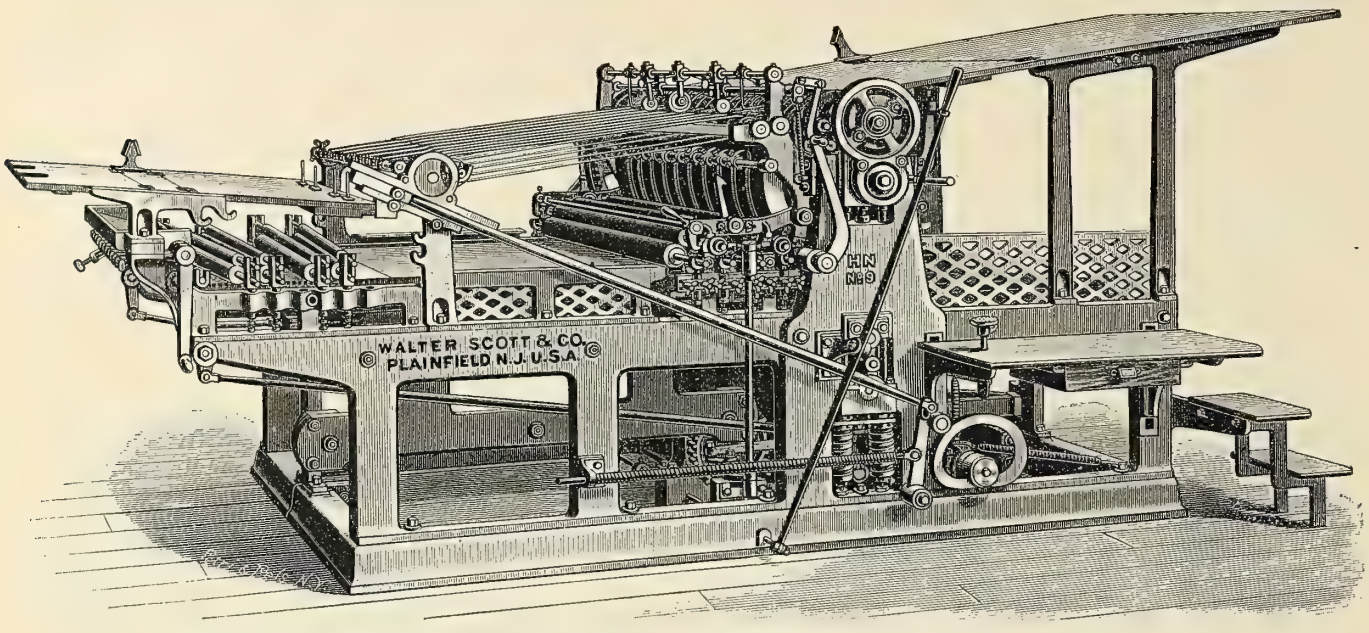

WE can supply bound Volumes IV, V, VII, VIII, IX and X of THE INLAND PRINTER at prices named below. They are substantially bound in half Russia back and corners, cloth sides, neatly lettered, and edges marbled, making a handsome book for the library.

| | | | |
|---|---|---|---|
| Volume IV, October, 1886, to September, 1887, | $3.00 | Volume VIII, October, 1890, to September, 1891, | $3.00 |
| " V, " 1887, " " 1888, | 3.00 | " IX, " 1891, " " 1892, | 3.50 |
| " VII, " 1889, " " 1890, | 3.00 | " X, " 1892, " March, 1893, | 2.25 |

**Must be sent by Express at expense of purchaser.**

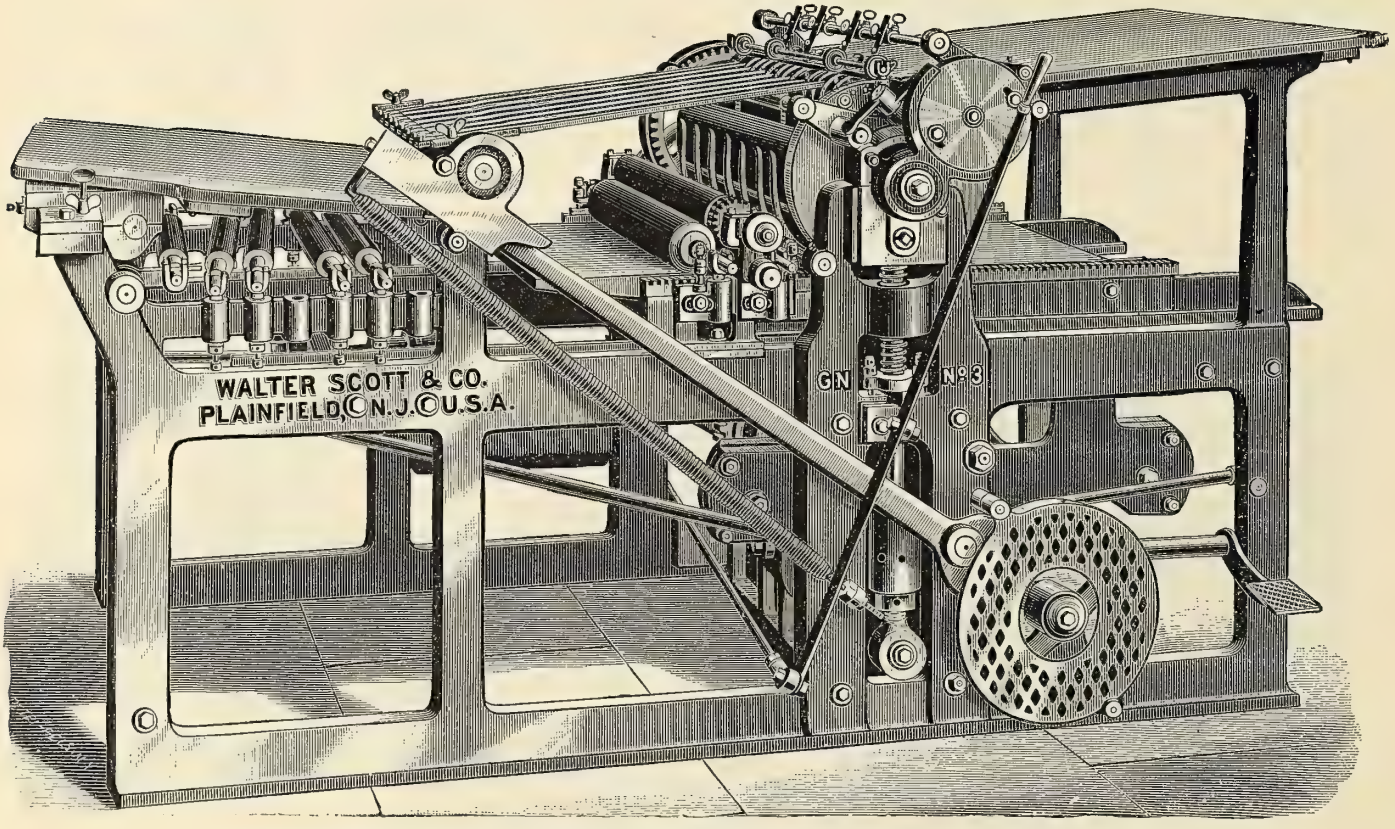
All volumes mentioned consist of twelve numbers of the magazine except Volume X, which contains but six, and this will hereafter be the size of all volumes. The opportunity to obtain these books may not occur again, and it would be well for all who wish to have these works in their libraries to take advantage of this offer at once.

**THE INLAND PRINTER CO., Publishers, 214 Monroe St., Chicago.**




## THE SCOTT TWO-REVOLUTION PRINTING MACHINE.—Class H N.

This machine is constructed in the most substantial manner. It is designed for first-class book and job work where quality and speed are desired.




## THE SCOTT PONY TWO-REVOLUTION PRESS.—Class G N.

This machine is especially adapted for stationery and jobbing work. It can be easily and expeditiously operated, will give a perfect impression and register. The construction is first-class throughout, with our well-known bed movement, air cushioning cylinders, trip of impression at will, oscillating feed gauge, table, rack and screw distribution, and many conveniences which tend to make an efficient, durable and reliable machine. SEND FOR DESCRIPTION AND PRICES.

# WALTER SCOTT & CO.

New York Office, Times Building. PLAINFIELD, NEW JERSEY.

MANUFACTURERS OF

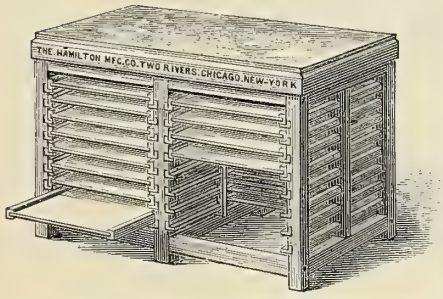
PRINTING MACHINERY.

# Hamilton's · Wood · Goods · are · the · Best

SEND FOR OUR NEW CATALOGUE

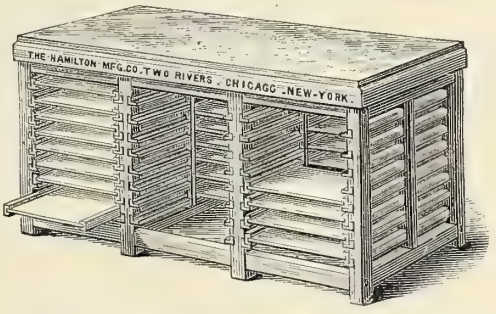
## IMPOSING TABLES, WITH LETTER BOARDS.

TABLES OF ANY SIZE, AND ARRANGED IN ANY DESIRED STYLE, MADE TO ORDER AT MODERATE PRICES.




No. 9, with 36 x 60 in. Marble Top, has 32 Letter Boards, each 17½ x 26 ins. inside.

No better disposition of the space underneath an imposing table can be made than to use it for letter boards. If the type is dead it is shifted from the stone to the board without any loss of time; if the matter is alive, it is handy for imposition. The tables here listed are of sizes specially adapted for large offices. They are made of hardwood, strongly bolted together, varnished, and the marble is fine and hard.

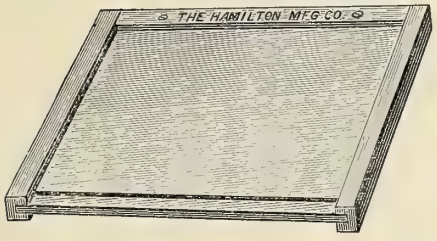



No. 10, with 40 x 80 in. Marble Top, has 48 Letter Boards, each 19½ x 22½ ins. inside.

### PRICES, WITH STONE.

| | | Size of Stone. | Size of Boards. | Price, without Boards. | Price, complete, with Boards. |
|---|---|---|---|---|---|
| No. 9. | With or without 32 Letter Boards, | 36 x 60 inches | 17½ x 26 inches | $35.00 | $65.00 |
| No. 10. | With or without 48 Letter Boards, | 40 x 80 inches | 19½ x 22½ inches | 45.00 | 80.00 |

Boards for No. 9, $1.00 each; for No. 10, 90 cents each.




## HARDWOOD LETTER BOARDS.

TO FIT REGULAR STANDS AND RACKS.

These are solid hardwood, perfectly smooth and true, closed sides and back, rabbeted in front to take galleys, and are 20½ inches deep.

To fit Two-third Racks, $1.20. To fit Three-quarter Racks, $1.40.
To fit Full-size Racks, $1.70.

Other sizes made at proportionate prices.

## MAMMOTH L. S. FURNITURE CASE.

PRICE, $40.00.

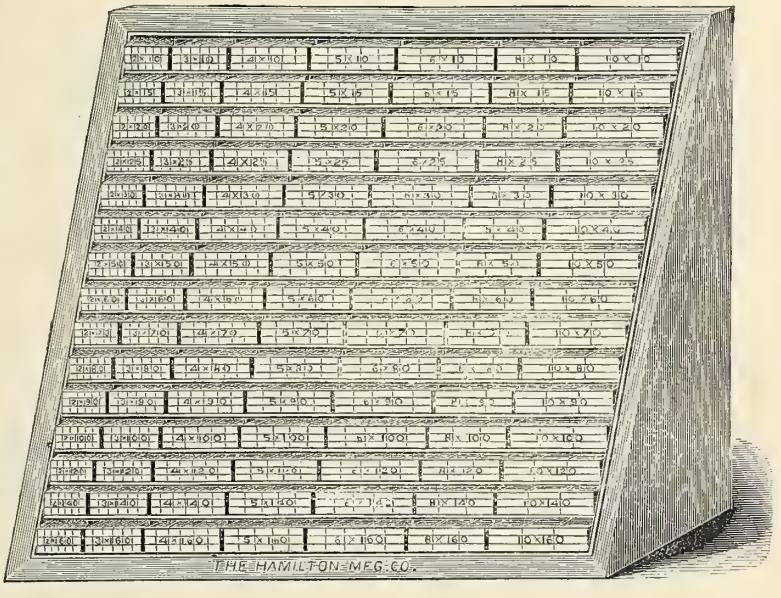
Specially designed for large offices, and contains the following assortment of selected furniture, from 10 to 160 ems long:

270 pieces 2-line Furniture, 225 pieces 5-line Furniture,
270 pieces 3-line Furniture, 225 pieces 6-line Furniture,
270 pieces 4-line Furniture, 135 pieces 8-line Furniture,
135 pieces 10-line Furniture,

with 102 pieces each 10, 15, 20, 25, 30, 40, 50, 60, 70, 80, 90, 100, 120, 140 and 160 ems long.

There is a larger proportion of the narrower and most-used sizes than of the wide furniture. Made only with partitions.

SPECIAL CASES AND FONTS OF LABOR-SAVING FURNITURE MADE TO ORDER.




## THE HAMILTON MANUFACTURING CO.

18 CHAMBERS ST., NEW YORK. FACTORIES: TWO RIVERS, WIS. 327 DEARBORN ST., CHICAGO.

# Hamilton's · Wood · Type · is · the · BEST

# The Bennett Labor Savers.

## FOLDING MACHINES FOR ANY CLASS OF WORK.

**HAND-FEED OR ATTACHABLE TO ANY CYLINDER PRESS.**

LINCOLN, NEB., January 5, 1893.

*TO WHOM IT MAY CONCERN:*

This is to certify that in July, 1892, we bought of the Rockford Folder Co. one of their Bennett Newspaper Folders, and that said Folder has given good satisfaction. This machine was designed to fold, paste and trim a sixteen page paper, and has also an attachment for putting on a cover, making a finished paper of twenty pages. It has done the work satisfactorily as guaranteed by the manufacturers. The material used seems to be first-class, and the workmanship indicates a thorough knowledge of the requirements of such a machine. We do not hesitate to recommend the Bennett Folder to anyone wishing to purchase a Folder, and believe it will be found capable of doing everything claimed for it by the Rockford Folder Co.

Signed in behalf of THE ALLIANCE PUBLISHING COMPANY,
By J. M. THOMPSON, *Secretary.*

In purchasing a Jogger it will be for your interest to write us: **The Bennett Fly Table, Make-Ready Table and Jogger Combination,** operated without straps and springs, length of stroke adjustable, device in every way **"Unique,"** is the Jogger to buy.

**Our "Label Sticker"** has come to stay, because it is ingenious in design, combines simplicity and strength in construction, easily operated and effective.

### Something New—The Bennett Self-Indexing Cut Cabinet.

Add one of these to your composing-room outfit, and have your **cuts** where you can place your hand upon the one needed, without going through thread cases, boxes, shelves, etc. We build for 400, 600, 800, 1,000 and 1,200 cuts. They are indispensable as actual money savers.

We also build an **Ink Cabinet** with the self-indexing feature.

### Another Need Supplied—The Bennett Bench Saw and Drill Press Combination.

This machine is specially designed for printing office use; has side guide for ripping and circle guide for cut-off and miter sawing. Drill Press can be speeded for drills or bits. This is not a cheap foot-power tool, but is made for power and service. We furnish combined or separate with drills, bits, two saws, planer-head (for cut work) and swing table, when desired.

**The Bennett Jobroom Bench** is a convenient, desirable novelty, and fills a need in the jobroom that has thus far been occupied by a make-shift. Is cabinet style, hard maple top, iron vise (a "Parker"), planed iron slab 14 x 20, and we supply with a full outfit of tools when desired.

**The Bennett Stock Truck** is a good one. Note prices: 24 x 36, $6.00; 33 x 46, $7.50; 40 x 60, $9.00, net. This Truck is well built, of good material, will turn in its length, and has a handle that can be instantly attached at either end.

### OUR LATEST IN THE INTEREST OF THE CRAFT.

Are you troubled with electricity in stock? Do sheets hesitate in passing to the fly?

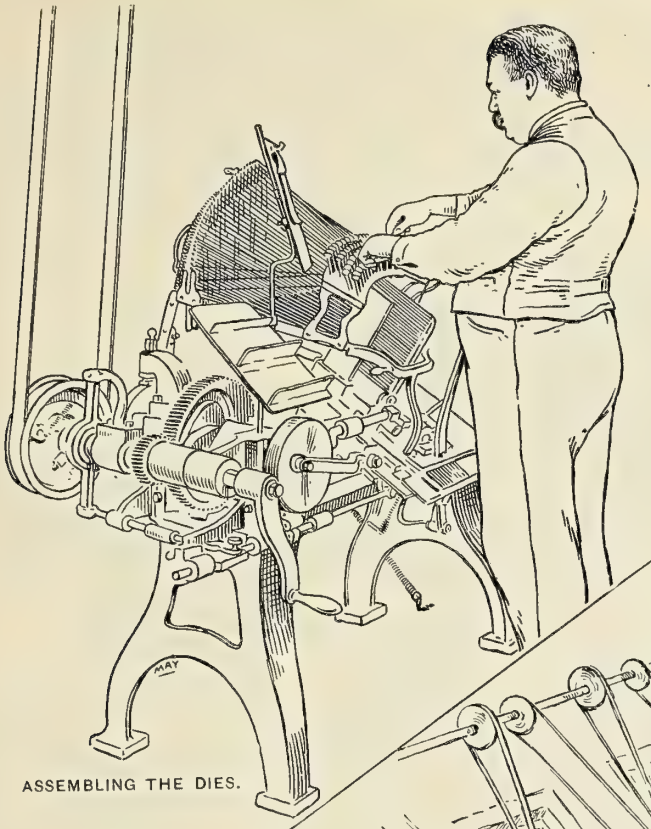
**The Bennett Insulated Fly Stick** overcomes all this trouble, and it is an inexpensive article. Give this matter thought, and we are sanguine you will say we have struck the sure remedy for this annoyance, when you answer this question: Will an electrified sheet stick to or be attracted to a non-conductor?

We make a study of the needs of the fraternity, and while this ad. is inserted for business, we shall be pleased to receive letters of suggestion as well as inquiry.

Respectfully yours,

**THE ROCKFORD FOLDER CO., Manufacturers,**

**ROCKFORD, ILL.**

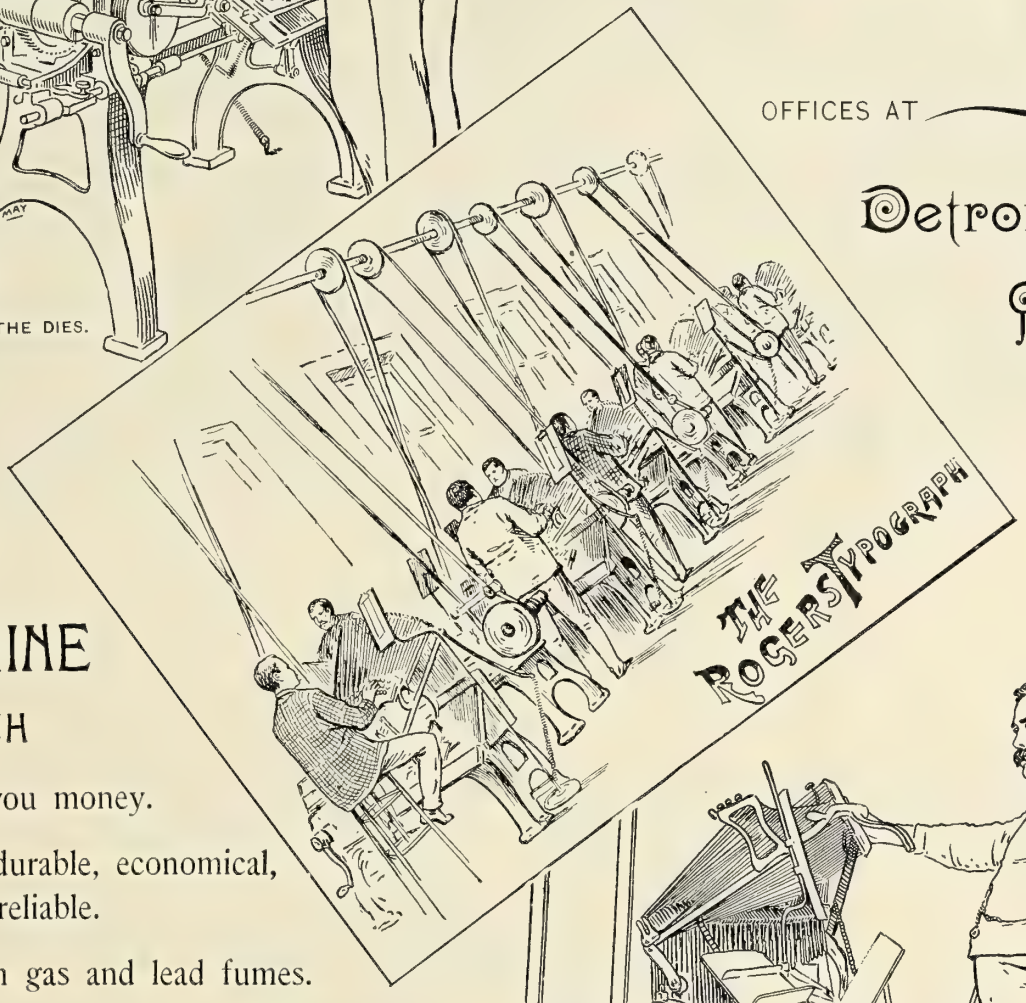


ASSEMBLING THE DIES.

# The Rogers * Typograph

OFFICES AT

Detroit, Mich.




## A MACHINE WHICH

Will save you money.

Is simple, durable, economical, rapid, reliable.

Is free from gas and lead fumes.

Does not require mechanics to watch it.

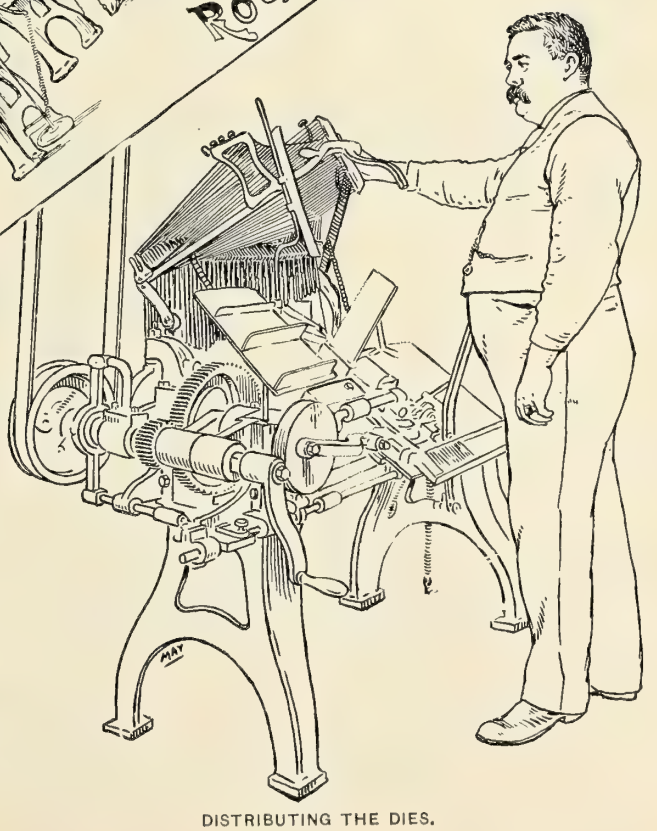
Is the steady road-horse, and can distance the racer in a long test.

Will take care of you, and not you take care of it.

Do not figure on speed, but on economy. We guarantee economy.

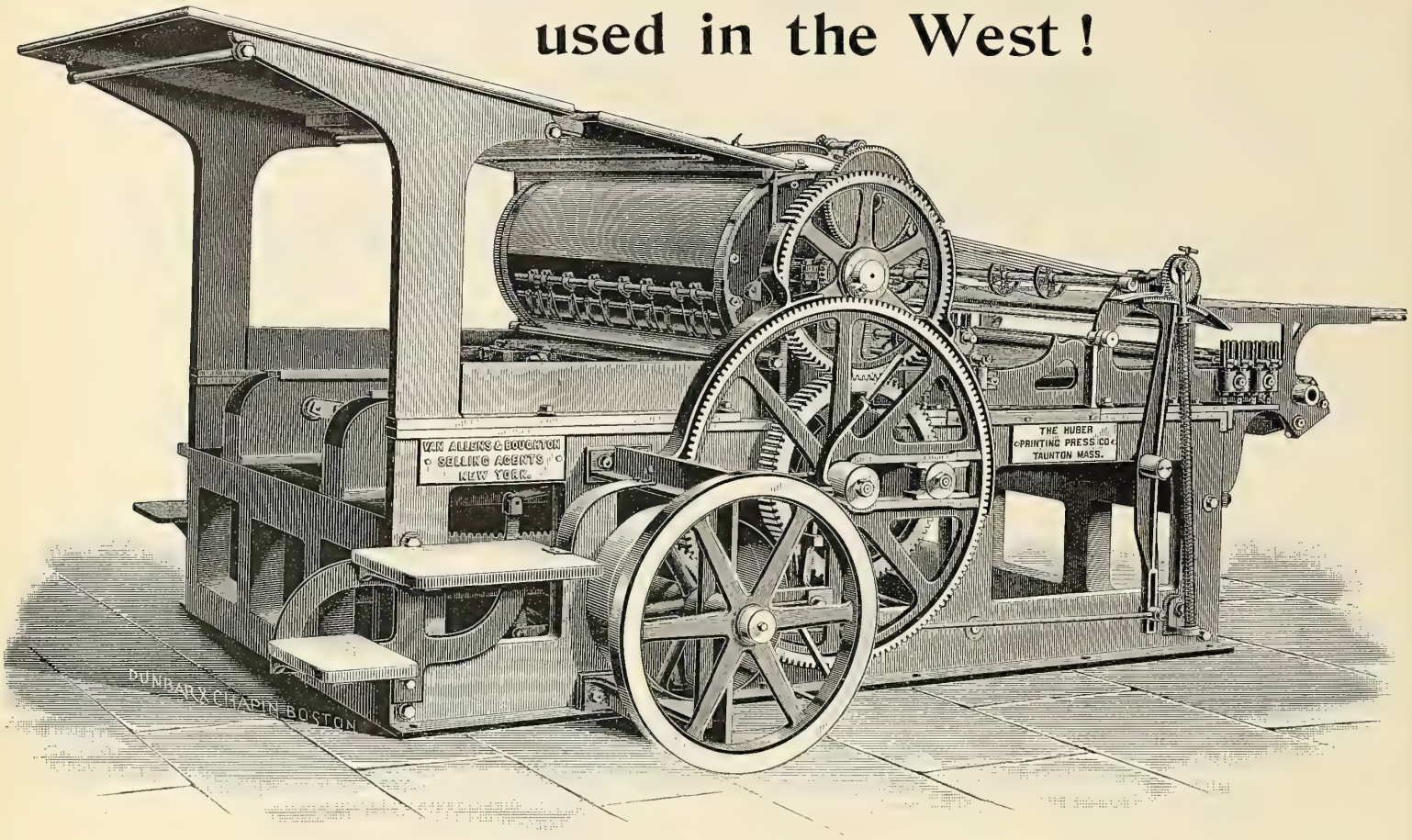
Send for circulars.

1–7



DISTRIBUTING THE DIES.

# More than 250 of these Machines used in the West!




"The Tale of a Printing Press."

7th Year. 7th Year.

# HUBER PRESSES

## TESTIMONIALS

Neither Perverted Proverbs, Nursery Rhymes, Amusing Anecdotes, nor Bombastic Utterances, Claiming the Earth, are any evidence of the excellence of a Printing Machine.

**We give you the judgment of ONE HUNDRED FIRMS using the Huber Two-Revolution, Sheet Perfecting, Two-Color and "Mustang," as evidence of the merits of the "Huber."**

SEE THE FOLLOWING PAGES.

You can see the "Huber" in the office of THE HENRY O. SHEPARD COMPANY, Chicago.

# READ WHAT OUR CUSTOMERS SAY.

2 to 20 ASTOR PLACE, August 29, 1893.

MESSRS. VAN ALLENS & BOUGHTON, 17 and 19 Rose street, New York.

*Gentlemen*,—We are very willing to say a good word for the Huber Press and, had we been asked, for its makers also.

As you are aware, we bought the first, a No. 1 Four Roller, in 1888. We have added from time to time, until we now have eight of the No. 1 presses, one Jobber and one Perfecting Press. They have given us satisfaction, and we do not hesitate to say that they are a very good press. Since buying the first Huber we have bought no other kind.

Yours sincerely, J. J. LITTLE & CO.

NEW YORK, August 29, 1892.

MESSRS. VAN ALLENS & BOUGHTON, New York City.

We are running in our printing department two Sheet Perfecting Huber Presses, 37 by 52 beds, seven No. 2 Crank Movement Presses, 37 by 52 beds, and three "Mustang" Super Royal Presses, 26 by 35 beds.

We are pleased to say that each and every one of these presses gives us entire satisfaction. Indeed, we are so well satisfied with the action and printing of these presses that we contemplate increasing our force of them materially within a short time. Very respectfully,

THE BUTTERICK PUBLISHING CO., LIMITED.
R. S. O'LOUGHLIN, *Vice-President.*

NEW YORK, September 21, 1892.

MESSRS. VAN ALLENS & BOUGHTON.

*Gentlemen*,—I have running in my office two of your Huber Sheet Perfecting Presses, nine No. 2, 37 by 52 bed, Four Roller Crank Movement Two Revolution presses and two "Mustang" Super Royal Presses. I have been running your presses since February, 1887, and they have never failed me. I can give you no stronger recommendation than to say they are perfectly satisfactory in every respect, and the best money makers I have ever had. Yours very truly,

JOHN DE VRIES.

85-87 JOHN STREET, NEW YORK, March 9, 1892.

MESSRS. VAN ALLENS & BOUGHTON, New York City.

*Gentlemen*,—I have been running in my office for the past three years, two (2) of your 42 by 52, Three Roller Huber Presses, and am satisfied with them in every particular. I use them on the finest catalogue and illustrated work, and have found them respond to all demands, both as to quality of work and rapidity of execution. They have both little or no vibration, which of course is a vital point in a modern machine, and I take pleasure in recommending them. Yours very truly,

JAMES A. ROGERS,

NEW YORK, August 27, 1892.

MESSRS. VAN ALLENS & BOUGHTON, City.

*Gentlemen*,—The three large Huber Crank Movement Two Revolution Presses which you sold us are working splendidly, and giving results far beyond our expectations. It is a pleasure to know that a movement has at last been discovered which allows the running of such mammoth flat bed printing presses at the rate of 1,600 to 1,800 impressions per hour, without either jar or vibration to rack the building, injure the press, or knock our work out of register. The saving of time in changing the speed of the press without having to adjust air springs, and the accuracy of register on, and at all the different speeds, is an advantage which must be recognized by all of us who use the "crank." Yours respectfully,

FLESS & RIDGE PRINTING COMPANY,
RICHARD R. RIDGE, *President.*

MESSRS. VAN ALLENS & BOUGHTON. NEW YORK, March 11, 1892.

*Gentlemen*,—The fifteen (15) Huber Perfecting Presses that we have in our establishment give entire satisfaction, and print on an average sixty-four tokens a day, Yours truly, P. F. COLLIER.

JERSEY CITY, N. J., March 9, 1892.

MESSRS. VAN ALLENS & BOUGHTON, 17 Rose street, New York.

*Dear Sirs*,—We have five Huber Perfecting Presses, including two of the first three built, in use, and you have our order for another; to be put in as soon as our new building is ready. We consider them a grand step forward in the art of printing, and can testify that they have added largely to the profits of our business. Very respectfully,

JOSEPH A. DEAR,
*Treasurer Jersey City Printing Company.*

49 PARK PLACE, NEW YORK, April 19, 1892.

MESSRS. VAN ALLENS & BOUGHTON.

*Gentlemen*,—I have had four of your Huber Presses in use for about four years.

I have two presses 44 by 60 bed, and two presses 33 by 46 bed, all of which have given perfect satisfaction, and are excellent in register. I can especially recommend the two-color press. All these presses have been in use without repair since you put them in my printing office.

Very truly yours, MARTIN B. BROWN.

NEW YORK, March 14, 1892.

MESSRS. VAN ALLENS & BOUGHTON, 17 to 23 Rose street.

*Gentlemen*,—We have been using two (2) of your Huber Perfecting Presses for the past three years. They have been running constantly, and part of the time night and day, and have given entire satisfaction. We can cheerfully recommend them, especially to parties having long runs. We run them on editions of 3,000 and more. Yours,

WILLIAM J. BROWN & CO.,
45 to 51 Rose street, New York.

MESSRS. VAN ALLENS & BOUGHTON. NEW YORK, March 9, 1892.

*Gentlemen*,—Both the Huber Perfecting Presses are doing good work, and are running about twelve hours a day on an average. I cannot find any fault with them.

If I could make room for them I should be glad to have two more.

Yours truly, WM. N. JENNINGS.

117 to 119 LIBERTY STREET, NEW YORK, September 14, 1892.

MESSRS. VAN ALLENS & BOUGHTON, 59 Ann street, New York City.

*Gentlemen*,—I am running three of your Huber Sheet Perfecting Book Presses, and one large Single End Press.

I am pleased to say that they have not only fulfilled my expectations, but have far surpassed them. They have been running steadily for several years, and have given the most entire satisfaction.

Yours very truly, JAMES KEMPSTER.

MESSRS. VAN ALLENS & BOUGHTON. NEW YORK, March 10, 1892.

*Gentlemen*,—I have had one of your No. 2 Two Revolution Crank Movement Huber Presses for some time, and find it runs without vibration or noise, and is correct in all its workings. I am thoroughly well satisfied with it. Very truly yours, G. LAUTER.

NEW YORK CITY, April 16, 1892.

MESSRS. VAN ALLENS & BOUGHTON, 17 Rose street, City.

*Gentlemen*,—I purchased from you in April, 1888, a No. 2 Four Roller Huber Two Revolution Press. I have run all classes of catalogue, job and book work on it, and have always found it entirely satisfactory in every respect. Yours very truly, C. G. BURGOYNE.

NEW YORK, March 23, 1892.

MESSRS. VAN ALLENS & BOUGHTON, 17 Rose street, City.

*Dear Sir*,—We have in use one of your Super Royal Huber Job Presses, and also one of your No. 2 Four Roller Crank Movement Presses. We use them on all classes of work, and have found them to respond to every demand that has been made upon them thus far.

We believe them to be all you claim for them, and they are giving us perfect satisfaction. Yours truly,

ROGERS & SHERWOOD.

VAN ALLENS & BOUGHTON. NEW YORK, April 15, 1892.

*Gentlemen*,—The Huber Presses have given us entire satisfaction; our pressroom would be incomplete without them.

J. W. PRATT & SON.

MESSRS. VAN ALLENS & BOUGHTON. NEW YORK, April 19, 1892.

*Dear Sirs*,—We have had one of your No. 2 Three Roller Huber Presses in our office for nearly two years, and have been using it continually since it was put in; and we are very well satisfied, as the press has done all that the makers have claimed it will do. Very respectfully,

STETTINER, LAMBERT & CO.

NEW YORK, March 9, 1892.

MESSRS. VAN ALLENS & BOUGHTON, New York.

*Gentlemen*,—We put the first Huber Press in our office in August, 1887. Since then we have added two more to our plant. They have been constantly in use, and have not caused us any delay or expense. As far as our experience goes, we consider them the very best presses in the market for our use. We are well pleased and satisfied.

Very truly yours, PHILIP ASCHER & CO.

MESSRS. VAN ALLENS & BOUGHTON. NEW YORK, March 18, 1892.

*Gentlemen*,—On the fifth of January, 1891, we purchased one of your No. 2 Two Revolution Huber Presses, and it affords us great pleasure to testify to its merits. It has given us entire satisfaction, both in workmanship and speed; so much so, that we have added another one of your No. 2 Two Revolution Crank Presses, which we hope will give us as much satisfaction as the first one. Respectfully yours,

FREYTAG PRINTING COMPANY,
P. N. FREYTAG, *Manager.*

MESSRS. VAN ALLENS & BOUGHTON. NEW YORK, March 11, 1892.

*Gentlemen*,—In answer to your favor of the 8th, we have four Single Huber and one Perfecter; they are running on all sorts of work, whatever happens to come along. The fact that as we purchase new presses we always get Hubers is all we need to say. Respectfully,

WM. GREEN.

MESSRS. VAN ALLENS & BOUGHTON. NEW YORK, April 27, 1892.

*Gentlemen*,—I have been running one of your Two Revolution Huber Presses since October, 1888, and always found it give me entire satisfaction.

I take pleasure in recommending the press to those requiring such machinery. Yours very truly,

HENRY I. CAIN.

VAN ALLENS & BOUGHTON. NEW YORK, March 9, 1892.

I cannot say anything that I did not say some two years since. The press of yours which I have is the best press I own. I would put in a pony if I had room for it. Sincerely yours,

EXCHANGE PRINTING COMPANY,
FRANCIS E. FITCH, *Treasurer.*

171 MACDOUGAL STREET, NEW YORK, April 18, 1892.

MESSRS. VAN ALLENS & BOUGHTON.

*Gentlemen*,—We take pleasure in expressing to you our very great satisfaction with the fifteen (15) Huber Presses you put in for us about a year ago. As you know, we are doing all classes of printing, up to the very finest cut work, and have found them equal to every requirement. We are particularly well pleased with the Eleven Crank Movement machines; they run so steadily, and with so little jar, that we should be sorry to go back to the old movement. Also, a word as to the No 1 presses: We have had work suitable to them, and have found them very profitable machines.

Yours respectfully, THE CAXTON PRESS,
EDWARD TAYLOR, *Manager.*

NEW YORK, March 14, 1892.

MESSRS. VAN ALLENS & BOUGHTON, Rose street, City.

*Gentlemen*,—We have worked one of your No. 2 Four Roller Huber Presses for the past two years, and have been entirely pleased with the manner in which it has stood the severe tests we have given it. In our opinion, it is one of the best presses of its class on the market.

Yours very truly,
MOSS ENGRAVING COMPANY.

NEW YORK, March 12, 1892.

MESSRS. VAN ALLENS & BOUGHTON, Rose street, New York City.

*Gentlemen*,—We have been running one of your Huber Presses since December, 1889, and it has proved all you claimed for it, and is now running to our entire satisfaction. Yours very truly,

N. L. MUNRO.

NEW YORK ECONOMICAL PRINTING COMPANY,
24 VESEY STREET, NEW YORK, March 1, 1892.

MESSRS. VAN ALLENS & BOUGHTON.

*Gentlemen*,—We are pleased to record our appreciation of the Huber Presses. The best testimony we can offer to their merit is the fact that we have now seven (7) of them running continually. It is our opinion that the Huber excels all others in the market, and we shall be pleased at any time to allow intending purchasers to see them in use that they may judge for themselves. Respectfully yours,

THOS. R. HOPKINS, *President.*

CORTLAND, N. Y., March 11, 1892.

MESSRS. VAN ALLENS & BOUGHTON, 17 to 23 Rose street, New York City.

*Gentlemen*,—In reference to Two Revolution Huber Press, which I purchased of you some years since (and which I think was the first press sold by you outside the city of New York, with the exception of one or two in the West), I have to say: That it has fully met the expectations which I entertained of it, and that I regard it today as the best press in my office.

Yours truly, W. H. CLARK.

# READ WHAT OUR CUSTOMERS SAY.

17 to 27 VANDEWATER STREET, NEW YORK, March 11, 1892.
MESSRS. VAN ALLENS & BOUGHTON.
The work done upon your Huber Perfecting Presses is all that you claimed it would be, when we first introduced them. The presses we use are the Huber No. 2 Perfecting Presses. Very truly yours,
GEORGE MUNRO.

PITTSBURGH, Pa., March 12, 1892.
MESSRS. VAN ALLENS & BOUGHTON.
*Gentlemen*,—In reply to yours of the 9th inst., would state that so far the Huber Super Royal Press is entirely satisfactory, and our foreman is very much pleased with it. Respectfully,
WM. G. JOHNSTON & CO.
HARRY P. PEARS.

TROY, N. Y., April 19, 1892.
VAN ALLENS & BOUGHTON, New York.
*Gentlemen*,—The large Two Revolution Crank Movement Huber Press, put in recently by you, is working very satisfactorily, and we are highly pleased with same. Yours truly,
E. H. LISK.

BOSTON, Mass., March 5, 1892.
MESSRS. VAN ALLENS & BOUGHTON, 17 Rose street, New York.
*Gentlemen*,—We are running two of your Two-Color Presses, which I understand do their work in a highly satisfactory manner.
Yours respectfully, FORBES LITHO. COMPANY,
W. H. FORBES.

BOSTON, Mass., March 3, 1892.
MESSRS. VAN ALLENS & BOUGHTON.
*Gentlemen*,—The Huber Crank Movement Press we bought of you about a year ago has been running since set up without any lost time. The impression is as rigid as any stop cylinder, and the speed is all a good feeder can attend to. That we like it is shown by the fact that we have ordered another. Yours truly,
BERWICK & SMITH.

BOSTON, Mass., March 1, 1892.
MESSRS. VAN ALLENS & BOUGHTON, 17 Rose street, New York.
*Gentlemen*,—Replying to your favor, we are pleased to say that the Huber Two Revolution Super Royal Press we purchased of you some three years ago gives perfect satisfaction in every respect. We consider it one of the best presses in our office. Respectfully,
MCINDOE BROTHERS,
Per J.

CAMBRIDGE, Mass., March 2, 1892.
MESSRS. VAN ALLENS & BOUGHTON.
*Gentlemen*,—In reply to your favor of the 29th ult., would say that the Huber Perfecting Press in our office has been running now for nearly two years. It is well and solidly built, as is proved by the fact that during the period we have had it there has been no repairs or breakage.
The distribution is good and the register accurate. The work done on the press has been eminently satisfactory in every way.
Very truly, JOHN WILSON & SON.

OFFICE OF HOOD'S SARSAPARILLA, C. I. HOOD & CO.
LOWELL, Mass., March 2, 1892.
MESSRS. VAN ALLENS & BOUGHTON.
*Gentlemen*,—We have in our pressroom two Sheet Perfecting and two Two-Color Huber Printing Presses which are working to our entire satisfaction. C. I. HOOD & CO.

LOWELL, Mass., March 9, 1892.
MESSRS. VAN ALLENS & BOUGHTON, 17 Rose street, New York.
*Gentlemen*,—We have found the Two-Color Press, which you set up in our works last year, a very valuable addition to our printing facilities. It saves time and the handling of paper, and consequently saves money. We are pleased to say that the machine works to our entire satisfaction.
Very respectfully yours, J. C. AYER & CO.

HARTFORD, Conn., March 28, 1892.
MESSRS. VAN ALLENS & BOUGHTON, New York City.
*Gentlemen*,—We wish to express to you the great pleasure we have had in the use of one of the No. 2 37½ by 52 Huber Crank Movement Two Revolution Job and Book Presses, as it has proved to be of great value to us, far exceeding our expectations—and we expected very much.
Very truly yours,
THE PLIMPTON MANUFACTURING COMPANY,
FREDK. PLIMPTON, *Secretary*.

AKRON, Ohio, March 14, 1892.
MESSRS. VAN ALLENS & BOUGHTON, New York.
*Gentlemen*,—We have at present in our works three of the Huber Two-Color Two Revolution Presses and three Sheet Perfecting Presses. We are well pleased with the two-color presses, and consider them first-class for color work, having a good distribution and perfect register. The Sheet Perfecting machines are all that is claimed for them, and are very suitable for bookwork. Yours very respectfully,
THE WERNER PRINTING AND LITHO. CO.,
C. B. DENAPLE, *Superintendent*.

"THE PLAIN DEALER,"
Cleveland, Ohio.
*Gentlemen*,—We carefully note all improvements made in the line of printing machinery during each successive year, with an eye solely to our own good. January 1, 1890, we placed an order with your western manager for a Four Roller 37 by 52 Two Revolution Press; January 1, 1891, we duplicated same; January 1, 1892, we ordered a 36 by 52 Four Roller Perfecter. Action speaks louder than words. The performance of a machine is its best recommendation.
The best is none too good for us. We like the Hubers.
Very truly, A. S. GILMAN,
*Superintendent Job Department*.

BATTLE CREEK, Mich., September 12, 1892.
MESSRS. VAN ALLENS & BOUGHTON.
*Gentlemen*,—We are pleased to say that the Huber "Mustang" is giving us complete satisfaction in every particular. For strength, speed, accuracy and durability we do not think it has an equal.
Yours truly, WM. C. GAGE & SONS.

SPRINGFIELD, Ohio, March 9, 1892.
MESSRS. VAN ALLENS & BOUGHTON, 59 Ann street, New York City.
*Gentlemen*,—In answer to yours of the 3d, would say: The fact that we have ordered one single, and four of your double presses in succession, after trying one two years ago, is sufficient to prove that your presses are very satisfactory to us, and answer our purpose better than any others we have found up to the present time. The last press we received from you, one month ago, was started promptly and gives entire satisfaction, like the others received previous to it. Very truly yours,
MAST, CROWELL & KIRKPATRICK.

COLDWATER, Mich., March 22, 1892.
MESSRS. VAN ALLENS & BOUGHTON, New York.
*Gentlemen*,—The New Movement Huber Super Royal Press which you put in for us has been running constantly, and thus far is giving us excellent satisfaction. We are using it almost entirely on fine color work, where several colors must register exactly, and the press does its work in the most satisfactory manner. We are highly pleased with it as well as with your method of doing business with us, and we are liable to want more of your presses a little later. Respectfully,
THE CONOVER ENGRAVING & PRINTING CO.
J. S. CONOVER, *President*.

CINCINNATI, Ohio, March 7, 1892.
MESSRS. VAN ALLENS & BOUGHTON, 59 Ann street, New York.
*Gentlemen*,—We take pleasure in stating that we have two of your presses, one a Perfecter and the other the largest Single Two Revolution, which we have been using for some time, and find that they have given satisfactory results. Yours respectfully,
CRANSTON & STOWE,
*Agents Western Methodist Book Concern*.

CINCINNATI, Ohio, March 17, 1892.
MESSRS. VAN ALLENS & BOUGHTON, 59 Ann street, New York.
*Gentlemen*,—We now have two Huber Super Royals, and one 37 by 52 Huber, and from the outlook think that we will add another before the end of the year. In our estimation the strong features of these preses are solidity of impression, perfection in register, excellence in distribution and smoothness in running. Yours very truly,
EARHART & RICHARDSON.

CINCINNATI, Ohio, March 5, 1892.
MESSRS. VAN ALLENS & BOUGHTON, New York.
*Gentlemen*,—In reply to yours of March 3d, would say: We have in use in our establishment your Perfecting Press, and one of your Two-Color Presses, and we are very much pleased with both of them.
The register of the Two-Color Press is absolutely accurate, and we consider that we save at least four per cent on the amount of paper put on the boards. The same can also be said in favor of your Perfecting Presses to reduction of spoilage. The register is good and we find in the work we run no difficulty whatever in set-off.
Yours very truly,
A. H. PUGH PRINTING COMPANY,
A. H. PUGH, *President and Treasurer*.

CINCINNATI, Ohio, April 18, 1892.
MESSRS. VAN ALLENS & BOUGHTON, 17 Rose street, New York.
*Gentlemen*,—In answer to your letter of inquiry of the 16th inst., we take great pleasure in recommending the Huber Presses we bought from you, as they have come up to all the requirements of our printing department.
The presses we have give us the best satisfaction, and have so far been run every day without breakage or stoppage.
We shall be glad to increase the number of Huber Presses, when again increasing our facilities. Yours truly,
THE CHATFIELD & WOODS COMPANY.
A. H. P., *President*.

CINCINNATI, Ohio, April 18, 1892.
MESSRS. VAN ALLENS & BOUGHTON, 59 Ann street, New York.
*Gentlemen*,—In reference to press will say: Our Huber Two Revolution is doing splendid work; it is fast and reliable; we are well pleased with it.
Respectfully, R. T. MORRIS.

EVANSVILLE, Ind., April 14, 1892.
MESSRS. VAN ALLENS & BOUGHTON.
*Gentlemen*,—The Huber "Mustang" we put in two years ago has given the very best satisfaction on all kinds of work.
All jobs requiring an absolute register and perfect distribution of ink are always printed on this press, which is the secret of our customers being so well pleased with their work. We are never disappointed in the result.
Very respectfully,
KELLER PRINTING COMPANY.

BLOOMINGTON, Ill., March 3, 1892.
MESSRS. VAN ALLENS & BOUGHTON, 17 Rose street, New York.
*Gentlemen*,—Answering your February 29th favor: In September, 1889, we purchased one of your Four Roller Two Revolution 37 by 52 Huber Presses. It has been in constant use since that time. We do a large variety of work, and have had no cause to find fault with the Huber as yet, and do not think we shall. Since purchasing this press we have had four or five different pressmen and what is most wonderful to us not one of them found any reason to complain of the working of the press. We consider it one of the best book and job presses made and can conscientiously recommend it. Yours truly,
PANTOGRAPH PRINTING AND STATIONERY CO.
JAS. T. RONEY, *Manager*.

CHICAGO, Ill., March 2, 1892.
VAN ALLENS & BOUGHTON, 17 to 23 Rose street, New York.
*Gentlemen*,—We believe your Two Revolution presses are the best. We have in our office one Perfecter and one "Mustang" (Super Royal). They are giving good satisfaction. Hoping this will do you good,
Respectfully,
THE KEHM, FIETSCH & WILSON COMPANY,
B. H. F., JR.

CHICAGO, Ill., March 8, 1892.
MESSRS. VAN ALLENS & BOUGHTON, New York.
*Gentlemen*,—The No. 2 Improved Four Roller Huber Press purchased of you last June has been in constant use since that time, and has given us entire satisfaction. We consider it a first-class press in every respect.
Yours truly, C. H. MORGAN & CO.

# READ WHAT OUR CUSTOMERS SAY.

CHICAGO, Ill., April 26, 1892.

MESSRS. VAN ALLENS & BOUGHTON, 17 to 23 Rose street, New York.

*Gentlemen,*—Replying to your inquiry concerning the two Huber Sheet Perfecting Presses and the two Huber Two-Color Presses that you put in our pressroom some time ago, we desire to say: That they fully meet our every expectation, accomplish all that was claimed for them, and give entire satisfaction in every particular, and we could not well afford to be without them; and take this method to add our testimonial to their excellent working qualities, which are equaled by few and surpassed by none.

Yours very truly,
RAND, McNALLY & CO.

CHICAGO, Ill., March 24, 1892.

MESSRS. VAN ALLENS & BOUGHTON, 17 to 23 Rose street, New York.

*Gentlemen,*—We have in our pressroom the No. 2 Four Roller Improved Huber Press, which in my estimation deserves the highest praise. We have used different presses, but have had to either sell or exchange them, as they could not do our work, and caused a great deal of annoyance, until I bought the Huber Press from you. We can now do book and job as well as newspaper work with satisfaction and without delay, as the Huber is ever ready for use.

I could not with justice omit here that in our fourteen years' experience in the printing business we have not met any one who has treated us with as much consideration and honesty as Mr. H. W. Thornton, your western manager.

Yours very truly,
JOHN F. SMULSKI.

CHICAGO, Ill., May 17, 1892.

MESSRS. VAN ALLENS & BOUGHTON, New York.

*Gentlemen,*—We have in use two of your No. 2 Huber Presses in our pressrooms, the first one was set up in July, 1889, and the second one in November, 1891, and both of them give us perfect satisfaction.

Respectfully,
THE POLISH PUBLISHING COMPANY,
P. NOUDNAN, *Manager.*

DENVER, Colo., March 14, 1892.

MESSRS. VAN ALLENS & BOUGHTON, 17 and 19 Rose street, New York.

*Gentlemen,*—We take pleasure in informing you that the No. 2 Four Roller Two Revolution Huber Press, purchased from you in February, 1890, has given us entire satisfaction. It is well made and substantial in design, runs smoothly, and registers perfectly. We run it at an average speed of 1,400 per hour. We can recommend the Huber to any printer wanting a *first-class* press.

Yours truly,
W. F. ROBINSON & CO.

ST. LOUIS, Mo., April 19, 1892.

MESSRS. VAN ALLENS & BOUGHTON, New York.

*Gentlemen,*—You ask for a testimonial as to the merits of the Huber Presses in use in our establishment. We have seven machines of your make, comprising Perfecting, Two-Color and Two Revolution Job and Book, and we are compelled to admit that one and all are running to our entire satisfaction.

Yours truly,
WOODWARD & TIERNAN PRINTING CO.
W. H. WOODWARD, *President.*

ST. LOUIS, March 23, 1892.

MESSRS. VAN ALLENS & BOUGHTON, 59 Ann street, New York.

*Gentlemen,*—We take pleasure in saying that the Huber Two Revolution 44 by 60, put into our establishment some time ago, has fulfilled every promise of the manufacturers, and is in all respects a first-class press.

Very truly yours,
C. B. WOODWARD PRINTING AND BOOK MFG. CO.
C. B. WOODWARD, *President.*

[The C. B. Woodward Co. have purchased three more Hubers since the above was written.

ST. LOUIS, March 30, 1892.

MESSRS. VAN ALLENS & BOUGHTON, New York.

*Gentlemen,*—In answer to your request for a testimonial in regard to the Huber Press, would say: We have been using the Huber Perfecting Press for about three years, and are perfectly satisfied with it in every respect. The press does all you claim for it, in fact more. Like new wine it improves with age and long acquaintance. If you have any skeptics in our vicinity, we would be pleased to demonstrate the money-making qualities of the Huber.

Very respectfully,
NIXON-JONES PRINTING COMPANY.

221 N. MAIN STREET, ST. LOUIS, March 31, 1892.

MESSRS. VAN ALLENS & BOUGHTON, 59 Ann street, New York.

*Gentlemen,*—We are more than pleased with our Huber Presses that we purchased from you. After using them more than two years we like them better every day as we learn more of their merits, and what they can and will do. We think they are the *best* in the market. We have a large size, 37 by 52 Huber, and a "Mustang" Jobber, 26 by 35 bed.

Yours truly, R. P. STUDLEY & CO.

ST. LOUIS, April 26, 1892.

MESSRS. VAN ALLENS & BOUGHTON, New York.

*Gentlemen,*—The Huber Press purchased from you about eighteen months ago has been running constantly ever since, and without any cost for repairs.

For speed, distribution and register the press is all that you claimed for it, and has given perfect satisfaction. If I should ever purchase another cylinder press, it would certainly be a Huber.

Respectfully yours, H. FELDBUSH.

ST. LOUIS, March 2, 1892.

MESSRS. VAN ALLENS & BOUGHTON, New York.

*Gentlemen,*—The No. 2 Four Roller Huber Press we purchased of you has proved very satisfactory in all respects. Having used it fully two years we know enough of it to speak with certainty.

Respectfully,
COMMERCIAL PRINTING COMPANY,
E. C. FREEGARD, *Secretary.*

ST. LOUIS, March 22, 1892.

VAN ALLENS & BOUGHTON, New York.

*Gentlemen,*—Replying to yours of the 17th would say: We have been running one of your Two-Color Huber Presses for a little over one year, and are delighted with it. It is fully up to our expectations, and in every way proves itself equal to all you claim for it.

Yours very truly,
CHRISTIAN PUBLISHING COMPANY,
F. M. CALL, *Manager.*

ST. LOUIS, March 22, 1892.

MESSRS. VAN ALLENS & BOUGHTON, New York.

*Gentlemen,*—The No. 2 Huber Perfecting Press bought of you in December, 1889, has been in constant use since that time, and has given good satisfaction.

Yours truly,
BUXTON & SKINNER STATIONERY CO.
Per C. M. SKINNER, *President.*

ST. PAUL, Minn., March 7, 1892.

MESSRS. VAN ALLENS & BOUGHTON, New York.

*Dear Sirs,*—It affords us pleasure to speak a good word for the Huber Sheet Perfecting Press. We bought one of these presses two years ago, and it has been running constantly ever since it started, every day and many nights. That we are satisfied with it is shown by our recent purchase of two more of the same kind. The new ones are running with the same precision, and are in every way satisfactory. The presses are fully up to all that is claimed for them.

Yours truly,
WEST PUBLISHING COMPANY,
H. D. WEST, *Treasurer.*

16 WEST FOURTH STREET, ST. PAUL, Minn., April 13, 1892.

MESSRS. VAN ALLENS & BOUGHTON, New York.

*Gentlemen,*—We have had one of your Huber Two Revolution Super Royal Presses in our office for about two years, and can say that it has given us entire satisfaction. Indeed, so well do the boys like it that it has to do more than its share, being always running while others stand idle. It is a daisy, sure, and we have not one word of fault to find with it in any way.

Respectfully yours,
J. W. CUNNINGHAM & CO.

MINNEAPOLIS, Minn., March 7, 1892.

MESSRS. VAN ALLENS & BOUGHTON, New York.

*Dear Sirs,*—In reply to your favor of March 3, 1892, asking for a testimonial setting forth our opinion of the Huber Perfecting Press, which we bought from you, and have been using about two years, I am very pleased to say that the press is an exceptionally good one, and has given us excellent satisfaction. As a Perfecting Press we do not see how it can be improved upon. The press is a No. 2 Perfecting Huber Press.

Truly yours,
BUCKEYE PUBLISHING COMPANY,
GEO. F. JACKSON, *President.*

FOND DU LAC, Wis., April 20, 1892.

MESSRS. VAN ALLENS & BOUGHTON, New York.

*Gentlemen,*—After eight months' constant running of the Huber Press you sold me, doing all grades of work, from the largest poster to the finest cut printing, I can cheerfully state that I am much pleased with the machine.

Yours truly, P. B. HABER.

MILWAUKEE, March 5, 1892.

VAN ALLENS & BOUGHTON, New York.

*Gents,*—The No. 2 Improved Huber Four Roller Two Revolution Press, which we bought from you last summer, has been in constant use on all kinds of work since it was erected in our pressroom, and up to date has given entire satisfaction. We consider it simply *ne plus ultra.*

Yours, RIVERSIDE PRINTING COMPANY.

OMAHA, Neb., April 20, 1892.

MESSRS. VAN ALLENS & BOUGHTON, 59 Ann street, New York.

*Gentlemen,*—The Huber Book Press purchased from you about two years ago has given good satisfaction in every respect. It has had almost daily use and has not as yet cost us a dollar for repairs. We use it for all kinds of book and job work, and it has never failed as yet. The register is perfect. We are so well pleased with this press that we have just given your western agent an order for a Two-Color Press of the same manufacture.

Respectfully yours,
A. H. COMSTOCK,
*President Omaha Printing Company.*

OMAHA, April 17, 1892.

MESSRS. VAN ALLENS & BOUGHTON, 59 Ann street, New York.

*Gentlemen,*—We have had one of your Huber Presses (No. 167, 41½ by 52 inches, three-roller) for something more than a year, and are very well pleased with it. It is strong, substantial and registers perfectly, and has caused us no trouble thus far.

Respectfully yours,
REES PRINTING COMPANY,
SAMUEL REES.

SAN FRANCISCO, Cal., March 11, 1892.

MESSRS. VAN ALLENS & BOUGHTON, 17 Rose street, New York.

*Gentlemen,*—We are in receipt of yours of March 4th, stating that you were about to issue testimonials from your customers who are using Huber Presses. We have been running one of your Huber Two-Color Label Presses, and must say that we are very much satisfied with same, and have found it to do the work to our entire satisfaction.

Yours truly,
DICKMAN-JONES COMPANY,
P. D. PISSIS, *Secretary.*

PORTLAND, Ore., April 22, 1892.

MESSRS. VAN ALLENS & BOUGHTON, 17 Rose street, New York.

*Dear Sirs,*—We have now been running our Huber Press about a year and a half, and find that it is just the press for working large size forms (size 37 by 52) when a good solid impression and perfect register is required. The press for its size is very rapid, and the smoothness with which it passes the center makes it "work like a charm."

This opinion is given by our head pressman, without favoring any press, except for its special merits, and speaks all the more in favor of the Huber.

Very truly yours,
A. ANDERSON & CO.

PORTLAND, Ore., March 10, 1892.

MESSRS. VAN ALLENS & BOUGHTON, New York.

*Gentlemen,*—Eighteen months ago we purchased one of your No. 2 Four Roller Huber Presses, and have had it in operation on all classes of work. It gives entire satisfaction, and is a fast and good wearing press. It is a press specially adapted for the production of the finest class of work, and possesses many advantages over other cylinder presses.

Yours truly, F. W. BALTES & CO.

MESSRS. VAN ALLENS & BOUGHTON. LOUISVILLE, Ky., March 4, 1892.

*Gentlemen,*—It gives us pleasure to testify to the merits of the Huber Presses that we are now running. We have one Two-Color Press and two "Mustangs" (Huber Super Royal), and they are certainly satisfactory in every way. Wishing you success with them, we are

Very truly yours,
"COURIER-JOURNAL" JOB PRINTING COMPANY,
by L. T. DAVIDSON, *President.*

THE
QUEEN CITY
PRINTING INK
COMPANY,

CINCINNATI,
OHIO.

CHICAGO:
411 DEARBORN STREET.



## IT IS A FACT

THAT we are the only manufacturers of H. D. Book Ink.

THAT it is the best ink in the world for general use.

THAT we sold over 100,000 pounds in 1891.

THAT it is used with great success in the best and largest offices all over the country, and that more of it is used every year.

THAT for general work, such as catalogues, illustrations, etc., it has no equal.

THAT on application we will send you specimens of half-tone work done with it, which cannot be surpassed.

THAT we will be pleased to have your order for some of it.

THAT after giving it a trial you will wonder how you ever got along without it.

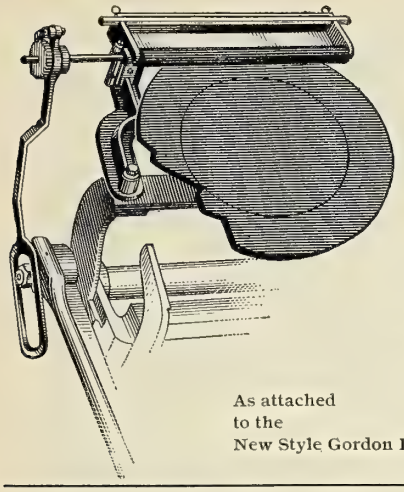
# IT IS ALSO A FACT

THAT we furnish the Inks for the Official Catalogue and Directory of the World's Columbian Exposition.

## THE QUEEN CITY PRINTING INK CO.

CINCINNATI, OHIO.

CHICAGO: 411 DEARBORN STREET.



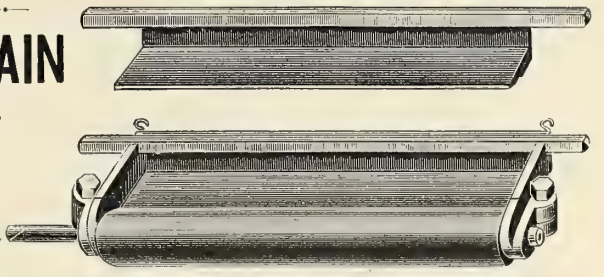
As attached to the New Style Gordon Press.

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# EUREKA FOUNTAIN

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PATENTED 1880.



Cheapest and Best.

Adapted to old or new style presses; attached in a few minutes; cuts the ink evenly; easily set; easily cleaned when changing color. Insist on having this Fountain. Send for circular to

**J. P. RATHBUN & CO., Manufacturers,**

51 VESEY STREET, NEW YORK.

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BUILT BY

## THE H. H. LATHAM MFG. CO.

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LATHAM RIVAL POWER PAPER CUTTER,
LATHAM RIVAL LEVER PAPER CUTTER,
LATHAM NUMBERING AND PAGING MACHINE,
LATHAM POWER EMBOSSING MACHINE,
LATHAM LEVER EMBOSSING MACHINE,
LATHAM TABLE SHEARS,
LATHAM JOB BACKER,
LATHAM STABBING MACHINE,
LATHAM ROLLER BACKER,
LATHAM STANDING PRESSES,

AND ALL OTHER MACHINERY FOR PRINTERS AND BOOKBINDERS.

These machines are all of modern construction and have no superiors in the market. Write for descriptive circulars to

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PRINTERS' AND BOOKBINDERS' MACHINERY,

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Send for a BARGAIN LIST of Rebuilt Cylinder and Job Presses and other Machinery.

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**Make exclusively high grade loft-dried Papers.**

**They are the largest manufacturers of these goods in the world.**

} Product, 27 Tons Daily.

Their many departments, each fully equipped, enable them to supply promptly any requirements where beauty and excellence are desired.

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**Ledger Papers,**
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} Possess all known merits as to durability, strength, writing surface, color and general appearance.

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**in either laid or wove, antique or smooth finish,**

} Are the Papers par excellence for business stationery. Their writing qualities are perfect, and the printer or lithographer can, by using them, get his best effects.

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**Wedding Bristols,**
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**in both white and tints, and in many gradings of quality,**

} Are the very best goods to be had for all purposes, where cardboard is required.

Their goods, in each department, are, above all things, uniform in quality and character. No competing goods are even claimed to approach them in this respect.

Their prices are no higher than the prices others ask for inferior goods.

They will be pleased to send you samples, if your dealer doesn't carry the goods.

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Cases, Cabinets, Stands, Reglet, Furniture, Galleys, Proof Presses, or any other Material,

WRITE TO

## Morgans & Wilcox Mfg. Co.

MIDDLETOWN, N. Y.

Try their Patent Steel Furniture.

**UNIVERSAL PRESSES.**
The best ever made.

**LIBERTY PRESSES.**
Better than ever before.

**CYLINDER PRESSES**
That meet all requirements.

**SECOND-HAND PRESSES.**
Thoroughly rebuilt.

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Of the most approved kinds.

**TYPE AND PRINTERS' MATERIALS**
In great quantity and variety.

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**TERMS to suit all buyers.**

Call and see us, or send your orders to

THE MANHATTAN TYPE FOUNDRY,
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MANUFACTURERS OF

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... AND ...

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CHAS. M. MOORE, Manager.

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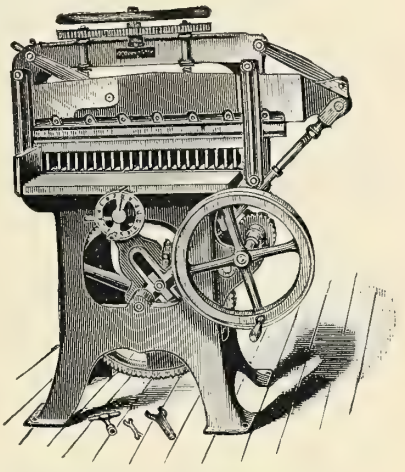
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# "The CARVER"



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THE ONLY HAND-POWER PAPER-CUTTING MACHINE ADMITTING A CHANGE OF SPEED AND POWER ADAPTABLE FOR ALL KINDS OF WORK.

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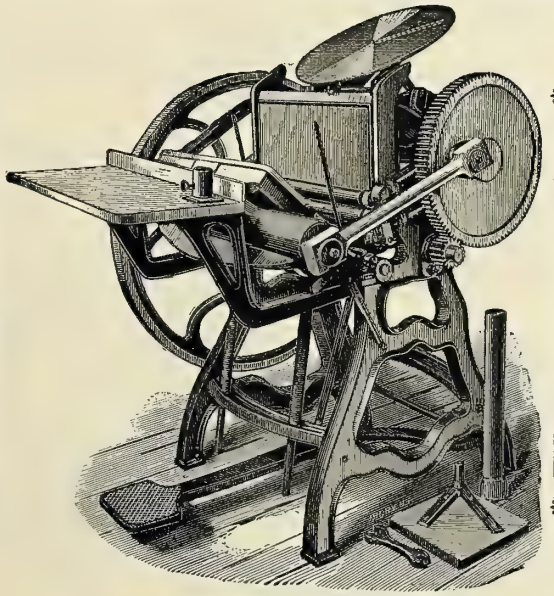
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| PLAIN PRESSES, WITHOUT THROW-OFF. | | FINISHED PRESSES WITH ALL STEEL BEARINGS AND STEEL CONNECTION RODS. | |
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| Chase 6x10 in.; weight, 300 lbs., | $ 60 | Chase 8x12 in.; with throw-off, | $120 |
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Steam Fixtures, $12. Ink Fountain, $12. Boxed and delivered in New York City free.

*Easiest running; simple in construction; the equal of any other job press; every one warranted; for fine as well as for heavy work; two weeks' trial allowed. Send for circular.*

**NEW CHAMPION PRESS CO.**

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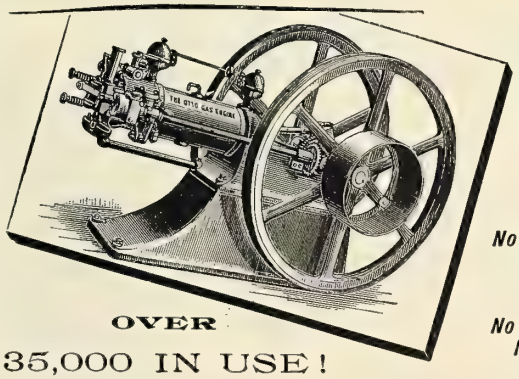
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## THE OTTO GAS ENGINE

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OVER 35,000 IN USE!

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## One 6-in. Perforator and Card Scorer.

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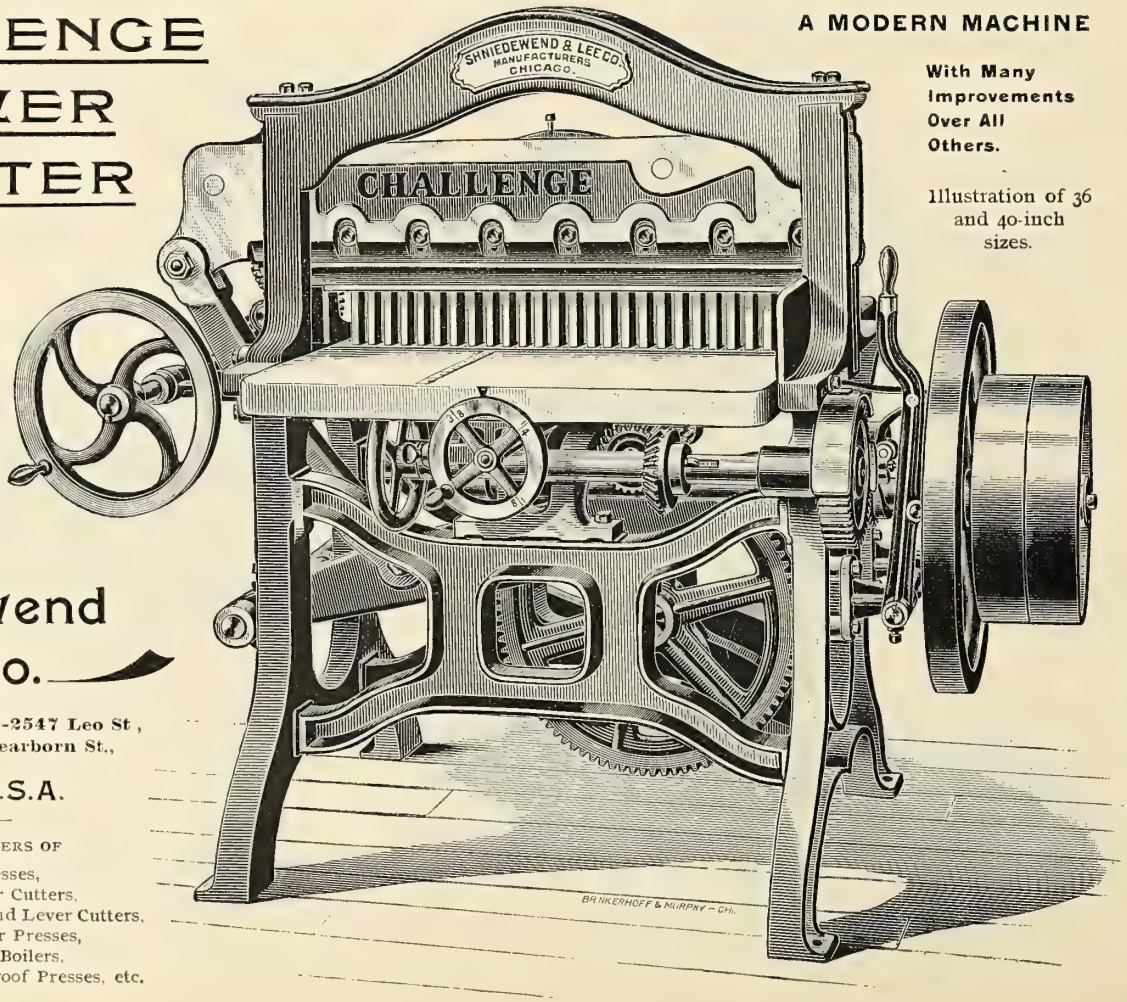



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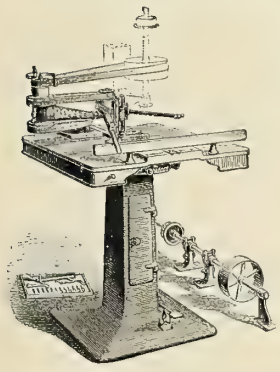
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Increase your profits, enlarge your business, by having these goods to offer your customers. No other branch of your business will pay you as well. Inclose us your business card and we will mail you our prices on all goods we manufacture, or inclose us 6 cents in stamps and receive a Beautiful Album of "World's Fair Views." Full line of Fans ready March 1, over 75 designs, from $8.00 to $20.00 per 1,000. Samples sent by express on receipt of $2.00 (rebate given). For prices of other samples see catalogue, sent on application. Liberal discount to the trade.

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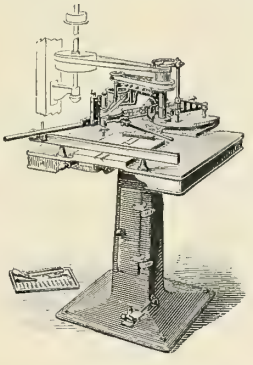
ROUTING CUTTERS

Machinery for Electrotypers and Engravers.

SEND FOR CIRCULAR.

JOHN ROYLE & SONS,

PATERSON, N. J.



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# M. P. McCOY,

DEALER IN

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Subscriptions will be promptly forwarded.
The monthly parts on sale.
Subscription, 12 shillings per annum, in advance.

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ALL GRADES OF TYPOGRAPHIC AND LITHOGRAPHIC INKS, VARNISHES AND PLATE OILS

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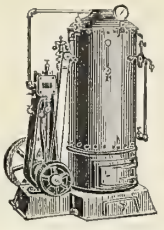
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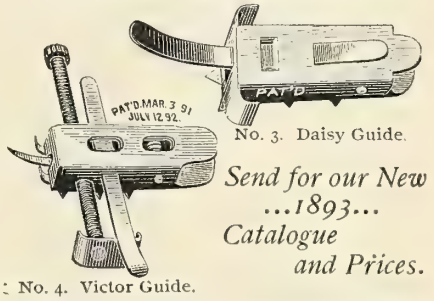
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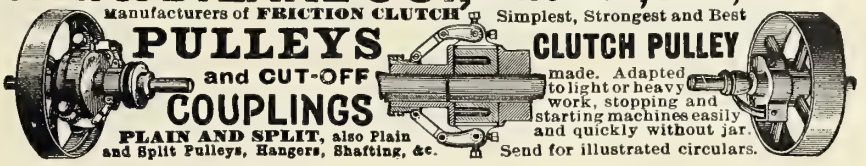
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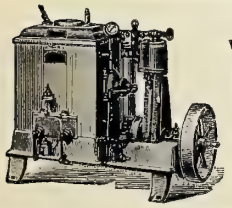
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(See next page.)





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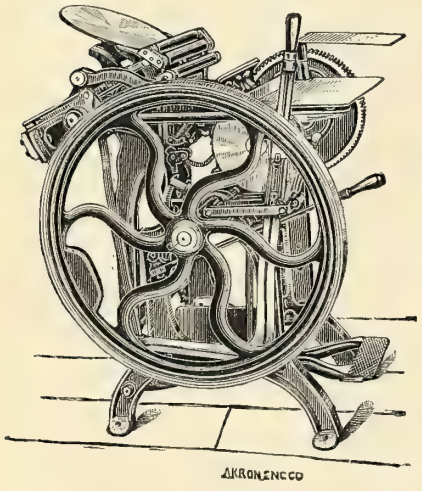
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## OLD SETTLERS OF CHICAGO,

Who resided there prior to 1840.

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THE INLAND PRINTER

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

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Written for THE INLAND PRINTER.

## PROFIT SHARING IN PRINTING.

BY NICHOLAS PAINE GILMAN.

IN summarizing and analyzing the whole body of experience in profit sharing some four years ago, I used these words: "The importance of intelligence among the employés of a profit-sharing establishment is very obvious. The scheme is a new one, and, like every new idea which bears directly on practice, it must win its way, if it is to do so at all, from the more intelligent to the less intelligent workmen; the same assertion may be made concerning the masters as well." ("Profit Sharing between Employer and Employé." Houghton, Mifflin & Co., 1889.) The high standing which employers and employés in the various typographical industries have, in comparison with the great majority of trades, does not need, in these columns at least, to be argued. Any plan like profit sharing which appeals at the outset to the most intelligent masters and men alike could not ask a more favorable field for its application than the printing business. I may say that I make this statement from practical acquaintance with the craft, having learned the case long ago, and having had much to do with printers, as an editor and maker of books, in the last dozen years.

The special adaptation to printing of the profit-sharing plan is, however, shown by general experience as well as by theory and one's own personal observation. Out of the 115 firms to be found on the latest list of industrial establishments in France which practice profit sharing, there are eleven printing houses. Included in this number are the Imprimerie Nationale: the famous house of Mame et Fils, of Tours; Paul Dupont and the great Chaix house, of Paris; several newspapers and one magazine. In England, out of seventy-one profit-sharing firms with 15,000 employés named in the last printed list (September, 1892), are eighteen printing and publishing houses, with 3,700 employés. Among these firms are the well-known firms of Cassell & Co. and Sampson Low, Marston & Co., among the publishers, and Hazell, Watson & Viney, of London; J. W. Arrowsmith, of Bristol, and Thomas Bushill & Sons, printers and manufacturing stationers, of Coventry. In this country, the Riverside Press, of Cambridge, Massachusetts; the De Vinne Press, of New York; the Century Magazine Company and the *Staats-Zeitung*, of New York, are instances to the point, while the *Public Ledger*, of Philadelphia, and Rand, McNally & Co., of Chicago, have profit-sharing features in their business.

Not only is profit sharing peculiarly adaptable to the group of industries generally classified as typographical — including printing, lithography, book and newspaper publishing, the stationery manufacture and book-selling — on account of the high grade of intelligence demanded of employés, and the general alertness and open-mindedness of the masters; there is here, as in a number of other lines of business, a wide margin for economy. A friend, who is one of the leading printers of Boston, told me that he could certainly divide quite a bonus at the end of the year among his employés out of the savings which they could make in the twelve months on type, stock, etc. I am slow to recommend profit sharing in industries where there is not considerable room for saving open to workmen who will have a strong motive supplied them to be economical in the prospect of an addition to their wages.

Besides the intelligence which would smooth the way for profit-sharing systems in the printing business and the ample field for economy of time and material on the part of the employé, one may feel at least as much confidence in recommending profit sharing to the master printer as to other employers on account of other advantages which the system has generally realized in practice. I have put the case in one sentence, in this way: "Profit sharing advances the prosperity of an establishment by increasing the quantity of the product, by improving its quality, by promoting care of implements and economy of materials, and by diminishing labor difficulties and the cost of superintendence." Every master printer, of course, desires to turn out a large amount of work of good quality; he is desirous that his type, cases, forms and presses

shall be carefully used ; that his compositors and pressmen shall, to a large extent, superintend each other in the interest of the establishment, and that the regular work be interrupted as little as possible by labor difficulties of any kind. In my volume on "Profit Sharing," I have given full particulars of the schemes practiced with more or less success by typographers in Europe and America. Perhaps the most interesting example among these cases is that of the great Chaix printing house, of Paris, which Mr. Sedley Taylor says "has been described, though but inadequately, . . . as Bradshaw and the Right Hon. W. H. Smith rolled into one." "Americans will recognize the comprehensive nature of the business more exactly if they think of it as the Rand-Avery Supply Company, Poor's 'Railway Manual' and the 'Pathfinder' joined together to make one establishment, which also provides literature for travelers, and prints newspapers and magazines by the dozen." The Chaix firm has carried on for thirty years a most admirable school system for primary and technical education, and profit sharing has been developed by the house with much consistency. I cannot give better testimony in respect to the interest taken by the profit-sharing employés of a printing house in the direction of economy than that which I will quote from my volume : "As respects economy of tools and materials, M. Chaix mentions several pertinent instances. The lithographers are more careful of their stones. 'Don't let us break any more,' they say ; 'we should lose eight francs.' In his address at the first distribution of profits, M. Chaix read the following note from a workman, who comprehended perfectly his own duty laid upon him by the system : 'Monsieur Chaix, I have the honor of letting you know by this present note, and in the interest of participation, that M. —— and myself are now using one light instead of two. We thus make a saving of 50 centimes' worth of oil a day for the four winter months, or 120 days, which would give a saving of 60 francs in the season. Let each one do as much for the gas, the heating, etc.' 'In these words, mark it well, gentlemen,' said M. Chaix, 'is found in part the secret of the augmentation of interest under participation. If each one thus thought and acted, the importance of your interest would rapidly increase.' The actual economy of the establishment sometimes went to an amusing extreme. When a customer received proofs two or three times in the same envelope, he inquired the reason. 'It is because we have participation,' replied the clerk!" Mr. T. W. Bushill, of Coventry, England, in his valuable little volume on profit sharing, just published, gives much evidence of a similar character.

M. Chaix himself, after long trial of the system, considers the results attained by the house as satisfactory. The firm of Mame et Fils, of Tours, distinguished for its *éditions de luxe*, wrote me, after thirteen years of trial of profit sharing, that participation continued to produce the best effect among all grades of employés, and that all were fully satisfied with it.

The very simple system of profit sharing practiced by H. O. Houghton & Co., the proprietors of the Riverside Press, Cambridge, Massachusetts, has now been in operation for twenty years. Under it the firm pays interest to employés who make a deposit in the savings department, established for their benefit, at 6 per cent. "The proprietors of the Riverside Press agree to pay, also, to such depositor a portion of the annual profits of their business, the amount not to exceed 4 per cent additional."

Any business in which an unusual demand is made upon the intelligence of an employé is sure to offer a good field for the moral advantages of such a system as profit sharing. The higher grade of intelligence goes along, as a rule, with the higher level of character. Printers, as a body, are a temperate, industrious, thrifty and entirely respectable set of men and women. Morally and intellectually they respond to the demand which a system like profit sharing, which undeniably has aristocratic features in it, makes upon the employé. The aristocracy to which I allude is purely that of intelligence and good character. Profit sharing is one of those industrial reforms which, after the Japanese fashion, begin at the top and work down. Its comparatively large prevalence in the printing business and its almost uniform success are evidence that the system has here a large future before it. No one who appreciates the complexity of modern industrial life, a complexity always increasing, will be quick to proclaim that profit sharing, more than any other single system, will be the one solution of the industrial problem for the future ; but its record, numbering over three hundred cases in actual operation at the present time, signifies that it is to be one of the leading forms of the industrial contract hereafter. In every trade and business in which the intelligent interest of the employé in the welfare of the establishment can play a considerable part in increasing the efficiency and improving the quality of his work, there is an obvious field for the application of the system of industrial partnership. Quite plainly, the printing business belongs in this line, and the number of houses already practicing profit sharing with success is ample evidence that an entirely rational theory has received the best of confirmation from abundant actual experience.

## THE ROWFANT CLUB AND "THE CULPRIT FAY."

BY W. I. WAY.

FEBRUARY 23, 1892, about twenty of the book-lovers of Cleveland, Ohio, held an informal meeting at the Hollenden Tavern in that city for the purpose of organizing a book club, the object and purpose of which club should be, primarily, "the critical study of *Books* in their various capacities to please the mind of Man ; and, secondarily, the *Publication* from time to time of Privately Printed editions of books for its Members." On February 29 another meeting was held, and the

Committee on Club Name submitted as its choice the "Rowfant Club," after the library of Mr. Frederick Locker-Lampson. The author of "London Lyrics" received gracefully the distinction conferred upon him, and very promptly sent his namesake a number of books, a portrait of himself, and his blessing. With these trifles and a few journalistic notices (complimentary and otherwise) the infant began life with great enthusiasm and vigor. Within thirteen months of its birth this lively bantam has experienced the pleasures and pains of maternity, and has just now launched its first effort.

It is a pious act to preserve the memorials of our ancestors, and an equally pious act to perpetuate these memorials by reproduction. The Publication Committee of the "Rowfant Club" have, therefore, made a good beginning in selecting for their maiden effort the poems of Joseph Rodman Drake. Some criticism of an unfriendly nature was made that the members should go abroad for a name, but only praise can be bestowed for their choice of an American author to head their list of publications. Although limited to an exceedingly select circle — there are only 100 copies of "The Culprit Fay and Other Poems" — the writer of this note has been graciously permitted to enter the sacred precinct, and being as unselfish as is compatible with the dignity of his position, he has decided to set before the readers of THE INLAND PRINTER some account of the pious little enterprise.

The general reading and bookloving public of the last quarter-century have not been quite generous to the memory and genius of Joseph Rodman Drake and his friend Fitz-Greene Halleck, and in consequence one searches the bookstores in vain for the poems of either. True, the "Poetical Writings" of the latter, with extracts from those of the former, are said to be still in print, but we are assured, even at our best bookstores, that there is not sufficient demand for the book to warrant keeping a single copy of it on hand. What a lamentable condition is this we have fallen into, when the authors of "The American Flag" and the schoolboy's favorite, "Marco Bozzaris," and that boon to the obituary notice makers, "On the Death of Joseph Rodman Drake," have passed into forgetfulness! Even Mr. Stedman does them but scant justice in his "Poets of America," and it has been reserved for that pious little band of Cleveland bibliophiles to throw a glamor of glory around the author of

> "Flag of the free heart's hope and home,
> By angel hands to valor given!
> Thy stars have lit the welcome dome,
> And all thy lines were born in heaven.
> Forever float that standard sheet!
> Where breathes the foe but falls before us,
> With Freedom's soil beneath our feet,
> And Freedom's banner streaming o'er us."

But we must be a little more specific, and give some account of the material features of the Rowfant book. And in these particulars, those having charge of the matter, Messrs. Lemperly, Orr and Burrows, have left little to be desired. Those readers of THE INLAND PRINTER who are familiar with the account given of Mr. Francis Wilson's edition of "The Echoes from the Sabine Farm" (April, 1892), will understand us when we say that the general tone and character of "The Culprit" are quite on a par with the other. With vellum cloth sides tooled in gold, green leatherette label and gilt top, the externals of the book present a very chaste and pleasing appearance. The bold black letterpress, and pure white hand-made paper, and charming vignettes by Mr. Garrett, are quite up to the best standards, and bear out the reputation of the famous Cambridge Press for high-class work. One had almost said, however, that the delicate charm of "The Culprit Fay" — the Nymphidia of American poetry — had found more appropriate expression in a rather less pretentious type than that selected. For instance, the books issued by The Book Fellows' Club, New York, 1883-1884, are of a very comely form and exceedingly dainty, while the new "Culprit" appears rather formidable beside them. But this is mere quibbling and may seem to be invidious comparison, because one would fain commend with all his heart the praiseworthy undertaking of the Rowfanters. Mr. E. H. Garrett, who designs the title-page and pictures, has given us a gem in the former. This title is engraved throughout, and printed in black and red, with a charming little figure of a "fay" serving as a vignette. One is always attracted to a book with an artful title, especially if it bears a dainty vignette in its center. The title to Mr. Henley's "Book of Verses" caught our fancy before we had an opportunity to discover the beauties behind it. So it is with the first edition of Mr. Lang's "Letters to Dead Authors," and many of the little volumes of the "Golden Treasury Series," which are occasionally introduced by a Greek gem engraved in stipple by the late Mr. Jeens, marvels of skill in their way. The early editions of these little books will be sought eagerly by the book-lovers of the next decade just because of these gems by Jeens.

It should be added that a most excellent portrait of Drake serves as a frontispiece to the new "Culprit."

Perhaps the present occasion is as good as any to say a word to the readers of THE INLAND PRINTER about Drake and his friend Fitz-Greene Halleck. In the brotherhood of letters literary partnerships were not frequent in America in the early part of the present century. But a common bond of sympathy drew these two friends together at an early day and their joint productions appeared in the *Evening Post* over the signature "Croaker & Co." The "Poems by Croaker & Co." came out in book form in 1819, and it is now a very scarce book. Although five years older than Drake, Fitz-Greene Halleck's verse was very much influenced by his friend's work, and on his death in 1820 Halleck wrote the poem that will be found in another column of THE INLAND PRINTER, which is one of the best things ever inspired by such a melancholy occasion. The contributions to the *Post* were

satirical and quaint chronicles of New York life three-quarters of a century ago and they "continued for several months to keep the city in a blaze of excitement," so Mr. James Grant Wilson tells us in his introduction to Halleck's poems, Appleton & Co., 1869.

No collected edition of Drake's poems appeared until 1835. In that year his daughter brought her father's fugitive pieces together, and it is this collection that has been reprinted by the Rowfant Club.

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Written for THE INLAND PRINTER.

## TWO WAYS OF DOING BUSINESS.

BY EMORY L. MARSTERS.

THE relative position of men and women in the matter of receipts and expenditures in the conduct of business matters has often been commented on.

It has been truthfully said of the housewife, who receives but a weekly stipend from her husband, that the only way she can save any money is by being economical, i. e., reducing expenses. She must arrange her duties so that the expenditures will be less than her allowance. By such a practice she can save a little money for "rainy days," or for some particular feminine fancy which she cherished in her mind in days that have passed.

With the business man the situation is far different. While many occupations will allow of reductions in the pay roll, and thereby not injure the business, other vocations will not allow of such reductions, and the printing business is one of the latter kind. Everyone knows what it means to a paper to "lay off" a few compositors, to "dispense" with a reporter or two, or to "scale down" an employé's salary. The paper itself tells the whole story. It is similar to the case of the man who fed his horse a little less each succeeding day.

What a contrast such men (and they are somewhat plentiful in the printing business) are to a certain business man to whom the writer will refer. He is a New York state newspaper publisher, and has a national reputation. Such fellows do generally get to be noted. He is not of the feed-the-horse-a-pound-less-each-day kind of a man, but one who started a paper under adverse circumstances, and by business capacity and untiring energy has built up a successful business and carries a large pay roll on his books today. When this individual was approached by a representative of a typesetting machine company, and had explained to him the large saving that would be effected by placing machines in his office, he replied: "I do not want to reduce expenses, but if I can increase my output, thereby indirectly increasing the income for what I am now paying, I will talk business with you."

That is a point that a great many proprietors overlook. They sit in their little offices and study out how they can arrange office matters so that one man will fill the position now occupied by two men. They secure a man for $25 a week who attempts to do the work which had formerly been done by the two men for about $35. Then this Napoleon of Finance settles himself back in his easy chair and smiles complacently over the thought that he has "saved" in expenses about $500 a year in that particular department. But has he? The writer thinks not. To my mind this Napoleon of Finance might better have been spending his time in trying to *increase the income* instead of *reducing the expenses*. That is the secret of success in many enterprises, and especially is this applicable to the printing business.

One should not sit in his office and scheme how to get a thing done for less than it has previously cost at legitimate wages; but rather let him study out how he can increase his income. One cannot get something for nothing as a general rule. To issue a good paper or conduct an excellent job office requires money. To keep and continue the business requires hustling in an effort to get all that is possible for the capital invested. The fact that it costs about a certain sum to issue a good paper is also added to in the further fact that with the increase in circulation the ratio of profits increases at a greater rate than the ratio of the expenses attending the increased circulation.

What a contrast between the two ways of doing business! Choose the hustling one, and then hustle.

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Written for THE INLAND PRINTER.

## A CERTAIN BENEFIT.

BY F. W. THOMAS.

A WORKMAN'S pay depends upon his ability. The greater the ability, the greater the pay. If, therefore, a workman would increase his compensation let him study to develop his skill. There are some apparent exceptions to the first statement. The typographical union establishes a minimum scale of so much per week. Theoretically this is a minimum wage, below which no union man is to work and in excess of which he is to receive as much as his ability will warrant. Practically this amount becomes the standard of wages and with but few exceptions all union men in the same locality work for that standard compensation. The union enforces no standard of ability among its members. In actual practice *their ability is averaged and their pay is averaged.* This is a discouraging injustice to the better man. Attention is called to these facts, not for the purpose of entering into any discussion regarding the merits or demerits of a standard scale, but simply to prove that this equalizing of men's pay tends to deprive the average workman of his ambition to excel in skill, by which alone can lasting and real good come to the printing craft. There are, of course, some very ambitious ones who will not be deterred from progress by such conditions, and they are the few who rise to foremanships and finally become proprietors.

The real truth of the proposition, however, is not affected by these conditions. The skilled workman

will always be retained by the discriminating employer in preference to the incapable one. The first-class workman will have employment at all times while the second-class one will often be out of a position and hence will make considerably less in a year.

Having spoken briefly of the exceptions, let us return to the original conclusion, which it is the sole purpose of this article to emphasize in the most forcible manner possible.

*If therefore a workman would increase his compensation let him study to develop his skill.*

It is surprising to those who notice the capabilities and opportunities of various workmen to see how few make the most of their chances. The printing business is a progressive one, full of opportunity for men of ingenuity and brains. In no calling is it truer that "Knowledge is Power."

One of the greatest hindrances to making large profits is the loss attendant upon the mistakes of careless workmen. Skillful men do not make these errors. Their knowledge enables them to exercise "active foresight," errors are prevented and their labor pays the profit it ought. The compositor who knows just how a job should be set, exactly how it is to be made up, and who goes at his work in the most intelligent manner possible, becomes his employer's right-hand man. The pressman who knows just what kind of ink — and how reduced — each certain job requires, saves time of presses and feeders, for little is lost in experimenting. Truly knowledge *is* power with such men. They have made a study of the printers' art. Sooner or later they will rise in their calling and in compensation because of their extra ability.

The art of printing presents a wide field for reading, study and invention. Little history can be found more interesting than the story of the work of the monks of olden time, who spent years working on a single bible, making each letter with painstaking care with pen or brush, and ornamenting many pages with large illuminated initials containing portraits, perhaps, and fancy scroll work reaching the full length and width of the page. When the first bibles were really printed, it was noticed that in every copy each page began and ended with precisely the same word as the same page in each other copy. This fact, with the exceeding cheapness of the books, so aroused the superstition of the people that the printers were accused of being in league with the devil, and to this day the youngest apprentice has borne the brunt of their unjust supposition.

The careful student finds much to interest him in studying the development of the various branches of the art. It will pay everyone well to make a collection of old pictorial magazines to compare the style with modern illustration. The history of the art of wood engraving is very interesting. So, too, are the various periods in the history of paper making, from the time when the Egyptians used the prepared papyrus plant down to the present day's marvelous productions. Nor is progress at an end in any of these lines. And the man who knows his calling best will reap the reward of his inventions.

The libraries make easy the study of the past, and the magnificent trade journals and technical works make present progress an open book to the ambitious student.

The workman who is a student of his art and a thinker becomes skilled, and the measure of his skill will be the measure of his pay. No matter what unions or brotherhoods may accomplish, no matter what legislation may do toward affecting the workingmen's condition as a whole, it remains reasonably certain that during our day at least each man's relative position will be determined by his comparative ability. If, therefore, you would better your condition, increase your efficiency. *The skilled workman is the only one who can command his price.*

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Written for THE INLAND PRINTER.

## THIS MATTER OF COMPOSITION.

G. B. DOUGLAS.

DID you ever figure on a job this way? John Granger, whose work, you know, runs up to $7,000 or $8,000 a year, and whose custom you have many times solicited, without direct result, drops in upon you some day and, after the usual salutations, says: "See here, Brinkenmeiersteen, you've asked me a good many times to turn some of my work in to you, and I'm going to get out a new catalogue and thought I'd give you a chance to figure on it."

"What kind of a catalogue is it to be?"

"Oh, something like this; about this size, too, replies Granger, picking up a copy of a catalogue that happens to be lying upon your desk.

"About as many pages?" you ask.

"W-h-y, yes, I guess so," he answers.

"This has sixty-four pages and cover," you say.

"Well, that's about right," he says, "just figure it up for me."

"Haven't got the copy with you, have you?"

"No, I haven't got it all ready yet, but you go ahead and figure, it won't be very much out of the way from this," he replies.

"Going to have any cuts in it?"

"Oh, yes; a lot of 'em," he answers.

"Big ones?"

"Yes; some of 'em as big as that," he replies, indicating a space about equal to a half page.

"Going to use one on every page?" you ask.

"No, not as many as that, but there'll be a lot of 'em; I can't just tell how many yet."

"What kind of type will you want to use?" you ask.

"The biggest you can use," he replies. "I believe in a good, big, plain type; something that's easy to read, you know. When I send out *my* printed matter I want it *read*."

You go to your specimen drawers and take out a

number of catalogues which you lay before him. After a few minutes' examination he picks out one, printed from small pica type, double leaded, and, tossing it over to you, says: "There, that's about the ticket."

"Going to have any tabular matter in it; that is, tables of dimensions, sizes, prices, or things like that?" you ask.

"Oh, nothing to speak of; a few little ones, perhaps, but you needn't mind them; just put 'em in small type," he replies, cheerfully.

"But," you object, "I ought to know just how many tables there are to be and their character, in order to make you anything like a right figure."

"Oh, go ahead," he says; "there won't be many, and, as I say, you can put them in small type."

Now, gentle reader, would you tell Mr. Granger to go back to his office, prepare his copy, and then submit it to you for estimation of cost, or would you sit down and endeavor to make a price that would fetch him your way? The first would be "business," but, in all probability, you'd lose Granger. The second might catch Granger, but, in all probability, you'd lose money.

I've met a great many men like Granger; I've figured with a great many men like Granger; I've done a great deal of work for men like Granger, and I've made some money out of men like Granger; but men like Granger do not make good and regular customers. However, under certain conditions and circumstances, I'd not only figure for Granger when he came to my office, but if he didn't come I'd go after him, and so, I believe, would nine printers out of ten. As I say, it would be bad business policy, but sometimes necessity compels abandonment of business rules.

The wise employing printer, he who, if he does not meet with disaster, achieves reputation and distinction in his line, is he who makes a specialty of some branch of his art. Let us suppose his specialty is catalogue printing. His plant has a cost value of $20,000, and he owes upon it $10,000, represented by obligations specifically maturing. A dull season is upon him and, at this time, comes Granger to him. Will he send Granger away with the injunction to prepare his copy and come again? I think not. The fact of the matter is that he can figure cost of everything in this Granger job except composition. Now, because he cannot figure cost of this, would it be wise to refuse making a bid for Granger's job?

Theoretically, every department of a printing office should yield a profit. Practically, in nine out of ten cases loss is sustained in one department or the other. It is frequently necessary to accept jobs at figures which, under the most favorable conditions, represent little more than cost. Even slightly unfavorable conditions, once the job is put in hand, means loss. Do not these slightly unfavorable conditions force themselves upon the printer more often than the favorable conditions?

I know a goodly number of printers who never figure profit upon composition, alleging that competition is so keen, that if the run is reasonably long, profit upon the composition would lose them custom. It is a very easy matter, as some writers have done, to characterize these printers as incompetent and ignorant, but will somebody suggest a remedy, a *feasible* remedy? True, this unfortunate condition of affairs has been brought about by wholly senseless competition among the printers themselves; but, it being impossible to remove the cause, is any other remedy feasible? Combination will not do, because that is not possible. The printer who has $10,000, $15,000 or $20,000 locked up in machinery, fixtures and material is not often in position to announce to the public that he will do no work except at his own figures, when, away down in one corner of his heart, he is firmly of the conviction that some member of the combination will, slyly or openly, cut prices when proper inducement is presented.

A writer upon the topic of loss in the composing room says that in New York city there is a building one floor of which is occupied by a firm whose exclusive business is typesetting. Another floor is occupied by a firm which makes an exclusive business of presswork. A third floor is occupied by a firm whose business is binding. Asserting that each of these firms is successful, and that each realizes good, even handsome, annual profits, he asks, "Would not such be the result if all three concerns were merged and placed under one ownership?" Undoubtedly; in fact, judiciously managed, the profit should be as much greater as the cost of administration should be less, but this is an exceptional case. Lines of business of the characters specified are hardly possible outside of New York, Philadelphia, Boston and Chicago. The instance cited proves only that where there is work enough to do to justify it, distinct branches of the printers' art may be separately carried on profitably.

I once thought that quality of work would place me beyond the reach of price competition, and, for a time, it did. For a straight year my facilities were taxed to the utmost, and my office ran twelve hours a day. I did turn out beautiful work. Not a job was slighted in the least item. I had the best help that the best wages could obtain, and I walked among my brethren with that self-satisfied air which, seemingly, was an invitation for somebody to "thread on the tail av me coat." This invitation, unconsciously given, was promptly accepted. At the first lull I put in a new lot of types and other materials, gave the "boys" a week off at full pay (they'd worked hard and faithfully for me), and then waited for the tide to set in again, which it soon did, but not in the way I anticipated. I was asked to make figures upon practically the same work I had produced the previous year. I made them. They were too high. Bill Jones and Hank Smith and Tom Brown stood ready to duplicate my work at prices ranging from twenty per cent to

thirty per cent less. Now *I* knew that Bill Jones and Hank Smith and Tom Brown couldn't duplicate my work at any price, but it was useless to talk quality. They *said* to my customers that they could, and it resolved itself down to the possibility of retaining my customers at the prices made by Bill Jones, *et al.*, or relinquishing a trade that I had worked hard to build up. What would you have done? You may say that I was unfortunate in my customers. Well, perhaps I was, but cart-wheel dollars look much larger to the man who contracts to pay them than do they to the man who contracts to take them. Well, to abbreviate my tale: my profits, this second year, did not nearly equal the cost of the new type I had put in. I figured closely upon every bit of paper, ink, oil, fuel and lights. I cut wages because I was compelled to. Some of my best men left me, and in the estimation of those who remained I sank from the rank of a good-natured, generous "boss" down to "Old Skinflint"; but, in spite of everything, I failed to realize even a meager profit.

Now, let me ask any fair-minded printer, in which department I would be apt to lose money? I could buy a cheaper grade of paper, a cheaper quality of ink. I could save from one hour to two hours in "make-ready" on every form, and I could speed up each of my presses from one hundred to two hundred impressions per hour; but I could not accelerate the speed, or increase the accuracy of my compositors, nor could I discover any means of shortening the time employed in "making-up" and "locking-up." The previous year, every Saturday evening found my "dead-rack," "stones" and "boards" cleared of everything but "live" matter. This year the cases seemed continually empty, and there was "pi" enough, seemingly, to fill a barrel. This is simply a bit of personal experience. Hundreds have had similar.

Let me give you one more bit of experience, not mine: A New York publisher decided to issue a set of old but popular novels in cheap form, and let the contract to an electrotyping concern outside of New York for producing the plates at $1 per page, including composition. There were a few over 1,500 pages, and slightly in excess of 1,300 ems brevier solid to the page. An acquaintance of mine took the contract from the electrotyper for the composition and lock-up at 62 cents per page, and told me he thought he could make a fair thing out of it, as he had already succeeded in hiring six book hands at 25 cents per thousand, and he would put one of his regular men at making-up, and a boy to pull proofs. He started in and at the end of three days his 25-cent men quit; the job was too lean. You know how quickly the nature of a job spreads among "comps." The next men demanded and obtained 30 cents per thousand. They got discouraged and he had to supply their places with 32-cents-per-thousand men. He was making money fast. His typestickers put up an average of thirty pages per day; it took two of his regular men to make-up; one boy was kept constantly running to and from the foundry; another pulling proofs — it was read three times; he had to sort up three times on quads and accents, and, his regular business crowding him, he had to hire, for four weeks, an extra proofreader. It took him a little more than eight weeks to complete the job; it cost him an average of 30 cents per thousand for composition; $4 per day for his two men making up; $8 per week for his two boys; $60 for his extra proofreader. Now add cost of sorting up — I don't know how much — paper and ink for proving up, and remembering that he took the job at 47.7 cents per thousand, how much money did he make? "But," you may say, "he took the job too cheap." Of course he did, but somebody else would have taken it had he not. It would have been simply transferring the loss to someone else.

I think every printer knows that, at times, and frequently, he loses money, or, at least, fails to make even, in his composing room; but where is the remedy?

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Written for THE INLAND PRINTER.

## THE TYPEFOUNDERS' WAR FROM THE PRINTER'S STANDPOINT.

NO. I.—BY TYPOGRAPHICUS.

THUS far the printers, whose interest is certainly second to that of the typefounders themselves, have had little to say about the changes in the typefounding interests in this country. The founders have blown their horns, each from the standpoint of his own faction, and several journals, professedly "devoted" to all the lines of trade that are related directly or indirectly to printing, have discharged squibs of badly digested matter at the typefounders. None of these utterances have possessed any value to printers, unless they were accompanied by facts to verify them. The founders declaimed as partisans, and the "devoted" journals grabbed eagerly at the word "trust" because it struck a popular chord.

THE INLAND PRINTER was the only typographical journal that had the moral courage to keep quiet while others swallowed the tempting bait. It was doubtless governed in its conservative course by a wise consideration of the old adage that

"Fools rush in where angels fear to tread,"

and its editorial in the February issue is a careful and just treatment of the facts and possibilities in the case. The only fault that has been found with that editorial was from Barnhart Brothers & Spindler, who sarcastically accuse THE INLAND PRINTER of "patting the combine on the back," because that journal refers to its members as honorable men. Probably THE INLAND PRINTER would, if they were under discussion, say the same thing about the anti-combine members, for in the estimation of printers and publishers alike they are "all honorable men," and are all looking for the mighty dollar.

The formation of the American Typefounders' Company was naturally regarded with some suspicion

by the printing fraternity in this age of trusts and combines, because the American people have learned by sad experience that the tendency of such organizations is to paralyze competition, which is their only protection against extortionate prices. Until April 3 nothing has occurred either to dispel or stimulate that suspicion. Professions, protests and promises there have been from both combatants in the merry war, but no facts.

The first price list of type issued by the American Typefounders' Company offered a most vulnerable point of attack for its enemies. It was a reduction in the list, and, as it applied to all parts of the country, was more sweeping than western printers realized. But, while it was a great reduction in the East, where discounts seldom exceeded twenty per cent, it was virtually an increase in the West, where the seat of the whole warfare is to be found, and where discounts were anywhere from twenty-five to forty-five per cent, according to the intensity of the wrangle over an order. The American Typefounders' Company seems to have been dominated by the eastern interests in the issue of the first list, and these eastern interests seem to have awakened to the fact that the battleground is in the West, and not in the East, as the recent price list would indicate. In this conclusion they are correct, as anyone who is acquainted with the history of typefounding throughout the whole country in the past six or seven years can readily attest.

The price list of April 3 is a genuine reduction, although it does not bring net prices as low as the two leading western founders have frequently quoted when in sharp competition.

The generally established discounts were in the West twenty-five per cent and five extra for cash. The new price list sweeps nearly thirty per cent from body type prices, and, with the discount of ten per cent for cash, reduces the net figure by thirty-seven per cent, as against the old net rate of 28¾ per cent off. When it is considered that this new list applies to all parts of the country the reduction becomes startling, and that fact should be considered if there is any desire to pass a fair judgment upon the matter.

Display type is not materially affected in price so far as the West is concerned, the only change being in the cash discount, which is increased five per cent. The question now before the printers is, whether the "combine" and the "anti-combines" will continue to slash prices in the West, or will stiffen on the new rates. It is the general belief among printers who are good business men that the latter would be the best course for all parties concerned. The new list certainly places its publishers in a definite attitude toward the printers and toward the "anti-combines." The latter will now be compelled to take a definite attitude also. They will be compelled either to cut prices further, which would be a desperate venture, or to quietly seek for their share of the business by meeting the new list and maintaining their reputation for fair dealing and general good service.

The printing fraternity will be satisfied with prices as recently established. They seem just to both purchaser and seller, and no intelligent printer cares to have the prices go below an equitable figure.

Of one feature of the typefounders' warfare, however, they are tired to death, and that is the pretentious claptrap which has been more or less indulged in ever since typefounders began their aggressive competition. They are tired of the whole "copper" nonsense, for instance. They know, as well as the typefounders themselves, that not more than about two per cent of copper can be successfully used in type metal, that all reputable founders use as much as they can, and that the amount of copper employed by the several foundries will not vary to any appreciable degree. Then what is the use of trying to conjure up visions of a type metal so full of copper that the ignorant purchaser expects it to resemble a newly minted penny, when it is nothing different from the standard metal in general use for at least fifteen years, and neither will nor can be varied from that standard. The quality and relative proportion of the lead, antimony and tin used in the metal is of much greater importance than the quantity of copper employed.

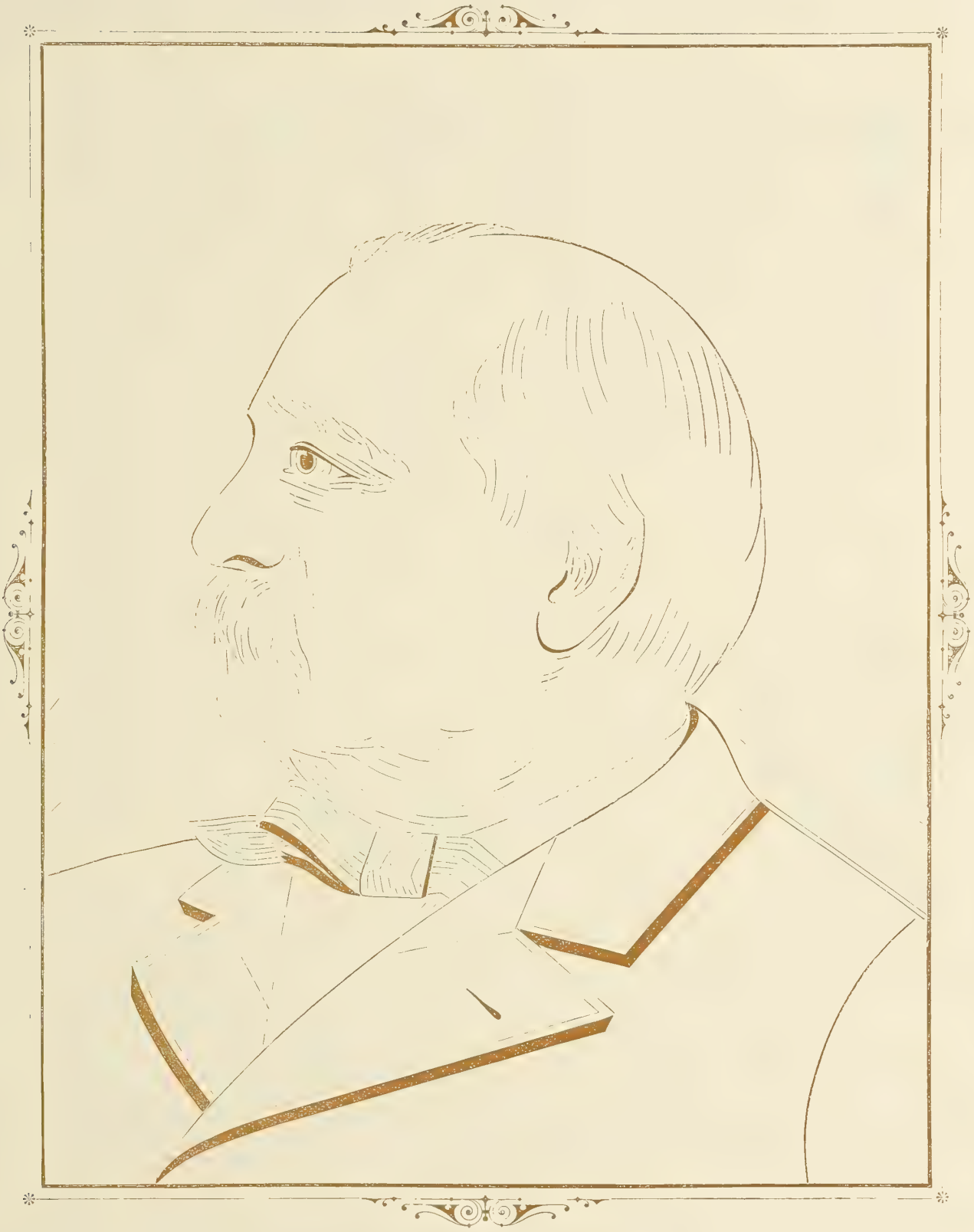
The printers are nauseated with the pretenses of philanthrophy on the part of the "combines" and the maudlin affectation of "principle" on the part of the "antis." The American Typefounders' Company was not formed for "philanthropic" purposes, and the "outs" did not remain out for the sake of "principle." No one reads their soulful protests without a smile. Do the founders who utter such folly believe the printers of America are a lot of children or driveling idiots who are to be cajoled by false pretenses so naked that they are fairly disgusting? The typefounders who utter or print such weak declamations simply insult the intelligence of their constituency. If the product of any foundry is superior to that of its competitors the fact may be proclaimed without resorting to deceit, and it will speak loudly for itself.

The printers desire that equitable, permanent values be established; that discriminating discounts be abolished; that dealers cease selling on the "uneasy payment" plan which makes them partners of incompetence and irresponsibility; and that the typefounding business in the West, as it is in the East, should be removed from the bear pit to the business office.

In the next issue of THE INLAND PRINTER the writer will endeavor to point out some changes whereby the "combine" may in a great measure disappoint its enemies and those who distrust such organizations, and secure the good will and confidence of the patrons of typefoundries. *(To be continued.)*

### AN OLD AND VALUABLE BOOK.

A copy of the first edition of "Tom Jones" has just been sold in London for $345. It was uncut and in the original boards.



SPECIMEN OF BRASS RULE WORK.

Designed and composed by Norval W. Hazelip, with the *Press*, Philadelphia, Pennsylvania, Made entirely by hand, with file and rasp, no curving or mitering machine being used.



THE SONG.

"Her deep and thrilling song
Seem'd with its piercing melody to reach
The soul, and in mysterious unison
Blend with all thoughts of gentleness and love."—*Southey.*

Specimen of half-tone engraving by
DRANT ENGRAVING CO.,
67 Washington street,
Chicago.

THE INLAND PRINTER

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

[Entered at the Chicago postoffice as second-class matter.]

*Published Monthly by*

THE INLAND PRINTER COMPANY,

212, 214 MONROE STREET, CHICAGO.

ADDRESS ALL CORRESPONDENCE TO THE INLAND PRINTER COMPANY.

CHICAGO, MAY, 1893.

THE INLAND PRINTER is issued promptly on the fifth of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines of industry will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

SUBSCRIPTION RATES

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings per annum, in advance. Make *foreign* money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted.

ADVERTISING RATES

**Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.**

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers throughout the United States and Canada.

Any printer who is a friend of this journal will confer a favor on us by sending the names of responsible newsdealers in his city in case he cannot find it on sale there.

FOREIGN AGENTS.

M. P. MCCOY, 54 Farringdon Road, London, England.
ALEX. COWAN & SONS (LIMITED), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany. An denselben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

## TYPOGRAPHICAL UNION CONVENTION.

FOR the first time in thirteen years, the International Typographical Union will hold its annual convention in Chicago during the coming summer, June 12 being the date set. In the interval since 1880, when the convention last met in Chicago, this printers' congress has enlivened many of the important cities of the country, the occasion always attracting the keenest interest in typographical circles. For some unexplained reason printers always attach more importance to these annual gatherings than to any other event pertaining to their craft, far more than the uninitiated layman can see any reason for. In a majority of the local unions the heat of the election day contest centers on the selection of delegates, the average printer's highest ambition being apparently gratified when he secures the enrollment of his name upon the list of permanent members of the International Union.

Circumstances have so shaped themselves during the past twelve months, that the coming convention will be invested with more than an ordinary share of interest, if such a thing is possible. Questions now confront the craft which seriously threaten the printer's material welfare, as they promise to affect his standing and importance as a conspicuous figure in the labor world. Among these, the typesetting machine easily forces itself into first place.

A few years ago the printer viewed the typesetting machine as a vague something that could be left to the men of the next generation for serious consideration. Now the possibilities of these inventions, as time savers and as money savers, confront him in so unmistakable and so practical a manner that he is forced to consider how large a proportion, if any, of his fellows will be deprived of the opportunity of plying their craft during the coming decade through the agency of these devices, and possibly he may be asked what disposition is to be made of any already so deprived. One thing is certain, the typesetting machine is no longer to be looked upon as a contingency of the future. The convention will be looked to for some legislation on the machine question, but the typesetting machine can no more be legislated out of existence than could the sewing machine or the reaping machine.

Of the many propositions put forward having for their object the introduction of a shorter workday the convention will be expected to take some heed and make another effort to satisfactorily and permanently solve the vexatious problem. Of the propositions referred to there are but two that seem practical and that hold out promises of success. One is the suggestion recently made by a writer in the official journal of the craft to the effect that the eight-hour day may be accomplished by a gradual reduction of time, and the other that a nine-hour day be established with a proportionate reduction in wages. All things considered, we believe that after due reflection, the first plan will be decided upon as the safest for all concerned. The introduction of the typesetting machine will clothe this question with an importance for all the members of the convention which has been lacking heretofore.

As was anticipated would be the case, affairs at the Printers' Home are not running as entirely free from friction as the friends of that institution would wish. Ugly rumors of mismanagement, cruelty and neglect regularly find their way from the inmates to their friends throughout the country. How much of exaggeration and how much of truth these stories contain are among the things the members of the coming convention will be expected to ascertain. Unless the affairs of the Home can be put in such shape as will give general satisfaction to all concerned, it will be a great disappointment to its friends, among whom THE INLAND PRINTER is not by any means the most indifferent. It

may be found after due examination that lack of experience on the part of those intrusted with the management of the Home is responsible for the complaints emanating from that quarter. If the difficulty is no more serious than this, and we sincerely hope that it is not, the remedy is at hand, and should be applied promptly and effectively. We will even go further than this, and say that no matter how serious a state of affairs may be found to exist at the Home, a determined effort must be made to right matters, that the confidence of the craft may remain unimpaired in the institution, in the founding of which printers have taken so much pride and which has entailed an outlay of so much money.

If the matters we have here enumerated, with the thousand and one minor subjects that are certain to find their way into the convention, fail to keep the members of that body fully employed through the brief week during which they are in session, they might fill in their odd moments considering the plans of reorganization which have been so generously discussed during the past two years. And, if they find time, they might adopt one of these plans with great benefit to the organization and to union printers at large. Still with some leisure moments to fruitfully occupy, the delegates might take up the system of type measurement agreed to at the Syracuse conference, and see if they can impress printers and employers with the justice of adopting something of the kind. The delegates will be wise in their day and generation if they succeed in this.

And when all these matters have been fully and calmly considered and the week's labors are finally brought to a close, the delegates will no doubt be in a frame of mind to fully appreciate the truth of the prediction we made in one of our opening paragraphs, namely, that the convention was one of more than ordinary interest. In the meantime Chicago stands pledged to extend a hearty welcome to the delegates, and we give expression to the hope that their visit to the World's Fair city will result beneficially to the craft, and be a source of pleasurable recollections to themselves in after years.

## AMERICAN PRINTING.

MR. WILLIAM MORRIS has recently given his opinions on American printing to a representative of the London *Daily Chronicle*, who visited the "Kelmscott Press" for "interviewing" purposes. The *Press News* publishes the interview as printed in the *Chronicle* in full, and also gives the text of a letter received from Mr. Morris in response to a note from the editor asking if he had been correctly quoted. In the interview Mr. Morris is reported to have said that England stands first among the nations for good printing. "Taking the worst view of English printing, we are far ahead of other countries. Here and there in France nice type may be in use, but not often, and now there are one or two good founts in Germany. Italy has the worst printing in Europe, and as for American printing, it is quite abominable." Mr. Morris' letter to the editor of the *Press News* substantiates this utterance thus:

KELMSCOTT PRESS, UPPER MALL, HAMMERSMITH.

DEAR SIR,—I *do* think the American printing the worst from the point of view of good taste. Of course I am aware that there are technical matters in which the American printers excel; but what is the use of that, if the result is ugly books very trying to the eyes?

I am, dear sir, yours truly,

February 25, 1893. WILLIAM MORRIS.

Mr. William Morris is a man of taste, so far as books are concerned. The productions of his fad, the Kelmscott Press, evidence this. Yet are we at a loss to know what has induced this condemnation of American printing — insular prejudice, to which Mr. Morris should be superior, or ignorance of the subject — which is to say, Mr. William Morris is not well enough acquainted with American work to pass an opinion. It may be quite true that we do not subscribe so generously as the British public for the superb publications in which Mr. Morris and other book connoisseurs delight, but this class of book-lovers is increasing in America, and the quality of some of the work produced in this country to gratify this growing taste will not take a lower rank than the best.

It can be substantiated that the workmanship in the British magazines and newspapers is far inferior to that of American magazines and newspapers. British workmen can doubtless do as good work as American workmen, but the fact remains that Britain is the home of the "penny dreadfuls"— whose enormous circulation indicates the debased public taste in the matter of printing. First-class work is far more general in America than in any country in the world. Specimens received from every country in the globe convince us of this. In simplicity and effectiveness the work of the American printer cannot be surpassed, and the taste of the American public demands that all periodicals and newspapers sustain a degree of typographical beauty which our British cousins generally are ignorant of. In thus writing we are dealing with facts of which we have positive knowledge. Indeed, it requires but a moment's reflection to stamp the assertion of Mr. Morris as in every way ridiculous, though it is charitable to assume that he intended to characterize only as "abominable" the American printing that *he* had *seen*.

## PRINTERS AND TYPEFOUNDERS.

IN their letter last month, Messrs. Barnhart Brothers & Spindler give an extended review of our opinion of the American Typefounders' Company, and endeavor to show that our views are inaccurate by citing some instances of inconsistency on the part of members of the Typefounders' Company and by quoting utterances which are calculated to alarm trust-hating printers. We hope the American Typefounders' Company will be able to explain these matters satisfactorily. Meantime we submit that our standpoint, as expressed in

our editorial, is the standpoint of the employing printer. It is therefore not our province or purpose to debate the question of the success or non-success on the part of the several typefoundries in their competition.

Laying aside the special arguments of Messrs. Barnhart Brothers & Spindler and looking at the question broadly, it will not be denied that the competition among typefounders has been a pronounced evil to the printing trade, and that the effort of the American Typefounders' Company to fix values and steady discounts offers a hope of reform in that regard.

Messrs. Barnhart Brothers & Spindler, we are pleased to learn, have already profited through the forming of the company, yet strangely enough condemn the company with unrestrained rancor, and take us to task for not at once stigmatizing the American Typefounders' Company as a "trust." To our mind trusts are popularly supposed to control products, yet any arrangement looking to the lessening of competition in an industry is oftentimes termed a trust by the careless or unthinking, and doubtless the typothetæ, the typographical union, and in fact all combinations for facilitating business and lessening competition, may be termed trusts in such a sense. The problem of how to draw the line in regard to such combinations without interfering with the rights of citizens, or destroying the good features of all trades association, is a serious one to the brightest minds of our country, and it should be discussed impartially and without acrimony.

It evidently is not to be expected that Messrs. Barnhart Brothers & Spindler, or in fact any of the independent foundries, feel disposed to credit the American Typefounders' Company with any good intentions or sincerity toward the printers. THE INLAND PRINTER does not believe in sensationalism, and contends that if oppressive measures are adopted by either the American Typefounders' Company or the independent foundries means will be found to thwart their machinations.

A new price list has been issued by the American Typefounders' Company, and to what extent this competition will go it is difficult to discern. The typefounders' company were condemned because they "did not reduce the price of type" in the first price list offered. Now when an extended cut in the price is made the independent companies point to it as an oppressive measure. If prices and discounts now remain fixed all will be well. If the independent foundries cut the rate further yet, type purchasers will profit during the war. But we sincerely trust some arrangement will be arrived at to avoid this condition of affairs.

All insinuations and animadversions to the contrary, we have faith in the typefounders' company to work present and ultimate good for the printing trade, and under the present aspect of affairs we will simply request Messrs. Barnhart Brothers & Spindler to consider our editorial *in its entirety*.

### THE INLAND PRINTER'S INVITATION.

MAY opens the World's Columbian Exposition, and to visitors interested in printing and the kindred arts THE INLAND PRINTER extends a cordial invitation to visit its establishment and make its offices their business headquarters during their stay. Ample desk room will be provided with other facilities, as it is the desire of the management to make these offices a central point for all persons interested in the printing and kindred arts who visit Chicago and the World's Fair. A register of all visitors will be kept, giving their temporary and home addresses, in the anticipation that by this means acquaintances and friends will meet that otherwise would have no knowledge of each other's presence in the city. Mail boxes will be provided for those who desire them, and every convenience arranged to render this plan of centralization thoroughly operative and of value in the transaction of business.

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Written for THE INLAND PRINTER.

### NEEDED REFORM IN ADVERTISING RATES.

BY EMERSON P. HARRIS.

THE newspaper publisher who adheres strictly to his established advertising rates is the exception and not the rule. Especially is this true of the publishers of country papers. But the periodical business is of such a nature as to suffer greatly from this lack of stability, and most publishers realize that the cut rate is the prolific mother of a numerous brood of ills which often makes his life a burden and always curtails his revenue. Perhaps the first and worst evil of the cut rate is the fact that he who gets it is at once poisoned thereby. Getting a rate not quoted from the card but made for himself, he loses confidence in the publisher and feels that he has no alternative but to exhaust his resources in haggling and bantering that he may get the best obtainable terms. Governed by his experience he makes one offer after another until he finally makes a trade, but no matter how low the price he is in doubt whether still better terms might have been made. In fact he suspects this and is morally certain that his competitor is more fortunate than himself, for which reason he finds much fault with the way the contract is carried out and quite likely gets a bonus in the form of additional insertions.

The advertiser does not engage in this expensive and unpleasant bantering because he has a taste for it, but because for self-preservation he is compelled to do so by the business methods of the publishers. The conditions of success render it absolutely necessary for the advertiser to buy his advertising as cheaply as the publishers make it possible for his competitor to buy. It is therefore worse than idle to blame advertisers for a condition of things for which the publisher is wholly at fault.

The publisher on his side suffers more than the advertiser. He takes business at such ridiculous figures and under such unreasonable conditions that he justly

feels humiliated when his eye rests upon the obnoxious plate which is a reminder of an undignified, unbusiness-like transaction in which unjust discrimination is made in an advertiser's favor upon no other grounds than his superlative meanness. It affords no consolation for him to reflect that the cost of the disagreeable negotiations, whether it be the advertiser's time in correspondence or a commission to an advertising agency, must all in the long run come out of the publishers' pocket, but such is the truth. It is immaterial to the advertiser's book-keeping whether he pays the publishers his total appropriation for advertising or pays the publishers say seventy per cent of it and the balance for office work or office work and agent's commission. Moreover, the business methods of the publisher render it necessary for the inexperienced advertiser to secure the skill of the agency to conduct negotiations for which he is entirely unqualified. It is hardly reasonable for the publisher to compel the advertiser to employ the agency, and then abuse them both.

It is not our intention to reflect upon the publisher's business ability. On the other hand, we believe he has a problem more complicated than that of the merchant, the solution of which depends upon the application of a principle which, though familiar in some other branches of business, is almost lost sight of by the publisher.

Large mercantile businesses are now very generally conducted upon the one-price rule. The same price for all for the same commodity is practically the only way to build a large mercantile business, but the price at which the merchant marks an article is governed largely by what it costs to replace it. He may, for ulterior reasons, mark an article as low as what it would cost to replace it, or he may add as large a profit as competition will permit, or as will not make the price too greatly restrict the sale of the article. But the range between the possible minimum and the possible maximum is not great. Therefore, the possible deviation from a uniform price is not large, even if any deviation were not fatal to economical distribution.

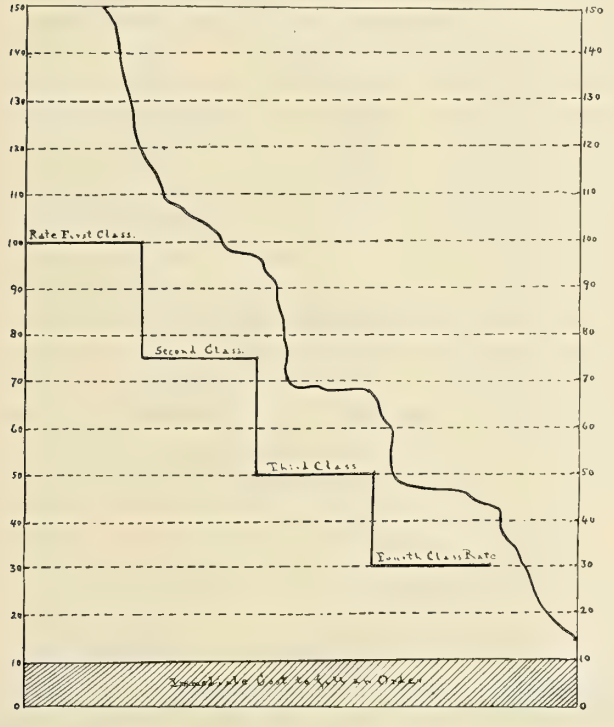
But the newspaper publisher cannot fix the price of an inch of advertising space, as the merchant fixes the price of his commodity, upon the basis of what it would cost to reproduce it. The two businesses belong to two different classes, in which prices must be fixed upon different principles. The merchant's fixed expenses are small in proportion to the immediate cost to him of the goods he sells. By fixed expenses are meant such charges as are practically constant and uniform regardless of the volume of business done from day to day, or even from year to year. In the case of the merchant, these include rent, interest, insurance, clerk hire, etc., which to be sure may be somewhat increased by a great permanent increase in business, but are not swelled anything like in proportion to increase in sales. These expenses the merchant can readily add to the first cost of goods in the form of a percentage before marking his price. If his gross sales vary in amount one way or the other, the influence upon the gross cost of each article is comparatively slight. With the periodical publisher the case is reversed. While the merchant first regards cost to reproduce an article, giving only secondary attention to fixed expenses, the publisher must consider mainly fixed expenses, the cost to reproduce cutting only a very small figure in his calculations. The cost to replace an inch of advertising space is very slight, and affords an entirely inadequate basis from which to calculate price, for the publisher's fixed expenses are relatively very large, and the immediate actual cost to fill an order is very small. The merchant sells for $1 what it will cost him perhaps 75 cents to replace, while the publisher must get $1 for what it would only cost him 10 or 5 cents to replace.

Now, if the cost to replace is an entirely inadequate basis from which to fix price, and regard must be had chiefly to fixed expenses, how should these be distributed? As the merchant's rule is the same price to all for the same commodity, the publisher's rule should be the same price to all for equal *service*. Now just what is the service which the paper renders the advertiser? Does it consist primarily in furnishing him with a certain amount of space and composition? Not at all; these are very minor and unimportant incidents. The service really rendered consists essentially in furnishing a medium through which the advertiser may derive, from the publicity which the paper will give, an advantage, *greater or less according to the nature of his business*. Every paper of individuality and well-built circulation varies in usefulness to different advertisers, all the way from being almost a business necessity down to being almost useless.

Now I contend that rates should be so adjusted that each advertiser shall pay approximately according to the value of the service rendered him. The advertiser of a small novelty, for instance, who can only hope to sell to a small percentage of readers and only dispose of a few dollars' worth in each community, should not be charged the same rate in a country paper as the local merchant who may sell thousands of dollars' worth of goods to the readers of the paper, every one of whom is a possible customer. This adjustment of rates to value of service can be practically and practicably accomplished by simply making as many classes of rates as there are well-defined classes of advertisers. Thus the country paper could divide its advertisers all into two classes, the first including all local and the second all national or foreign advertisers. To the home advertiser it could charge the present card rate, and to the second class such a percentage of card rates "as the traffic would bear," perhaps the highest rate it now gets from a foreign advertiser. Or if its publisher thought that higher than could be maintained he could make it lower, or make a rate that could be given to the foreign advertiser on a printed card and maintained at all hazards. It might be thought desirable to subdivide foreign advertisers, making a certain

rate for say foreign medicines and another for all other foreign commodities, or to make still more classes. The publisher may say that if an advertiser cannot pay his regular rates he may stay out. But if he is in business to make money by making his paper as useful as possible as a medium of communication between producer and consumer, he cannot consistently ignore that large number to whom his maximum rate is entirely prohibitory from the very nature of their business.

It is not impossible that rate cutting is due not so much to a lack of backbone or business ability as to an unadmitted suspicion on the part of the publisher that his regular rates are too high for the national advertiser. This feeling would be obviated by the adoption of a rate which was at once equitable, fair and businesslike. It would not only allow the publisher without compromising himself to take business as low as it ought to be carried, but would enable him to solicit it and thus build up a profitable department of his paper instead of wearing out his nerves in unprofitable and endless wrangles with advertisers. The publisher may think little of his foreign business and say it hardly pays for the annoyance it causes, but if instead of putting himself on the defensive against the insidious approaches of the offer-maker he were to




adopt ironclad rates and prosecute an aggressive canvass by correspondence and other proper methods, he could build up a department that would be a source of considerable profit and satisfaction.

There is no ground whatever for the oft-repeated assertion that it is an unfairness to give foreign advertisers a lower rate than home advertisers. Full rates are cheaper for the home advertiser than thirty per cent of full rates is to the average national advertiser. The general advertiser is in no sense a competitor of the home advertiser, and on the other hand the bulk of the commodities sold by the foreign advertisement go through the hands of the local dealer, paying him a larger profit than the manufacturer gets. Again every dollar of profit the publisher gets from the foreign advertiser enables him to make a better paper and render more valuable service to the local advertiser. Real unfairness, which cuts in all directions, consists of quoting one price and taking another, and thus discriminating between advertisers of the same class, for whom identically the same service is rendered.

In the accompanying diagram the principle of classified rates is sought to be shown, no regard being had to the facts of any particular paper. The irregular line indicates the degree of usefulness of the medium to advertisers in different lines of business. The shaded space at the bottom indicates the immediate cost to fill an order or what might be referred to as the cost to replace. As I have said in the case of the country paper, it might be thought best to place all below 100 in a single class, the rate being placed at perhaps forty, neglecting all business which could not pay forty per cent of maximum rates. My claim simply is that the business below 100 should be so treated as to make the paper of the greatest possible usefulness to advertisers and readers and thereby secure the greatest profit to the publisher, and that without any compromise of business principles.

The application of this principle to the classification of rates, while it probably would not entirely prevent rate cutting, would remove all reasonable excuse for it. It would do away with the greatest present cause for rate cutting, namely, a large class of business which, while it would be prohibited by full rates, will pay a price which affords a good margin above the cost to carry it — a margin often of several hundred per cent. Would not this plan bring about the greatest good to the greatest number and the greatest revenue to the publisher?

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Written for THE INLAND PRINTER.

## AMERICAN TYPOGRAPHICAL MAKE-READY.

NO. III.—BY WILLIAM J. KELLY.

IN asserting that typographical make-ready consists of two primary opposites, and generally known as "underlaying" and "overlaying," I do so from the fact that one is evenly dependent on the other and indissolubly synonymous in practice.

### UNDERLAYING.

The necessity for underlaying becomes apparent after an impression has been pulled on a sheet of paper, by reason of various degrees of inequality presenting themselves on the face and back of the printed proof. These inequalities must be adjusted whether they are excessive or insufficient in height; first, because the rollers cannot cover the printing surface uniformly; second, because the paper cannot be impressed evenly on the form; and, lastly, because overlaying would not suffice to bring up sharply and rigidly the lower

parts. It may here be added that most of pressmen agree on the same methods of underlaying, although many reputed ones know little or nothing about its importance, when it comes to a matter of the best place to apply the underlay.

In underlaying, only hard paper should be used; sometimes, and in places, it is necessary to use thick cards; but this comes from bad blocking by electrotypers who have little consideration for the printer. When instances of the latter kind occur, a good rule would be to send the work back, to be blocked type-high. Underlaying with numerous sheets of tissue paper, one over another, is reprehensible, foolish and unworkmanlike. Some years ago I had occasion to make ready several heavy plate forms which a former pressman had prepared for press months before. The entire underlays were made up of patches and loose layers of tissue paper, which gave an endless spring to the plates and robbed the make-ready of its essential rigidity. This was not only erroneous in application, but finical to a degree commensurate with absolute loss of time.

As already intimated, underlaying does not consist merely of the act of pasting onto the bottom of the low plate a piece of thin or thick paper here and there, irrespective of the peculiar irregularities of the plate as shown by the printed impression taken therefrom. It is just as necessary to thoughtfully and skillfully apply the right thickness of underlay on the deficient place as it is to paste on the finished overlay. There must be harmony in this operation; and by this I mean that the inequalities in the form must be brought up squarely and rigidly to type-height, so that there will not be the slightest rocking to the plate by reason of the underlaid portions when under impression.

I have witnessed the error of many pressmen who, when in haste to start their press, have neglected this primary step to speed and good results as well. No careful workman can afford to overlook the proper underlaying of a form; to do so is simply loss of time. The most skillful overlaying on the best prepared tympan will not avail when this is slighted. It is possible to get moderate results when overlaying is omitted, but impossible where low places in the form are not equalized with its body. In brief words, skillful underlaying is the key to good presswork.

### METHODS OF APPLYING UNDERLAYS.

While the term underlay may have a general significance as it relates to presswork, still the act and methods differ as emergencies arise. What will suffice for one purpose can often be improved upon for another. Some plates or portions of a form will require stronger underlaying than others, as, for instance, illustrations or other portions having great depth of color surface. It is a good plan to add a fairly thick sheet of paper to all such parts *after* they have been built up to the regular height of the form. In this way they will be more fully inked up for printing and also help to meet the requirements of the overlay besides.

In no case should the surface of a plate be inclined below its opposite end. It must be parallel. If it has been blocked on a slanting block, whether it be wood or metal, it will improve its chance of working better if taken out of the form and slightly shaved off on the built-up side with a rough file or side-plane, so that it cannot wedge too strongly at the bottom the lines of type that may be next to it, and thereby tip them out of their perpendicular, or worse, loosen the lines in close proximity and cause spaces and quadrats to work up to the printing level. Parenthetically, I here desire to add that when spaces, quads, leads and other undesirable things work up to the printing level in forms, it is because one or more of these in a page or column is stronger in its length than those composing the balance, and *bind* strongly the furniture on the *sides*, thus developing a rocking motion that brings to the surface some of the weaker portions. Uneven and unsquared blocked plates are a serious cause for complaint in this respect.

Underlaying can be applied to building up to proper height to secure the right impression in two ways only, one of which is *on* the base or bottom of the block on which the printing plate is made fast, and the other *between* the base and the printing plate.

The first is the more general method employed, as it is the most expeditious by reason of plates reaching the hands of the printer in blocked form. Plates mounted on wooden blocks should be underlaid much stronger — stouter — than those mounted on metal bases, because wood will compress considerably under a rigid and firm impression, thereby losing some of its apparent evenness to surrounding material less incompressible. This is why I recommend the addition of a fairly thick sheet of paper underlay after the block has been made even with the body of the form at press, especially if the printing surface has strong delineation. Illustrations, etc., mounted on metal bases do not require more than a very thin folio sheet of paper, in addition to the requisite height-to-paper underlay.

The second method of underlaying is by far the most effective when it can be accomplished, and might fittingly be designated *inlaying*, as the underlay is placed between the plate proper and the base that it is mounted on. The ease and satisfaction attendant upon the use of patent blocks, whereby the underlay can be conveniently pasted to the back of the plate and this fastened onto the hard-seasoned surface of the wooden blocks, is appreciated by all good pressmen who understand making an underlay.

Practically the merit of this method is much more apparent where patent metal blocks or combination labor-saving bases are employed. And although these bases are more expensive at first than the wooden ones, they are far more economical and cheaper in the long run of pressroom use.

Doubtless many persons, especially pressmen, wonder how the beautiful proofs made by photo-mechanical engravers are produced — proofs which are almost incomparable with anything done in the pressroom. The method is simple, although essentially skillful, and can be equaled by any good pressman under similar circumstances and means. It is necessary to have a live and tacky roller, strong cut ink, coated or plated paper, and a good hand press. The bed of the press is covered over by an iron blank bed made to the thickness of ordinary blocking wood or metal. On this extremely solid bed, the "prover" puts the plate to be proved in the center; rolls up the engraved plate, and pulls his first or second impression; after which he carefully cuts away or adds to these printed sheets which go to form his underlay. This is accurately registered and pasted to the bottom of the engraved plate and then laid down onto the iron bed; a sheet placed on the top, and a strong, slow, yet hard, impression is then pulled, which forces up the solids to harmonious strengths for rolling and printing.

When this has been successfully accomplished, another printed proof is made and all defects noted and corrected as in the first instance. This sheet is cut out to the shape of the printing surface, and is used as a frisket to prevent the clean sheet of paper from touching the lower portions of the plate. It is laid on the plate after the plate has been inked up. Over this the prover lays the clean sheet of paper, and on the top of this he places an even piece of hard-packing board — the same as is used in all good pressrooms; then he brings down the tympan frame, which is covered with only one thickness of fine linen, and rolls the bed of the press under the platen; pulls an impression; runs out the bed again; lifts his tympan and packing and, lo! the beautiful proof is the product.

I narrate this method in justification of my remarks under "tympans" in last number, wherein I stated that the nearer we get platen (or cylinder), paper and form together,—reasonably near, of course—the sharper and more perfect will be the printing.

(*To be continued.*)

Written for THE INLAND PRINTER.

## QUESTIONS IN ORTHOGRAPHY.

BY A. B. C.

A COMMITTEE has just reported to the French Academy in favor of a series of spelling reforms in the next edition of its dictionary. Hyphens are to be abolished in such compounds as *eau-de-vie*, the apostrophe in such words as *entr'aider;* foreign words, such as "break" and "spleen," are to be written *brec* and *spline*. Latin plurals, like *errata*, are to take an "s." *Sœur* and *paon* are to become *seur* and *pan;* ph is to become "f," and in plurals "x" is to be changed to "s." The reforms, if approved by the Academy, will of course be adopted into the language. Commenting on these changes the *Dial* says: "It will be a happy thing for the English language if there were some like body to settle authoritatively the disputed questions regarding its orthography, and substitute a uniform and consistent method for the confusion and inconsistency that now prevail."

This desirable state of things has been frequently wished for, but to the best of our knowledge the only persons who have made any attempt in agitating the matter have been the advocates of spelling reform or phonetic spelling. It is one thing to wish for the consummation of a manifest good, and another thing to set about procuring its consummation. The French Academy's decisions were a medicine administered through an autocratic Mrs. Squeers. The form of government rendered the Academy a success. The French *had* to take their medicine; now they like it. An institution of a similar character could not be founded in America, where everyone likes to do his own thinking. Agitation and persuasion are our only means of reform. The only power that can influence such reform is the press — whose interest in it is vital. More papers are read than books. Is it not possible for the American Newspaper Publishers' Association to make an effort looking toward a uniform orthography? It would appear almost a hopeless task to effect any change outside of the United States, but a uniform orthography might by the means suggested be brought about for the benefit of at least American writers, American readers and, not the least important, American printers!

## GOSSIP ABOUT BOOKS AND AUTHORS.

BY IRVING.

IN May, 1892, a modest little prospectus, bearing the imprint of "David Nutt in the Strand, London," reached a book-lover here and there, and announced in pleasant wise that a small book of verse entitled "A Country Muse," by Norman R. Gale, would shortly be issued in a limited edition of five hundred copies at "3s. 6d. nett," printed by George E. Over, at the Rugby Press, on Dickinson hand-made paper. The contents of this post octavo of 115 pages largely consist, as we learn from the prospectus, of selections from three volumes issued for private circulation, between the years 1888 and 1891, but some verses here appear for the first time. A constant and growing demand for these limited private issues, and some complimentary notices in the leading literary reviews, induced the author to submit his work to a wider circle of readers. Well, Mr. Gale's little book went out of print at once, and copies have risen from the modest sum of 3s. 6d. to the fanciful price of 15s. (about $4.50 American money). But this is only half the story of Mr. Gale's success. His second series of "A Country Muse," issued by David Nutt early in the year in an edition of 1,000 copies, a portion of which was reserved for America (Putnams), is already out of print in England. So verse is not frightfully unpopular after all, if only it be good. And that Mr. Gale's verse is good there can be no doubt. Even the critics of the leading reviews have praised it unreservedly and almost unanimously. Further than this, every reviewer into whose hands the book has fallen has kept his copy, and in at least two instances that have come to the writer's notice, where copies could not be had for review gratis the book was purchased, and praised as if it had been sent with the publisher's compliments. This gossip is hardly pertinent, perhaps, but it may prove more or less serviceable as introductory to what follows.

In the first edition of his "Etching and Etchers," Mr. Hamerton, in reviewing the "Shere Mill-pond" of Seymour

Haden, says: "A great critic of literature observed to me that it needed courage to praise without reserve; and there is so little reserve in what I am going to say that I need this courage now." He then proceeds to tell us that with the single exception of one plate by Claude, the "Shere Mill-pond" by Haden is the finest etching of a landscape subject that has ever been executed in the world. Mr. Hamerton enjoys a privilege rare in our day in having seen and personally inspected all that had gone before. There will be no attempt in this note to place Mr. Gale's work on such a dizzy pinnacle of fame as Hamerton did by Haden's, but one may say without reserve that English literature has not been enriched by two volumes of purely amatory and pastoral verse of such uniform excellence as Mr. Gale's since the days of Herrick. And this can be said without disparagement to Mr. Austin Dobson, to whom Mr. Gale has been by some compared. Mr. Dobson's milkmaids have the fine airs of Watteau shepherdesses, while the Doras, Clarindas and Lauras of Mr. Gale have never been in London town. The art of Mr. Dobson is finished and shows "The labour of the file," while the art of Mr. Gale is as ingenuous as the love-making of his Mary in the "Pastoral."

"The Mistress of Bacchus" has aroused the wrath of one ill-natured critic, the London *Literary World* tells us, perhaps because he looks upon as immodest that stanza in which Bacchus and his mistress, wine, hold rather intimate relations with each other. This "sour-complexioned" critic, who also finds ambiguity in Mr. Gale's verse where there is none, is doubtless the same who failed to see the humor of a certain drawing by Hugh Thomson in his "Vicar of Wakefield."

This country muse of Mr. Gale's is a lively dame who runs with tripping gait, and she is healthy and good-natured, singing of the joy of life and finding "lyrics in the lilac, lyrics in the pear." There is no mistaking the buoyant simplicity and sincerity of this, for instance:

"When maids with easy lips consent
To feed us all on Cupid's pillage,
And daring eyes are fondly bent
On strangers, even, in the village,
'Twere well to pack, my masters, pack—
Forget the road, and ne'er come back.

But if our fate is not to miss
Some lovely slip among the brambles,
Who pouts away the proffered kiss
When resting from our woodland rambles?
Let others trudge, my masters, trudge—
Here's one wise fool who will not budge."

While not always informed with distinction Mr. Gale's verse has yet the "surprise of spontaneity," and a felicity of expression at times that is as pleasing to the author as to the reader; but a repetition of felicitous conceits is unhappy, as for instance, "the pretty necklaces of tan" in "The Shaded Pool" should not have been staled by introduction into "In the Glade." On page 40, too, we find

"Laura's lips, and, faintly tanned,
Peachy glimpses of her cheek;"

while on page 59 Mary's "forehead's strip of tan" is "cooled by a dock-leaf fan." Where all is so quotable it is hard to make a selection from Mr. Gale's verse. One of the best things in his book is "The Shaded Pool," already mentioned, in which is described with "healthy sensuousness," "A laughing knot of village maids bathing." Equally good, however, is "A Pastoral," which we must make room for here:

"Along the lane beside the mead
Where cowslip-gold is in the grass
I matched the milkmaid's easy speed,
A tall and springing country lass:
But though she had a merry plan
To shield her from my soft replies,
Love played at Catch-me-if-you-Can
In Mary's eyes.

"A mile or twain from Varley bridge
I plucked a dock-leaf for a fan,
And drove away the constant midge,
And cooled her forehead's strip of tan.
But though the maiden would not spare
My hand her pretty finger-tips,
Love played at Kiss-me-if-you-Dare
On Mary's lips.

"And now the village flashed in sight,
And closer came I to her side;
A flush ran down into the white,
The impulse of a pinky tide:
And though her face was turned away,
How much her panting heart confessed:
Love played at Find-me-if-you-May
In Mary's breast."

## THE LOGOTYPE — A NEW TYPECASTING MACHINE.

MR. S. D. CARPENTER, of 618 H street, N. W., Washington, D. C., an inventor who has received high testimonials to his ability and experience, has invented a novel typecasting machine that promises remarkable results in speed of composition and ease of manipulation. A system of logotypes is the secret of the machine's rapidity, and figuring on sixty impulses per minute, the inventor claims the machine will score 252,000 ems in ten hours. The matter can be corrected and run over in the usual way. All print characters made by typefounders can be used in the machine — black-faced headings, etc., so that the operator does not have to leave his place for special sorts.

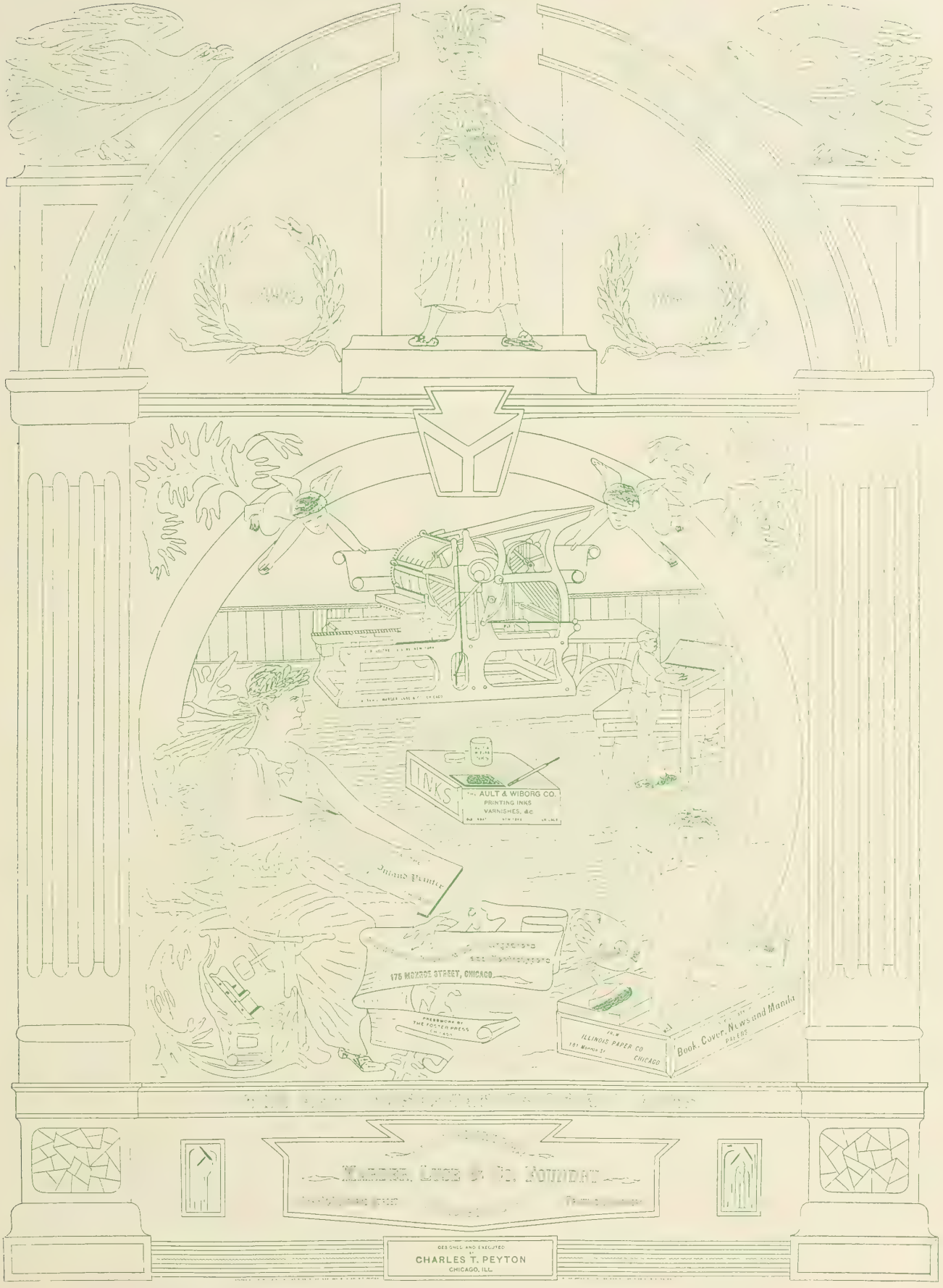
Rule and figure work can be composed rapidly on the machine, and so can border combinations. A peculiarity of the machine is that mistakes in spelling are minimized. There is no distribution and the system is complete in itself. The machine makes and uses quads and spaces, which can be availed whenever needed without extra movement of the mechanism. For blank open spaces the operator can so change the quad mold in an instant as to secure a whole news line or a portion thereof. The work of the operator of the machine is more than half done by the maker, yet it contains altogether but 180 pieces.

The machine is suited, with but a moment's change, to news columns, bookwork, circulars, or any class of body-type work that can be done by hand. Its full assortment of space rule, figures (Arabic and italic), fractions, financial and market report representations; algebraic, arithmetical, geometric and other signs; accented letters, suitable for high literary work. It contains four styles of borders, all occupying but one-sixth of an inch square on the cylinder, and yet capable by repetition of forming a chain of borders of miles in length. There are 30,000 characters, under the control of 500 keys — or 60 characters to a key — so arranged in circles of 10's (a new system that has been secured by the inventor) as to be readily availed as a keyboard of fifty keys. By another patented system, there may be only two instruments (levers) answering to keys, with which the operator may instantly avail any one character, of any number up to 100,000, but that number is neither necessary nor very practical. This is only stated to show the power of the two levers, which are very simple and perfectly available. The machine can be rented at a large profit, so that the smallest country printing office could afford to employ three of different sizes, costing less than $1.50 gross per day, a very reasonable figure, and one which compares favorably with other machines now before the public.. All of these points Mr. Carpenter is willing to submit to the closest scrutiny by the best experts.

We understand that the inventor is desirous of interesting inventors and capitalists in the device, and will dispose of his interest for a nominal sum.

## STRANGE.

It seems very strange that in all the time night latches have been in use, one with a funnel-shaped keyhole and pointed key has not been invented.—*Life.*




The original of this design is composed entirely of brass rule, leads, slugs and plaster, and is on exhibition in Machinery Hall at the World's Columbian Exposition. The tools used in its execution were a lead cutter, a mitreing machine, a file and a pair of pliers. It contains 417 feet of brass rule, 100 strips of leads, 150 strips of nonpareil slugs and 18 pounds of plaster. It took Mr. Peyton 270 hours to complete the work.




Half-tone engraving by
BLOMGREN BROS. & CO.,
Chicago.

MAYORS OF THE CITY OF CHICAGO.

From 1837 to 1885.

Photos by Mosher, Chicago.

# CORRESPONDENCE

While our columns are always open for the discussion of any relevant subjects, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

## SHORTER WORKDAY IN AKRON.

*To the Editor:* AKRON, Ohio, April 7, 1893.

In looking over your April number of THE INLAND PRINTER of "Business Outlook and Wages Report for the Month of April," we would like to call your attention to Akron. Would say that the state of trade is very fair and the prospects very fair. With our firm since January 1 we have been unable to get printers enough to do what we have, as all the offices in the town are running full force, and we are now employing 167 people, and not enough at that. Wages for day work amount to from $12 to $18 per week. Commencing Monday, April 3, our concern started on Standard time, commencing at 7 a. m. until 12 m. and from 1 p. m. to 5:30 p. m., on Saturday 4:30 p. m., making a total labor for the week 56 hours, and paying at the rate of 10 hours per day for 9½ hours' work. We can say that we are the only printing firm in the city who have adopted the new plan. We consider that we get better service by fair treatment to our men than by holding them down to 10 hours' work for 10 hours' pay. Hoping you will correct the report in your next issue, we remain,

THE AKRON PRINTING & PUBLISHING CO.,
Per H. S. SAXTON, Manager.

## ARBITRARY UNIONISM.

*To the Editor:* REDLANDS, Cal., March 16, 1893.

I have recently been amused by a number of references to my business affairs in the trade journals, but I was surprised that your publication should do me so great injustice as it has without an attempt to verify the reports. Without taking space to republish the article in your issue, of which I have just received my copy, let me set myself right by the following bare statement of facts:

In 1890, when I started the *Facts*, I found the prevailing wages in Redlands to be $12 and $15, with but one exception, the men being out of the union. I began paying $18 and $20 per week, which I continued to pay until last December. Soon after founding my paper, I used my influence with the boys to found a union and succeeded in getting them to do so. There were then seven union men and two apprentices working in the town. Through the decline of jobwork, as well as newspaper business, last December there were but four union men working at the trade. In addition to these four, a writer and an idle printer were members of the union, giving it a total membership of six. By them I was notified that the salary of my "foreman" must be raised to $21. It was an arbitrary act, and while of little importance, it was not warranted by the condition of trade. Moreover, the union having but six members, it was absurd as well as unconstitutional for it to invite trouble. My reply was as arbitrary as their demand. I waited a few weeks until I was in a position to enforce my will. I then notified them of a reduction of wages to $15 per week — the point from which I had voluntarily raised them. They were given a week's notice of the intended reduction, and did not "find a non-union force at work when they came in the morning."

I am made to appear in a bad light in your article because I have always been a union man. Can you tell me why it is that the majority of printers are in the union? Is it not solely because it is to their interest to belong? I am frank enough to admit there was no higher philanthropy in my joining the union than self-interest. If that is the prevailing motive in the union, which I believe to be self-evident, the motive is not to be condemned in the employer.

The alleged union in Redlands made an arbitrary demand of increased wages, in view of the fact that the amount of business in the town had declined forty per cent in a year. I made an arbitrary demand for reduced wages. In the two cases the motive was the same. Why does THE INLAND PRINTER stigmatize me and uphold the union? E. F. HOWE.

[This letter arrived too late for publication in the April issue. In the main, Mr. Howe admits the paragraph he complains of is correct, but his explanation certainly gives the matter a different complexion. We deprecate Mr. Howe's expression in regard to THE INLAND PRINTER "stigmatizing" him. There is no ground for such an assertion.—ED.]

## AMERICAN TYPEFOUNDERS' COMPANY AND THE DEALERS.

*To the Editor:* NEW HAVEN, Conn., March 20, 1893.

The evident intention of the American Typefounders' Company to obliterate, as far as possible, the dealer, in their transactions with the printer, would seem to be a policy of questionable value.

Within the past few years the progressive printers have learned to consider the product of most reputable foundries as practically the same economically, and with the growth of the typefounding industry in the West, to which we are indebted for some of the most desirable of the recent faces, the eastern printer has considered more the desirability of style than any other feature in buying his type; and within the same period dealers have become, if not more numerous, at least better equipped to serve the general wants of printers. These conditions have brought the dealer into more cordial relations with printers, and we believe we tell a fact when we say that the sales of the foundries through the dealers in the past ten years have exceeded the sales under similar conditions for the preceding twenty-five years.

In an experience covering a dozen years we can safely say that we find the printer appreciates the convenience of having a supply house through whom he can purchase, not only his materials, but, in any quantity, type that suits his fancy. This being unquestionably so, it is evident that the dealer is the medium through which all, other than local foundries, ought largely to expect their goods to become known and represented; and in order to successfully occupy this position the dealer must have wide experience and extended acquaintance, and have had a great deal of local advertising and traveling expenses. Furthermore, it has become necessary for the dealer to carry a stock that is frequently out of all proportion to the volume of business done. It has taken years for him to place himself in such a position, and when he has, by dint of investment, patience, risk and perseverance, established relations which are equally a convenience to the manufacturer and buyer, the Typefounders' Company determine, with a large-headedness born of consolidation, to do their business direct with the printer, regardless of time, place or opportunity. What the economy of this plan is, is by no means clear, and with the antipathy already evident among the printers to the new company the disadvantages become apparent. Self-preservation for this department of his business starts the dealer at once to contemplate alliances, both with makers and users, which will retain the trade to him, and in this spirit he has found most gratifying welcome to his efforts.

Thus far the American Typefounders' Company have done very little toward carrying out their original claims of benefit to the printer, but the most plainly evident fact is that on those newer and more desirable styles comprehensively described as "original" they have decreased the discounts. *Thus the*

*printer is paying more to equip his office to date* than it ever cost him before. Meanwhile they have baited him with flaming sheets filled with faces of the ages past, cast by foundries of no repute and defective in execution as well as material, which faces are offered at tremendous discounts without explanation, and the unwary printer taking the display line as a sample has doubtless been frequently caught. To lend status to the display these posters have been headed and signed as issued by houses best known in the entire country, a proceeding that can bring credit to no one but must more or less belittle those who lend their names. With the hosts of friends allied to the new company it is quite to be expected that the trade journals shall teem with articles defending their methods, but the dealer is constantly asked to point out wherein they have performed the objects for which they were organized. Admitting it is too soon to expect the complete performance of their prospectus, it is *not* too soon to detect the direction in which they are *moving*, from the acts they are *doing*. It would have been at least policy to have left as far as possible a friend in all camps to champion the cause, instead of which they have turned the dealers from them, from sheer self-interest.

G. Edw. Osborn & Co.

## WHY NOT ORGANIZE JOB AND BOOK PRINTERS AND PROOFREADERS INDEPENDENTLY?

*To the Editor:* Omaha, Neb., March 28, 1893.

As there is being much said nowadays about the job printers withdrawing from the news printers and asking for separate charters, and as there seems to be a variety of opinion as to how they can operate two organizations from one central body, perhaps it would be pertinent to submit to your readers a plan proposed by a printer who left the typographical union for this very reason, namely, the different interests, or rather divergence of interests between the two branches of the trade. For the purpose of provoking discussion, and in the hopes that some good may come of it all we simply submit the plan. Here it is:

Plan for Job Printers, Book Compositors and Proofreaders to Organize Under.

*First.*—Organize independently of all other organizations, not for the purpose of antagonizing or disrupting any other organization, but simply to be free and independent in action.

*Second.*—Organize, *as active members*, all job printers, book compositors and proofreaders.

*Third.*—Elect, *as honorary members, all* employing printers, and such members of the pressmen's union as may be thought advisable, to create a fraternal feeling and to discuss men and measures for the advancement and benefit of all.

*Fourth.*—Adopt a graduated scale of competency by having a rating for each member and issuing a certificate to the effect that John Doe is a first-class all-around job printer, or that John Smith is thoroughly competent as a fancy artist on commercial work, or that Jim Brown is first-class on blank work and book headings, etc.

*Fifth.*—Adopt a graduated scale of wages commensurate with a member's rating, say from $15 to $21 per week (or from $12 to $21) for journeymen, according to locality.

*Sixth.*—Organize as a purely commercial body, and settle all disputes by arbitration on business principles; and strike only when every other means fail. But when a strike is ordered, make it perpetual. Or, as every employer is an honorary member of this union, should he fail to recognize the rights and just demands of the other active and honorary members, then let his name be stricken from the roll forever.

It will be noticed that the rating is a new feature, but it seems to fit the case exactly. The fifth proposition, too, is worthy of consideration. I do not think the author intends to reduce the scale, but rather to equalize wages. It seems proper to state that the rating from $12 to $21 per week is to apply to cities of less than fifty thousand inhabitants, and from $15 to $21 per week for cities of over fifty thousand.

The piece scale, too, should be given attention. It is manifestly unjust as it now stands, and has only been allowed to remain thus unequal because of the apathy of the men. But I will reserve the discussion of the piece scale for another paper.

Charles G. Low.

## SEATTLE ON SEPARATE CHARTERS TO JOB PRINTERS.

*To the Editor:* Seattle, Wash., April 10, 1893.

Chattanooga Typographical Union has presented for the consideration of the membership at large a proposition to amend the laws of the International so as to grant separate charters to "book and job" and "news" printers. Their argument in favor of this step may be the result of observations at home, but I must say it is not forcible nor does it cover the true condition of things in this section. The claim that job printers are not given an opportunity to regulate their scale of prices or shorten their hours is rather wild. As an instance I cite Seattle: Only two years since a movement was inaugurated by the more prominent job men to reduce the hours of work to eight, and they were ably seconded by the news men. But when it came to a slight reduction in the amount of the day's wages—which was virtually an *increase* in the scale—the majority of the job men whined, and in deference to their desire the matter was killed.

It has seldom been the experience of any union that, where a movement was made by the "job" men to suggest amendments to their scale, the opposition of the "news" men frustrated it. Rather should the blame be attached to those of the job printers who never attend the meetings of the union or take any interest in its proceedings.

If it is the wish of the majority that the job men should be given the independence they ask, I am inclined to the belief that they, not so much as the news men, will find themselves at sea and in a weak condition.

To go half way, I would suggest that the book and job printers be allowed to meet in separate session; elect their own officers—with the exception of the financial secretary, who shall have entire charge of all business connected with the union—regulate their scale of prices and hours of work, and the two branches exchange synopsis of proceedings; but let the constitution and by-laws apply to both, and which might be amended by either branch presenting the proposed change to the other for concurrence.

A plan laid down on a basis similar to this, I think, would receive a more favorable consideration than a proposition to separate entirely the two branches.

That the job printers are dissatisfied seems apparent, and some action on the part of the International is necessary.

Ske.

## PREPARATION OF CUTS BEFORE COMPOSITION.

*To the Editor:* Chicago, Ill., April 10, 1893.

In his article on "American Typographical Make-Ready," in The Inland Printer for April, W. J. Kelly says: "Strictly speaking, I am of the opinion that make-ready should begin in the composing room, and I have found this to work effectively in my own experience. All heavy lines, cuts and blocked plates should be adjusted to a standard type-high gauge by the compositor who locks up the form, because this operation can be done by him more easily and economically before the form is sent to press."

This is very good, so far as it goes; but it is better practice not to defer the operation until the matter reaches the lock-up. It should be done before the work is put in hand for composition. If the cut or plate is too low, bring up to proper height by underlaying. If too high, have it shaved down or reblocked. The mounting of all work of that nature should be examined, and defects adjusted at once.

Especially in catalogue work is this procedure useful. By having all cuts made to proper height and squared up true, the compositor is saved much time and trouble in justification; and not only that, but the work is done better, insuring less risk of material working up on press, or of type pulling or dropping out. In the matter of better proofs alone is this little preliminary trouble amply compensated for. When a cut is high, the

impression is borne off from the surrounding matter, which in consequence cannot be read. If the cut be low, the impression is often so indistinct that the reader cannot tell whether the cut is the right one or not, or right or wrong end up. Neither can a decent proof be presented to the customer without considerable trouble.

If, therefore, the time and labor to level up the cuts is going to be expended at all, let it be done at the outset, and all the subsequent operations will reap the benefit.

Before beginning composition on a catalogue or illustrated work, let the height-to-paper of all the cuts be tested. This can be done by placing them one at a time between two large metal letters of poster type, or anything that is known to be of standard height. By extending a straight edge or strip of brass rule, edge downward, across the cut from letter to letter, the variation from standard height will at once be seen.

Heavy-faced cuts require to be raised more or less above standard. The amount necessary, and any other details relating thereto can be ascertained from your pressman, verbally and by practical object lesson, much better than it can be given in print.

Instead of doing this work on the stone, which being low will cause much stooping, it will be found convenient to fix up a box, the top of which should be level and smooth, and place it on the stone or a table, and at such a height that stooping will be unnecessary, avoiding backache or round shoulders. The inside of the box can be fixed up to hold the underlay materials, paste, mucilage, etc., always ready to hand.

A piece of heavy plate glass or level slab of stone makes a nice bed to work upon. S. K. PARKER.

## F. HORACE TEALL ON COMPOUND WORDS.

*To the Editor:* BLOOMFIELD, N. J., April 11, 1893.

Your approval of my book, "English Compound Words and Phrases," has induced an expression of opinion which I hope you will permit me to answer in your columas. The list given in the book, containing over 40,000 terms mostly in everyday use, was made for guidance as to their form in the work of preparing Messrs. Funk & Wagnalls' Standard Dictionary, and with no thought of having it published.

Mr. Starrett writes to you, "It is a problem which proofreaders should discuss freely and fully, for in the multitude of counsel there is wisdom." "The multitude of counsel" is exactly the cause of publication of the book in question. Funk & Wagnalls had sent out circulars asking for opinions about compounding words, and had received hundreds of letters, all just about as satisfactory as one that said, "I *always* use a hyphen *whenever* two words are to be written as one." The list of words was printed as a pamphlet and sent all over the world, to all sorts of men well qualified as judges of such work—including many accomplished proofreaders. None of the many critics who examined it carefully expressed strong disapproval, except one who wanted to write *printersmarks* as here given, and one other, who said that "perhaps *one-tenth* of the words might be admitted into a dictionary." The poor, thoughtless man who would admit "perhaps *one-tenth*" did not know that *nearly all* were taken from a dictionary advertised as being used in many printing offices mainly because of its uniformity with regard to the hyphen!

Everything in the list is what seems best selected from existing usage. Every principle and rule set down, and at least most of the forms given, seem to be the *only* ones that ever can be universally adopted.

Now as to the practicability of the list for use among printers. Every printing office of any account has some rules to follow. Every proofreader varies in his marking in or out of hyphens at least enough to make compositors uncertain. I believe it would pay every employing printer in the English-speaking world to buy a copy of my book, and to instruct his reader either to follow it exactly or mark necessary changes, and so have a record of the style of the office. No employing printer wants his work to show such inconsistency as *woodpile*, *wood-pile*, and *wood pile*, or *commonsense*, *common-sense*, and *common sense*—both trios copied from print.

It would cost many times the price of the book to have a large list made *de novo* in the office.

Mr. Starrett protests against increasing the difficulty that now besets printers in determining the proper use of the hyphen, and says that "what is needed is simplification, which is not likely to be secured by a system introducing the use of the hyphen so freely as that of Mr. Teall's" [*sic*].

The difficulty he speaks of led to the writing of my first book, "The Compounding of English Words," in which the whole matter is discussed theoretically. It was partly because of approval of that book by many scholars, in personal consultation with the firm, that Messrs. Funk & Wagnalls placed the matter under my control for their dictionary. Mr. William J. Rolfe, the Shakespeare editor, was one of the scholars consulted, and he said of my book, "It is almost faultless as a discussion of the subject."

A list of words made without the necessary studious preparation would probably have pleased Mr. Starrett—and that's all! A tremendous piece of work would have gone for nothing; it could not have lived.

But careful study showed that the best English literature abounds in hyphen compounds, and also that their making has always been whimsical, never consistent.

The first and most prominent point brought out was that it would be very hard to secure "simplification," which, in the truest sense of the word, should be science. Scholarly work must be done to get the support of scholars, yet the subject must be plainly elucidated for the benefit of those who could not follow the study closely all through.

What will be the best method for securing simplification? Every one knows that a piece of paper is paper, because of its similarity to other paper. Why not, then, know that one term in language is a compound word or two words, because it is so much like another term having the form in question that no one can fail to see the sameness? But there is some paper that is not quite so instantly recognizable as such; it is absolutely known as paper only on close examination. Just so with words; they cannot always be classified correctly without thought, and frequently they are so put together or left apart as to represent a meaning very different from the one intended. A good example is this heading from the New York *Sun*, about a vessel in a storm: "Stove her forward turtle back, and brought down the crow's nest." This can mean nothing but that the forward turtle was stove back, and that the nest of a crow was brought down. The intended assertion is that the forward turtleback (deck shaped like a turtle's back) was stove, and the crow's-nest (lookout-basket) was brought down.

A book recently written by a proofreader says that in regard to compound words it is useless to look for authority, and that each reader should endeavor to be consistent in his own work, "for as to agreeing with anybody else, that is out of the question." Is there really a phase of the English language about which no two proofreaders can agree? If there is one, it is surely time to reform.

As to the many thousands of common terms made by putting two words together to mean one thing, or to express the idea of one word, it should be as erroneous to make one of them two words when properly taken to be one, or *vice versa*, as to spell them with wrong letters.

Mr. Starrett says *proofreader* is invariably written as one word. He cannot prove that statement. Many people write *proof reader*—and they are wrong. Written as two words, this noun should be considered in almost as bad form as *prof reeder* would be. But so that it be not split into two words, the only thing I would insist upon is that it should have the same form always in one piece of work, whether with the hyphen (its preferable form) or without it. F. HORACE TEALL.

## THE SHORTER WORKDAY AGAIN.

*To the Editor:* ST. LOUIS, MO., March 24, 1893.

The paramount question of the day in the printing world is how shall the hours of work in the printshop be reduced.

Many theories have been advanced, and while some are wholly inadmissible, others are fairly practicable. But how can any of them be carried to a successful issue with the present feeling that exists within the ranks of the International Typographical Union?

The book and job compositors are dissatisfied with their lot in that organization. They think, and know, that they do not get proper recognition in their local unions, which are, in the large majority, controlled by the news men. Many are they who desire to have a separate charter for book and job compositors, but this privilege is not accorded them.

The first thing that should be done is to harmonize all branches of the printing business, and this cannot be accomplished as long as the news man attempts to legislate for all branches of the trade. They, at the International Typographical Union sessions, are always in the majority, hence they make the laws that govern all, which to some extent is practicable for the book and job compositor; but how can they know the wants of the stereotypers, bookbinders, rulers and pressmen, over whom they claim sole jurisdiction.

The International Typographical Union has forced the pressmen out from under her banner the same way they are doing the book and job men, by not giving them the rights they are entitled to.

The pressmen have organized for themselves, and for doing this they have been declared unfair. Through this act the International Typographical Union has forfeited the friendship of a very strong ally — one to whom they must look if they wish to make the shorter workday a success; not that the pressmen would antagonize them — not they (for they are not made up of that kind of material), but because unless a concerted action by the composing and press rooms is taken it will prove a failure. (The pressmen would have better prospects of making it alone, as they have not got the country printer nor the "P. P. Fs." to fear.) Now how is concerted action to be brought about? Meet the pressmen half way; accord them the right which belongs to them, i. e., self-government. By doing this now the International Typographical Union will be able to right part of the wrong she has done the pressmen. The pressmen's organization, just like the typesetting machine, has been fought against by the International Typographical Union in all directions, but nevertheless she "bobs up serenely," and has more than nine-tenths of the pressmen enrolled under her banner at present.

When will the International Typographical Union see her folly in trying to control the actions of the pressmen by force, and acknowledge that the pressmen have a right to make their own laws?

When this comes to pass, and equal representation is allowed the pressman, then the compositor and pressman can come together and jointly lay out a line of action which will be successful, if such a thing be possible.

On the other hand, if the International Typographical Union still holds aloof from the right path, refusing to recognize the rights of the pressmen, they will have no one to help them when the composing rooms are filled with the non-union, country and "P. P. F." printers, and the International Typographical Union knows well they are no small item to be taken into consideration.

G. F. T.

## WHERE WAS HE AT!

Guest — Have you sheen (hic) anyshing my fren' Bozworsh lately?

Hotel Clerk — He was here half an hour ago.

Guest — Well, wuz 'e 'lone, er wuz I wiz 'im?

—*Baltimore Life.*

## THE TELAUTOGRAPH.

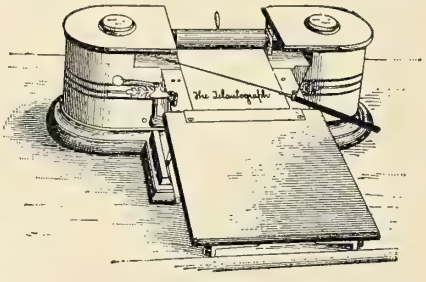
THE telautograph is a recent invention by Professor Elisha Gray, and, as its name indicates, is an apparatus for "telegraphing handwriting." The first machine was constructed in 1887, but the perfected telautograph was exhibited to the public only as late as March 21 last.

Professor Gray, the inventor, has spent the greater part of his life in electrical experiment and has produced many useful inventions in the different fields of electricity. Although formerly connected with several business houses dealing in electrical goods, for several years he has devoted his whole time to electrical experiment and the perfection of his most important invention. He has been the recipient of many marks of recognition and distinction, both at home and abroad, and is a well known member of many of the scientific societies. Professor Gray is now nearly sixty years of age, but well preserved, and looks forward to many years of activity.



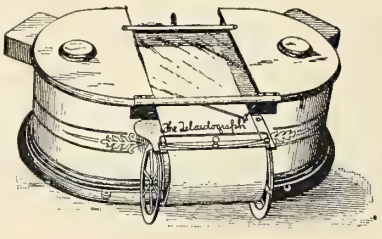
PROFESSOR ELISHA GRAY.

By means of the telautograph a personal message is duplicated at a distant point exactly as sent by the writer. This feature of accuracy is secured without the assistance of trained operators, as, after a moment's explanation, anyone of ordinary intelligence can handle the pen the tracings from which appear at the other end of the line.



TRANSMITTER.

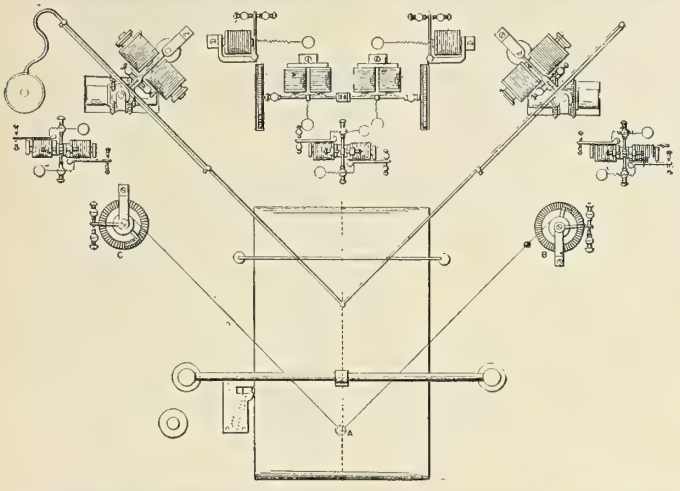
Briefly, the telautograph consists of two instruments known as the transmitter and the receiver, each contained within a compact and neatly constructed case less in size than a typewriter case, the two instruments standing side by side on the desk. To the special pencil held by the sender of a message two fine cords are attached, and each stroke made with the pencil actuates these cords, which in turn act on the mechanism of the drums around which the cord is wound, and by a series of mechanical and electrical impulses these motions are reproduced on the receiver, where two aluminum arms, one of which holds a minute glass tube through which the ink flows by capillary attraction, traces the writing on ordinary white note paper. The number of words that can be written depends entirely on the writer, ranging from ten to thirty-five a minute, the round rolling style proving the one best adapted for rapidity.



RECEIVER.

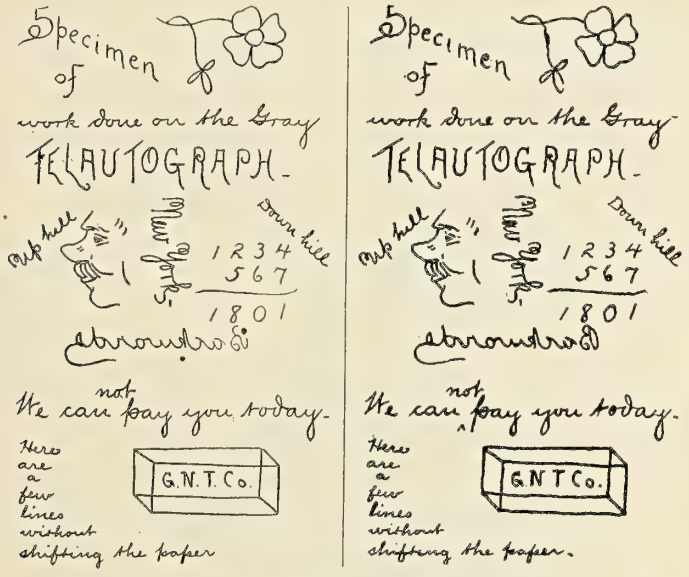
The interior mechanism is not displayed, but the accompanying diagram from the patent records will afford a fair idea of the electrical and mechanical features. It is understood that

no attempt will be made to introduce it for long distance work at present, but to utilize it between neighboring towns, between the factory and the office, to transmit telegrams from local to main offices and for work of a similar character, all of which it



gives fair promise of doing efficiently and with comparative economy.

In addition to several of the perfected instruments connected up by coils of wire representing circuits one mile




in length, there will be displayed at the World's Fair in the Gray pavilion a sample of each of the earlier forms of the telautograph and many sections of abandoned mechanism that to the interested visitor may prove an object lesson illustrating step by step the evolution of the perfect machine.

## A GOOD IMPRESSION.

One of the dailies in Mexico City, the *Daily Anglo-American*, recently had one of those composing-room fatalities which sometimes occur, and the paper appeared with the first page containing merely the name of the paper, the number, the date, and the price, and in a central position the explanation: "This form was pied." An editorial note in the inside gives a further explanation under the heading "Half Shell," as follows: "The *Daily Anglo-American* is playing today at what gamblers would term 'hard luck.' The intelligent composing-room assistant fell down a flight of stairs and 'pied' the first page. According to his own account he slipped and sat down suddenly upon the type, and the only existing copy of that page is imprinted, not upon the hearts of his countrymen but upon the seat of his ice-cream pantaloons, which will be placed on the file in the editorial rooms of this journal."

## M. J. CARROLL.

AMONG the printers of the United States there are few men better known than Mr. M. J. Carroll, nor one whose counsels are listened to with more respect. It is with pleasure we are enabled to give the following short biographical sketch of Mr. Carroll and to present his portrait herewith. Mr. Carroll was born in Wexford, Ireland, in 1844, and three years later his father died, shortly after which the family came to America, settling in Cleveland, Ohio, and in the public schools of that city the subject of our sketch began his studies.



When fourteen years old he came to Chicago and entered the *Journal* jobrooms as a "devil," served his apprenticeship to the printing business in that office, and remained thereafter continuously for fourteen years. He joined the typographical union in 1864, when twenty years of age, and has now been a member of that organization for twenty-nine years. It was not until 1875 that Mr. Carroll began taking an active interest in union affairs, and since that time he has been elected president of Chicago Typographical Union three times—first in 1877, and then in 1883 and 1884. Mr. Carroll has also represented Chicago Typographical Union as delegate to the International Union on three occasions, being first elected delegate in 1880, when he came within two votes of being elected president. He was chairman of the Organization Committee at the Kansas City convention in 1888, and formulated the present constitution of that body. He has served on all manner of important committees in the interest of union printers, including the strike committee in 1887. He has also been a delegate to the Trades Assembly for several terms, has been a contributor to THE INLAND PRINTER since 1885, and has edited the *Eight-Hour Herald* for about a year, which journal he conducts with pronounced success. Mr. Carroll is a married man, his family consisting of two boys and two girls.

The liberal views held by Mr. Carroll are at times little relished by the ultra radical element, but when due consideration has been given his counsels it has ever developed that they contained no element of weakness or vacillation, but have been marked by a thorough appreciation of the circumstances,

guided by experience and discrimination. Animated by a truly American spirit, his utterances are marked by sagacity and sound common sense. He indulges in no flights of oratory, his addresses are invariably forcible appeals to reason, and his views are ever quietly and tersely expressed. Mr. Carroll represents Chicago union at the next convention and we congratulate that body on the selection of such a representative.

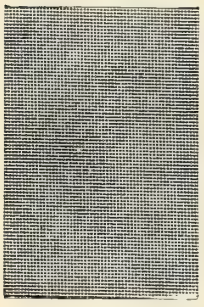
Written for THE INLAND PRINTER.

## A NEW TINT BLOCK PROCESS.

BY W. M.

THE increasing demand for artistic printing by the letterpress process has induced those of an inventive mind to experiment from time to time in hopes of finding ways and means of producing inexpensive blocks for printing tints and colors.

Printers themselves, to supply this want without resorting to an engraver, have, with only partial success, utilized cardboard, patent leather, celluloid and similar methods for making a plain flat tint, but after one or two attempts these have been cast aside as being impractical, in that the effects produced did not justify the end sought.



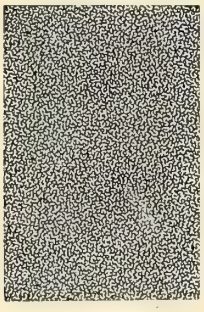
Cross lined tint.



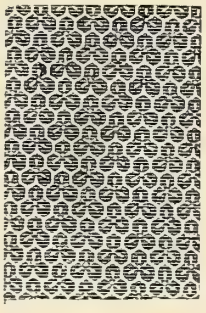
Designed pattern tint.



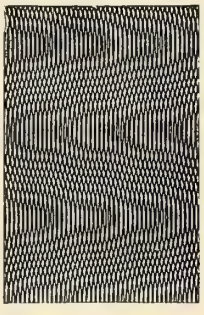
Designed pattern tint.



Grained Tint.



Designed pattern Tint.



Designed pattern tint.

The Evelyn Patent Tint Block Company, of Baltimore, Maryland, have recently perfected a new process for making tint blocks, which is in itself unique in that it enables every letterpress printer to make his own tint blocks and color plates, either plain or with designs worked in, without the service of an engraver, and thus produce effects which have hitherto been monopolized by lithography or expensive engraving processes.

This new tint block process consists mainly in the use of a specially prepared cardboard, composed of sundry layers of paper. The surface of this board is covered thickly with a special kind of enamel, which in its original state is quite soft and for this reason can be easily and quickly manipulated, and a special solution serves to harden the surface before printing from it. The tint plate when covered with this solution forms an extremely hard surface, proof against the pressure of the printing press, and also against the effects of chemicals mixed with the printing ink. The tint plate is different from anything heretofore used in that it is furnished not only plain as for a flat tint, but also in a great many designed patterns such as grained, ruled, cross ruled, stippled, spattered, marbled, etc., and also in a variety of ornamental designs, especially adapted for check tints, catalogue covers, backgrounds, etc. From the fact that the plate is furnished in so many designs, it enables the printer to use it to good advantage and secure artistic effects in the shortest possible time.

### HOW TO MAKE A TINT BLOCK.

When requiring the plate for use, a piece according to the of the design to be produced, is cut out from the board with a knife. This piece is mounted by glueing it on a piece of wood, type high, as used for electrotype or stereotype plates. There are usually old electrotype blocks lying around the office that can be utilized for this purpose. In glueing it to the wood care must be taken that the glue is perfectly liquid. After glueing the plate to the block, the surface is covered with a sheet of paper and subjected to gentle pressure until the glue is dry. After mounting the plate in this manner, the next step is to

### TRANSFER THE DESIGN TO THE TINT PLATE.

In order to transfer the design to the tint plate, the original, or keyblock (which may be an engraving, or job composed of type, border, brass rule, etc.) into which the tints are to fit, is inked with printing ink. An impression on good paper of medium thickness is then taken and placed face downward on the tint plate. By means of a hand press, letter copying press, proofpress, or, for small jobs, by rubbing the back of the paper with a paper knife or smooth bone, the impression is transferred to the tint plate, which, owing to the peculiarity of its surface, will show in clear outline.

Another simple method of making a transfer is to lock the job (key block) up in the chase of a job press, and pull a good strong, clear impression on the tympan sheet. Remove the chase from the press; unlock the job or key block; substitute the tint plate; remove the rollers, and replace the chase in the press, and let the impression on the tympan offset or transfer on to the tint plate by closing the press.

### PRODUCTION OF PLAIN TINT BLOCKS.

After having the plate mounted on the wood block, and having completed the transfer, the design is cut out. First, the outlines of the design are engraved into the surface by means of the engraving needle, utilizing an ordinary ruler for straight lines and a compass for circles. After having thus marked the outlines, the other tools, chisel and scraper, come into use. The chisel, with its straight edge against that part of the design which is to remain, is pressed downward, thus separating entirely the design from all the superfluous parts. The latter can be easily removed from underneath with the chisel.

In order to clear away any raggedness of the outlines, they can be smoothed by drawing the flat surface of the chisel alongside the edge. The outlines of complicated designs require the use of the scraping knife. It is easily handled in a similar way to an ink-erasing knife, and requires but very little skill.

By means of the engraving needle, scraping knife and compass, a great many designs may be engraved on the tint block. As the surface of the plate in its original state is quite soft it will allow all kinds of designs to be worked either by engraving or by *pressing* them in from existing type ornaments, borders, flourishes, etc. Many ornaments may thus be utilized for negative printing, by impressing them on the plate. This process of impressing the design into the plate will also come in use for making two-colored border effects, initial letters, etc., or any design in which the right side is exactly the same as the left one. It will often happen that a special word, initial letter, poster type, or ornament for embellishing a fancy or eccentric job is required, of which no electrotype exists, but simply a design. These can be produced very readily by the printer

himself. If a design of the particular ornament, initial, etc., exists, a tracing of it is taken by means of tracing paper, using a soft lead pencil. This tracing is then laid face downward on the tint plate, and after drawing over the lines a second time, the design will show clear on the plate. It is then cut out as already described.

Tint blocks to produce owltype, selenotype and chaostype effects may be produced without having to touch the plates with any engraving tool whatever.

TREATMENT OF THE PLATE AFTER FINISHING THE DESIGN.

After finishing the design of the tint plate and having it ready for printing, the surface has to be covered with a hardening solution. This serves to make the plate hard and to protect it against the pressure of the press and the effects of the chemicals mixed with the inks. The hardening solution before use has to be made perfectly liquid by placing the bottle containing it in hot water. From a second bottle containing a thin fluid a few drops are added to the solution each time it is used. It is now brushed all over the tint plate with a camel-hair brush and the block is ready for the press.

CORRECTIONS.

If the transfer is not successful, the outline of the drawing may be wiped off by using a wet sponge. After drying it and rubbing it over with fine emery cloth it is once more ready for use.

Any mistake in the cutting or engraving can be remedied by means of a correcting paste. The cake of paste is made wet with a few drops of water, and after thus softening the paste it is applied to the crack or cut by means of a camel-hair brush, until it is filled up.



"KISS YOUR HAND."

## AN OPINION FROM ENGLAND.

IN reply to a letter of inquiry from our English correspondent, Mr. H. Jowett, of the well-known house of Hazell, Watson & Viney, Aylesbury and London, a high authority, writes as follows:

"In reply to your inquiry as to what I think of THE INLAND PRINTER, I may say (after having had an opportunity of carefully looking through the numbers received), that having become a subscriber the only feeling I have is one of annoyance with myself for not having done so earlier. The high-class literary matter and the vast amount of technical information it affords to the working printer, would, however printed, be alone worth the money, but when we add to these advantages the clear type, the beautiful paper, and the incomparable process blocks and other engravings, all printed in the highest form of art, a result is attained that is difficult to reach on this side of 'the Ferry' and which causes non-technical as well as technical readers to linger over its pages with delight. I am lending my copies all round and I hope it will result in a large addition to the number of your English subscribers. Yours faithfully, H. JOWETT."

## "LEADER?"

AT a "Merchants' Carnival," held in the city of Marion, Indiana, on February 13 and 14 last, Miss Nettie Cameron won the first prize for the best character representation — that of the Marion *Leader*, and the votes of the audience were well deserved, as the illustration demonstrates. Following is the *Leader's* account of the affair:

"On February 13 and 14, 1893, there was given at Sweetser's Opera House, this city, a Merchants' Carnival, under the



MISS NETTIE CAMERON.

auspices of the Episcopalian church. It was by far the most elaborate affair of the kind ever attempted in this part of the state. Almost one hundred business houses were represented, and they vied with each other in the gorgeousness of the display made by the young ladies who represented them, respectively. Miss Nettie Cameron was assigned the lot of representing the Marion *Leader*, and not until the morning of the 13th did she present herself at this office. 'Well, I'm to represent the *Leader*,' said she. 'Well, guess you'll do,' we replied, 'what can we do for you?' 'Oh, nothing,' she laconically answered, 'guess I can arrange it.' And she did. Arraying herself according to her own conception as a newsboy, she entered the contest among the glitter and display of art, wealth and beauty, and by her unique impersonation won the first prize awarded by a vote of the audience.

"Miss Cameron is a modest, genial and unassuming young lady, and a general favorite.

"Her appearance proved a great 'hit,' and those who did not know it was her first, could scarcely believe it. This feature is thrown in for the sake of variety and in the line of the novel."

## SELECTED POETRY.

For the present it is proposed to set aside a column in each number of THE INLAND PRINTER for poetry, selected from the works of writers of the past and present. In some instances these selections will be garnered in fields not readily accessible to the general reader of this journal, and, as far as may be, they shall be grouped in such manner as must commend them to all.

### THE AMERICAN FLAG.

BY JOSEPH RODMAN DRAKE.

When Freedom from her mountain height
Unfurled her standard to the air,
She tore the azure robe of night,
And set the stars of glory there.
She mingled with its gorgeous dyes
The milky baldric of the skies,
And striped its pure celestial white,
With streakings of the morning light;
Then from his mansion in the sun
She called her eagle bearer down,
And gave into his mighty hand,
The symbol of her chosen land.

Majestic monarch of the cloud,
Who rear'st aloft thy regal form,
To hear the tempest trumpings loud
And see the lightning lances driven,
When strive the warriors of the storm,
And rolls the thunder-drum of heaven,
Child of the sun! to thee 'tis given
To thee the banner of the free,
To hover in the sulphur smoke
To ward away the battle stroke,
And bid its blendings shine afar,
Like rainbows on the cloud of war
The harbingers of victory!

Flag of the brave! thy folds shall fly
The sign of hope and triumph high,
When speaks the signal trumpet tone,
And the long line comes gleaming on.
Ere yet the life-blood, warm and wet,
Has dimm'd the glistening bayonet,
Each soldier eye shall brightly turn
To where thy sky-born glories burn;
And as his springing steps advance,
Catch war and vengeance from the glance.
And when the canon-mouthings loud
Heave in wild wreaths the battle shroud,
And gory sabres rise and fall
Like shoots of flame on midnight's pall;
Then shall thy meteor glances glow,
And cowering foes shall shrink beneath
Each gallant arm that strikes below
That lovely messenger of death.

Flag of the seas! on ocean wave
Thy stars shall glitter o'er the brave;
When death, careering on the gale,
Sweeps darkly round the bellied sail,
And frighted waves rush wildly back
Before the broadside's reeling rack,
Each dying wanderer of the sea
Shall look at once to heaven and thee,
And smile to see thy splendors fly
In triumph o'er his closing eye.

Flag of the free heart's hope and home;
By angel hands to valour given;
Thy stars have lit the welkin dome,
And all thy hues were born in heaven.
Forever float that standard sheet!
Where breathes the foe but falls before us,
With Freedom's soil beneath our feet,
And freedom's banner streaming o'er us?

### ON THE DEATH OF JOSEPH RODMAN DRAKE,

OF NEW YORK, SEPTEMBER, 1820.

BY FITZ-GREENE HALLECK.

Green be the turf above thee
Friend of my better days!
None knew thee but to love thee,
Nor named thee but to praise.

Tears fell when thou wert dying,
From eyes unused to weep,
And long, where thou art lying,
Will tears the cold turf steep.

When hearts, whose truth was proven,
Like thine, are laid in earth,
There should a wreath be woven
To tell the world their worth;

And I who woke each morrow
To clasp thy hand in mine,
Who shared thy joy and sorrow,
Whose weal and woe were thine:

It should be mine to braid it
Around thy faded brow,
But I've in vain essayed it,
And feel I cannot now.

While memory bids me weep thee,
Nor thoughts nor words are free,
The grief is fixed too deeply
That mourns a man like thee.

### WOMAN.

BY FITZ-GREENE HALLECK.

Lady, although we have not met,
And may not meet, beneath the sky;
And whether thine are eyes of jet,
Gray, or dark blue, or violet,
Or hazel—heaven knows, not I;

Whether around thy cheek of rose
A maiden's glowing locks are curled,
And to some thousand kneeling beaux
Thy frown is cold as winter's snows,
Thy smile is worth a world;

Or whether, past youth's joyous strife,
The calm of thought is on thy brow,
And thou art in thy noon of life,
Loving and loved, a happy wife,
And happier mother now—

I know not: but, whate'er thou art,
Whoe'er thou art, were mine the spell,
To call Fate's joys or blunt his dart,
There should not be one hand or heart
But served or wished thee well.

For thou art woman—with that word
Life's dearest hopes and memories come,
Truth, Beauty, Love—in her adored,
And earth's lost Paradise restored
In the green bower of home.



Photo by Scholl, Chicago.

MILDRED HOLLAND.

Specimen of half-tone engraving by
BLOMGREN BROS. & CO.,
175 Monroe street,
Chicago.

(See the other side.)

ESTABLISHED JUNE, 1875. INCORPORATED MARCH, 1890.




(Over.)

What is man's love? His vows are broke,
Even while his parting kiss is warm;
But woman's love all change will mock,
And, like the ivy round the oak,
Cling closest in the storm.

And well the Poet at her shrine
May bend, and worship while he woos;
To him she is a thing divine,
The inspiration of his line,
His Sweetheart and his Muse.

If to his song the echo rings
Of fame — 'tis woman's voice he hears;
If ever from his lyre's proud strings
Flow sounds like rush of angel-wings,
'Tis that she listens while he sings,
With blended smiles and tears:

Smiles — tears — whose blessed and blessing power,
Like sun and dew o'er summer's tree,
Alone keeps green through Time's long hour,
That frailer thing than leaf or flower,
A poet's immortality.

## LAW POINTS.

THE USE OF THE WORD "UNFAIR." — An action was recently brought in the Glasgow sheriff court by Messrs. Carter & Pratt, printers and lithographers, of Glasgow, Scotland, against the Glasgow Typographical Society. Damages in the sum of £500 were claimed for alleged libel contained in the following circular issued by the secretary of the society:

General Election, 1892.—To Parliamentary Candidates and Election Agents.— 102, Maxwell street, Glasgow, June 22, 1892. Gentlemen,— We take the liberty of forwarding you a list of the offices in the city where printing can be done by men who receive trade union rate of wages. We have on many occasions in the past seen printing done by notorious "unfair" firms for candidates holding the strongest views in favor of trades union wages, but by the issuing of this circular we venture to hope that the recurrence of such an anomaly may be obviated. On reference to our list you will perceive that the large majority of employers are "fair," and in full sympathy with the objects of the society. Consequently our membership is large, and in no way to be despised, for under no circumstances will support be given to a candidate violating the "fair wages" list. For Glasgow Typographical Society, Yours respectfully, JOHN EDDY.

This circular was sent out among the candidates where it was thought it would do the most good.

His Lordship, the sheriff, gave judgment, with costs, in favor of the typographical society, taking the ground that to say that anyone was "unfair" was not obviously a slander, but to say to persons in trade that they were an "unfair firm" or "unfair office" might need but little aid from innuendo to make it actionable. In the present case, *reading the circular as a whole*, one could not, his Lordship thought, truly say that the unfairness imputed tended to bring the firm of employers into hatred, ridicule, or disgrace. The heading of the list showed that an "unfair" firm or office was merely one which did not pay the wages recognized by the union. The words "fair" and "unfair" indicated clearly enough the special technical or conventional sense which alone was attached to them—a sense which the court was entitled and bound to take notice of.

AN ENGLISH APPRENTICE'S IDEA OF A JOKE.—Before the Lord Mayor, in London, a youth was recently arraigned at the instance of his employer, the charge being "disobedience." The young man, with others, maltreated an elderly gentleman. The "joke" consisted in filling the victim's hat with "treacle" (thick molasses) and jamming it on his head. When remonstrated with by his bosses, he told them to mind their own business. He admitted buying the treacle. The Lord Mayor ordered him to perform his duties in accordance with his deed of apprenticeship, and in default would be sent to jail for fourteen days.

## THE LETTER PUZZLE.

GUESSERS struggled manfully with the letter puzzle shown in our March issue, many forwarding replies during the first two weeks after the magazine was published, and the extension of time allowed swelled the list largely, but notwithstanding the additional time given but few solved the puzzle correctly. Among the letters submitted were: A, C, D, E, F, G, H, K, N, P, R, T and X. The right letter and the proper position of the various pieces of rule appears as the initial shown herewith. Although the three persons to whom we shall award prizes did not get the exact position of every portion of the initial, we still feel that they showed much ingenuity, and take pleasure in announcing the names of the lucky readers of this journal, entitled to prizes, as follows: *First prize*, THE INLAND PRINTER for one year, James Pringle, 50 Rushbrook street, St. Gabriel, Montreal, Canada. *Second prize*, THE INLAND PRINTER for six months, William A. Barnett, 405 Sansome street, San Francisco, California. *Third prize*, THE INLAND PRINTER for three months, Bert. Ames, care of *Republican*, Cazenovia, New York.

## THE DAYS THAT ARE NO MORE.

Tears, idle tears, I know not what they mean;
Tears from the depth of some divine despair
Rise in the heart and gather to the eyes,
In looking on the happy autumn fields
And thinking of the days that are no more.

Fresh as the first beam glittering on a sail
That brings our friends up from the under world;
Sad as the last which reddens over one
That sinks with all we love below the verge;
So sad, so fresh, the days that are no more.

Ah, sad and strange, as in dark summer dawns
The earliest pipe of half-awaken'd birds
To dying ears, when unto dying eyes
The casement slowly grows a glimmering square;
So sad, so strange, the days that are no more.

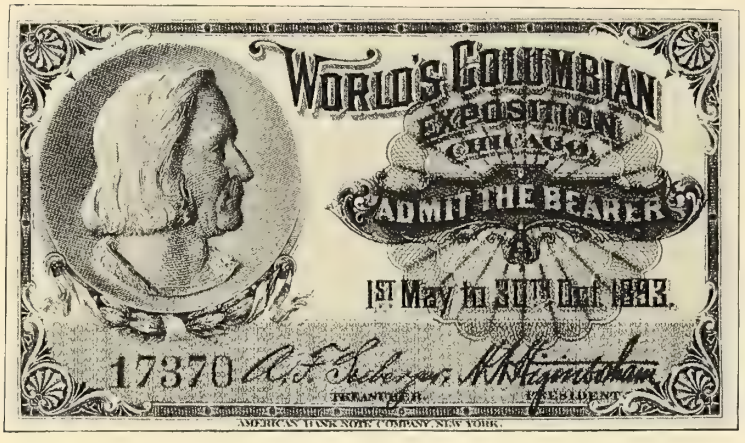
Dear as remember'd kisses after death,
And sweet as those by helpless fancy feign'd
On lips that are for others; deep as love,
Deep as first love, and wild with all regret;
O, death in life, the days that are no more.

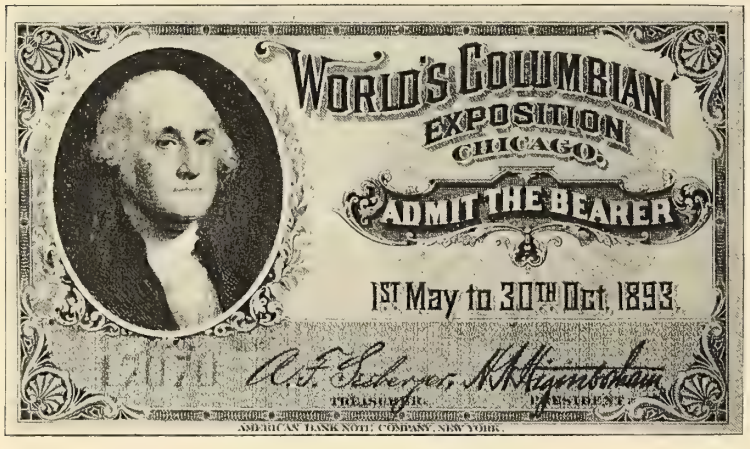
—*Lord Tennyson.*

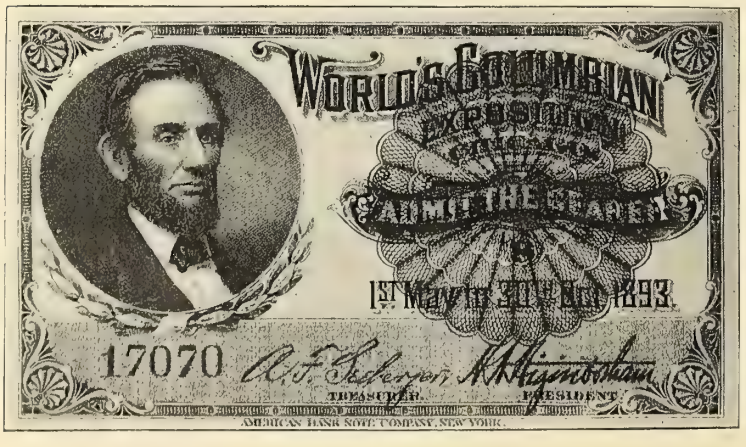


COMPANIONS.




## WORLD'S FAIR MATTERS.

INTEREST in the World's Fair was accented early in April by the issue of samples of the admission tickets, which have been in great demand as souvenirs. As will be observed from the accompanying illustrations, there are four kinds of tickets, each good for a single admission. They are about the size of the old "shin-plasters." The backs of the tickets are plain, but the fine engraving of the words "Columbian Exposition, Chicago," is a proof against counterfeiting. Another safeguard against counterfeiting is the use of a strip of localized planchettes running through the ticket, being dots of four different colors. This is the first time paper with these planchettes has been used. The seal and the back of the ticket on which Washington's head appears is blue; the one bearing Lincoln's head is red; green is used on the ticket on which the Indian appears, while the Columbus ticket has a yellow seal. The work was done by the American Bank Note Company, of New York city. The design was mainly the work of Colonel Porter, who submitted the samples for the company, and in connection with the transaction a joke is recorded which is worth repeating. The company wired the World's Fair managers in Chicago that their Colonel Porter would meet them on a certain day and submit their designs. In copying the telegram the operator in Chicago made it "our colored porter will," etc., which at the time made the managers think it rather strange that the American Bank Note Company would intrust such important business to a colored porter. When Colonel Porter arrived in Chicago he went to the office of the managers of the Fair, and was ushered into the presence of the officials. "Why, you are not a colored man," said the manager, referring to the telegram. "The company wired us that their colored porter would bring the designs." The colonel, who is a fine looking man, with a military bearing, drew himself up and said that he was not a colored man, but his name was Colonel Porter. Needless to say, business formality was dispelled on the instant.

Following is President Higinbotham's proclamation:

TO THE PUBLIC.

WORLD'S COLUMBIAN EXPOSITION, CHICAGO, March 30, 1893.—To the Public: Because of many misrepresentations and mistatements relative to Exposition management and affairs being in circulation through the press and otherwise, both in this country and abroad, and in reply to many letters of inquiry or complaint touching the same matters, it seems advisable that some official statement regarding them should be made to the public. Therefore I respectfully ask that the widest publicity be given to the following facts:

1. The Exposition will be opened in readiness for visitors May 1.

2. An abundance of drinking water, the best supplied to any great city in the world, will be provided free to all. The report that a charge would be made for drinking water probably arose from the fact that Hygeia water can also be had by those who may desire it at 1 cent a glass.

3. Ample provisions for seating will be made without charge.

4. About 1,500 toilet rooms and closets will be located at convenient points in the buildings and about the grounds, and they will be absolutely free to the public. This is as large a number in proportion to the estimated attendance as has ever been provided in any exposition. In addition to these there will also be nearly an equal number of lavatories and toilet rooms of a costly and handsome character as exhibits, for the use of which a charge of 5 cents will be made.

5. The admission fee of 50 cents will entitle the visitor to see and enter all the Exposition buildings, inspect the exhibits, and, in short, to see everything within the Exposition grounds, except the Esquimau village and the reproduction of the Colorado cliff dwellings. For these as well as for the special attractions on Midway Plaisance a small fee will be charged.

6. Imposition or extortion of any description will not be tolerated.

7. Free medical and emergency hospital service is provided on the grounds by the Exposition management.

8. The Bureau of Public Comfort will provide commodious free waiting rooms, including spacious ladies' parlor and toilet rooms in various parts of the grounds. H. N. HIGINBOTHAM, President.

Excellent progress is being made in preparation of the official catalogue of the exhibits at the Exposition. The Department of Publicity and Promotion has in charge the collection and preparation of the data for this voluminous publication, and is pushing the work with great energy. No previous world's fair has furnished a complete catalogue upon the opening day. The official catalogue of the World's Columbian Exposition will be on sale on May 1, and it will be complete so far as the requirements of the general public are concerned. A few changes, such, for example, as the omission of exhibits withdrawn at the last moment, will of course be necessary, and must be made in later editions.

Press builders and manufacturers of printing materials and supplies will be well represented. These exhibits will be carefully written up in these columns in connection with other matters at the Fair pertaining to printing and the associated industries. The paper mill industry will also have a magnificent display, the complete paper-making exhibit in Machinery Hall being the most interesting, and will be more fully referred to later on.

## POMP'S DEFENSE.

I stole dem breeches, I 'knowledge de corn,
But 'twan't no crime, ez sure ez you er born.
Ef de motiv' is right, den whar's de sin?
I stole dem breeches ter be baptize' in.

Fur my onliest pa'r wuz clean wored out,
Dey give up de ghos' when I 'gun ter shout.
But r'ligion is mighty, en mus' pervail,
Do' it lands er darky in de county jail.

De chain gang's got me, en de coal mines, too,
But what could er 'fenseless colored man do,
When de judge en jury 'lowed it wuz sin
Ter steal dem breeches ter be baptize' in?

Tell de folks all howdy en good-bye, too—
I'll meet 'em in hebben when my wuck is fru;
Fur my heart is white, do my skin is black,
En I'm gwine ter trabbel on de shinin' track.

When de Lawd is jedge, I kno' He gwine say,
Pomp's straight ez er shingle, ez fair ez de day;
He'll shout ter de worl' dat it wan't no sin
Ter steal dem breeches to be baptize' in.

—*Frank Leslie's Weekly.*

## BRONZING SURFACED PAPERS.

Pressmen frequently have difficulty in bronzing surfaced papers successfully. The cause of the difficulty is the heavy coating on the surface of the paper, which absorbs the size so that the bronze will not stick. The remedy is to run the sheets twice through the press, using size each time, and allowing it to dry after the first impression, which it will do very nicely, says the *Lithographers' Journal.* The first printing fills up the pores in the paper, leaving an excellent ground for the second impression, to which the bronze will adhere firmly. The extra cost of the double working should, of course, be taken into account in estimating the cost of the work, as it absorbs some time and material.

MEKEEL PRINTING COMPANY, St. Louis, Missouri, resumed operations on April 1. The plant will be operated for the benefit of the creditors.

## J. L. ROBINETTE, ORGANIZER OF THE SIXTH DISTRICT.

AT the last session of the I. T. U. an amendment to the constitution was offered creating a new district, to be known as the Eighth District. This amendment was adopted by the membership at large in October, thereby placing Oregon, Washington and British Columbia in the new district—the Eighth, while California, Nevada, Arizona and the Sandwich Islands were continued the Sixth.

Mr. Hawkes, living in the new Eighth District, resigned as soon as the law was adopted, and was appointed by President



Prescott as the organizer for the Eighth District. This change made a vacancy in the Sixth District, and the Executive Council of the I. T. U. selected the subject of this sketch as the organizer of the Sixth District.

J. L. Robinette was born on the first day of January (New Year's Day), 1854, in the city of Brotherly Love. His ancestors for three generations back, were natives of Philadelphia, his grandfather being a soldier of the war of 1812, and his great-grandfather a soldier of the Revolutionary war. His father was a private in the 23d Pennsylvania Volunteers in the war of the Rebellion.

On September 18, 1868, Mr. Robinette entered the famous Collins Printing House in Philadelphia as an apprentice in the fifteenth year of his age. Upon reaching his majority he at once joined Philadelphia Typographical Union, No. 2, and took an active part in the workings of that organization. After remaining in the Collins office for over twelve years, he turned his steps westward, and after stopping one year in Omaha, he reached California in July, 1881, locating in Sacramento. In October, 1887, he was elected secretary of No. 46, and held the office for five years, when he resigned to take the office of District Organizer. In March, 1892, he was selected to represent No. 46 in the I. T. U. Convention, and President Prescott immediately appointed him a member of the committee on laws. At the first meeting of the committee he was elected secretary, a position he filled satisfactorily. Mr. Robinette was an earnest worker at the convention, as will be seen from the propositions he introduced. At the organization of the California Federation of Typographical Unions in January, 1892, Mr. Robinette

was elected secretary, and at the meeting in Los Angeles in April was elected secretary-treasurer.

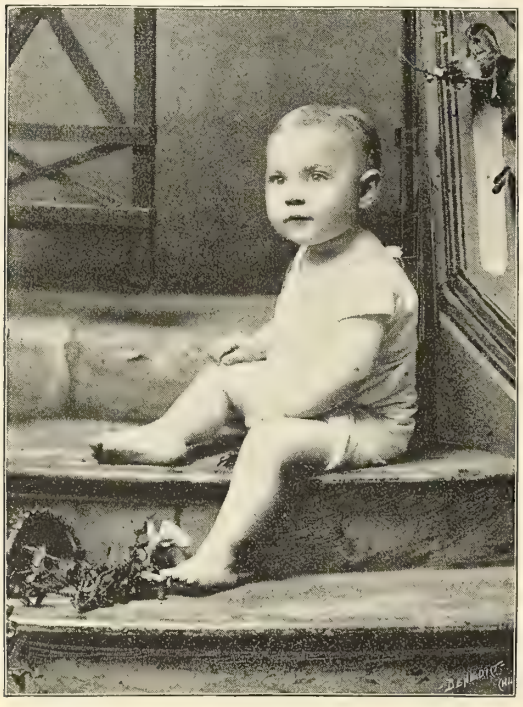
As a member of No. 46, he has filled many important positions; has been delegate to the Council of Federated Trades, member of various committees, and at the great demonstration of organized labor in Sacramento in September last was grand marshal of the Labor Day parade.

As a deputy organizer Mr. Robinette labored earnestly for the organization of new unions and the building up of the smaller ones, and was instrumental in organizing two unions in the Sixth District during 1891-92.

Mr. Robinette is also an active member of the I. O. O. F., has reached the P. G., and has been delegate to the Grand Lodge of California on several occasions. At present he is secretary of Industrial Lodge, No. 157, I. O. O. F., at Sacramento, and a member of Occidental Encampment.

No member of the craft is better known throughout the Sixth District than J. L. Robinette, and very few printers have more friends among their fellow-craftsmen. At present he is employed at the state printing office as make-up, having been appointed by State Printer Young in October, 1887, and reappointed by State Printer Johnson in 1891.

In this appointment the Sixth District is to be congratulated on the acquirement of a first-class worker. Since his appointment as District Organizer he has organized one new union. No. 46 has reëlected him as delegate to the convention in Chicago, June, 1893.



Oh, happy child! May life's steep stairs
With grace and gladness be replete;
May all its thorns and all its cares
Be changed to bloom about thy feet.

—*Nixon Waterman.*

A NEW candidate for the honor of being the universal language has arisen. It is called the Internacia, a creation of Doctor Esperanta, of Varsovia, and its author hopes that it will dethrone the Volapük, for which such great predictions were made. It is to be doubted if the acme has yet been attained in this respect, as each language has its beauties and difficulties, and it is hard to find equivalents for the various idioms and peculiarities of the different languages.

## CORRECTED DISPLAY IN DEFECTIVE TITLE-PAGE.

SEVERAL letters have been received suggesting improvements in the defective title-page printed last month. These letters will be published in the order received. The corrections as suggested will be made and the result exhibited in conformity with the plan announced.

The first is from J. E. Wall, with B. Schoeneman, 113 South Fifth street, Quincy, Illinois, and in his letter Mr. Wall says:

"The plan adopted by the PRINTER, in the last issue, of submitting to the judgment of its readers various specimens of jobwork for suggestions and improvement is an innovation that should meet with the hearty approval of all persons who really desire to attain a commendable degree of proficiency in their vocation and are sincerely interested in the progress of the craft in general.

"It seems to me that of all the variegated classes of work turned out of a job office a title-page generally receives the worst treatment; not, however, because the compositor has injudiciously selected inappropriate display lines to disfigure its face, but because of the bad taste shown in spacing out. The four years of my apprenticeship were spent in an office that paid very little regard to the manner of setting a title-page. Speed was the desideratum there, and so long as a man could find the lines suitable and evenly space them all he was realized as a prominent and, I might say, indispensable factor in that establishment. This myopic policy, you may well imagine, left me very deficient in that branch of the business; and, after receiving a union card and obtaining employment elsewhere, I was much annoyed at being compelled to realize my incompetency and having the foreman thrust it at me, so to speak, by insisting on respacing almost every page I set. As a journeyman printer I found it quite a difficult matter to realize the value of the foreman's apparent crankiness; but the wisdom of his counsel has often since dawned upon me, and I now realize the merit of his reproof.

"A title-page is somewhat analagous to an advertisement in regard to the manner of setting; that is, both have lines which demand prominence and must be chosen from the copy presented and particularly displayed. Sometimes the manuscript is of such a nature that the whole page may be separated into sections, one entirely independent and disconnected from the rest. In such a case the printer is justified in his liberality for the space allowed between the various sections. For instance, in the one suggested, we may discover three distinct statements: 'Catalogue of imported books, in elegant bindings; including finely illustrated and rare books, offered at very moderate prices; selected from the stock of Little, Morehead & Co., 43 and 46 Montana avenue, Louisville.' This particular specimen, therefore, affords an illustration of what has been previously alluded to and enables a compositor to separate it into three sections without violence to the sense of the language employed, besides improving the appearance of the page, and thereby assisting him to secure the object desired, namely, of enhancing the appearance with the least possible change.

"We cannot, it seems to me, materially improve the page without first changing the last two lines. I would suggest to set them in pica old style — the former in caps and small caps and the latter in caps; which done, we may proceed to respace the same. Between the first two lines put in about five nonpareils and two leads; between the next two about the same; in the space following leave nearly six nonpareils and two leads; after 'finely illustrated' place close on to four nonpareils; four nonpareils and one lead after the line 'and rare books'; seven nonpareils and two leads should separate the next section, followed by about five nonpareils above and below 'Little, Morehead & Co.'; and finally, four nonpareils and one lead between the last two lines, and the thing is completed and materially improved."

The effect is shown on the following page.

CATALOGUE OF

# IMPORTED BOOKS

IN ELEGANT BINDINGS

INCLUDING

FINELY ILLUSTRATED

AND RARE BOOKS,

*OFFERED AT VERY MODERATE PRICES.*

SELECTED FROM THE STOCK OF

## Little, Moorehead & Co.,

44 and 46 MONTANA AVENUE,

LOUISVILLE.

ORIGINAL.

CATALOGUE OF

# IMPORTED BOOKS

IN ELEGANT BINDINGS

INCLUDING

FINELY ILLUSTRATED

AND RARE BOOKS,

*OFFERED AT VERY MODERATE PRICES.*

SELECTED FROM THE STOCK OF

## Little, Moorehead & Co.,

44 AND 46 MONTANA AVENUE,

LOUISVILLE.

AS CORRECTED.

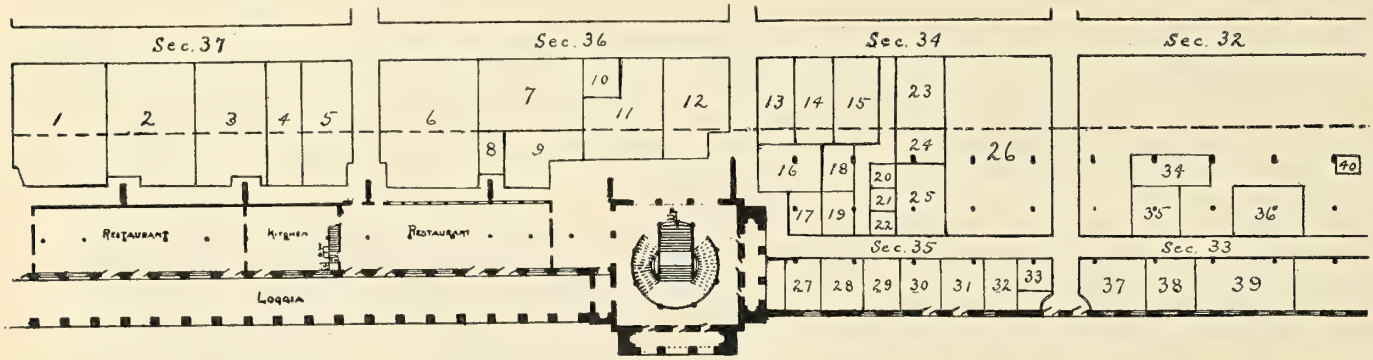
SUGGESTION. — J. E. Wall, Quincy, Illinois, suggests setting last two lines in pica old style, the first to the last in caps and small caps, and the last in caps. Puts five nonpareils and two leads between first two lines, the same between the second, and in the next puts six nonpareils and two leads. After "finely illustrated" places four nonpareils, and four nonpareils and one lead after "and rare books"; puts seven nonpareils and two leads separating the next section, and five nonpareils above and below the firm name, and four nonpareils and one lead between last two lines. See page 144.

## PRINTING EXHIBITS AT THE WORLD'S FAIR.

THE interest manifested in the diagram of the portion of Machinery Hall at the World's Columbian Exposition devoted to the display of printing and bookbinding machinery, and tools, implements and processes relating to the art, run in our pages a few months since, has impelled us to again print the diagram in revised form, showing the general arrangement of the displays of the different firms as they will appear when the first visitors to the grandest exhibition of the kind the world has ever seen have laid before them the triumphs of the typographic art as exemplified in the sections included in the sketch shown herewith. Never before has such a feast for eye and mind been presented, and fortunate, indeed, will be the persons who are privileged to witness it.

In passing west along the northern aisle of Machinery Hall the visitor first beholds, on reaching section 37, the mammoth perfecting presses made by R. Hoe & Co., running at lightning speed, transforming the immense rolls of white paper into completed newspapers faster almost than one can count. The Machinery Hall, where the process of stereotyping will be fully shown. Walter Scott & Co. will also exhibit some of their well-known stereotype machinery, as well as the patent electro plate-bending machine.

Further on, in space 7, C. Potter, Jr., & Co. show a number of other machines made by them, of different pattern from those in section 37, two being lithographic presses, to be operated by the Orcutt Company. Going around to space 9, a display of paper cutters made by the Howard Iron Works will be seen, the "Gem," "Victor" and "Diamond" machines of various sizes, besides other bookbinders' machinery, being included. Space 11 is occupied by the Campbell Printing Press & Manufacturing Company, whose machines will be in operation, although doing no actual work. This exhibit consists of their new two-revolution press — the "Economic" — the "new movement" pony press, the "Commercial" lithographic press, the hand cylinder country press, and a number of Campbell folding machines, embodying new, novel and practical ideas. Adjoining this display can be seen the machines of the Duplex Printing Press Company, all in operation doing practical work,




1. R. Hoe & Co.
2. Goss Printing Press Co.
3. C. Potter, Jr., & Co.
4.
5. Walter Scott & Co.
6. Walter Scott & Co.
7. C. Potter, Jr., & Co.
8.
9. Howard Iron Works.
10. McIndoe Bros.
11. Campbell Printing Press Co.
12. Duplex Printing Press Co.
13. W. G. Walker & Co.
14. Merritt Gally.
15. Babcock Printing Press Co.
16. Miehle Printing Press Co.
17. Lanston Monotype Machine Co.
18. Philip Van Volkenburgh.
19. Mergenthaler Linotype Co.
20. Thorne Typesetting Machine Co.
21. International Typograph Co.
22. The Prouty Co.
23. T. W. & C. B. Sheridan.
24. Paige Typesetting Machine Co.
25. W. O. Hickok Mfg. Co.
26. C. B. Cottrell & Sons.

[In this same space Montague & Fuller will have charge of the bookbindery machinery of C. Keck & Co., R. H. Brown & Co., Lieb Machine Works, Smythe Mfg. Co., Child Acme Cutter & Press Co., Chambers Bros. Co. and Seybold Machine Co.]

27. John Thomson Press Co.
28. Golding & Co.
29. Shniedewend & Lee Co.
30. Johnson Peerless Works.
31. Model Press Co.
32. Printers' Exchange Co.
33. Duplex Color Disc Co.
34. F. P. Rosback.
35. Brown Folding Machine Co.
36. Dexter Folder Co.
37. Barnhart Bros. & Spindler.
38. Hamilton Mfg. Co.
39. American Typefounders' Co.
40. North Press Co.

*Daily News* will be run upon these machines. Next these he sees the presses of the Goss Printing Press Company, similar in some respects to those just examined, turning out with the same rapidity the evening *Mail* and *Journal*. In space marked 3, C. Potter, Jr., & Co., show two of their web perfecting presses, the paper printed here being the evening *Post*. Passing on he witnesses, in space 5, the presses of Walter Scott & Co. Here he will find one of their large lithographic printing machines, a flat bed two-revolution perfecting machine with roll and table feed, a two-revolution four-roller book press with front delivery, a two-revolution two-roller with back delivery, a single large cylinder with table, rack and screw distribution, a pony two-revolution job press, and a small newspaper rotary web press to work four and eight pages of six or seven columns to the page, delivering the papers cut and folded. In space 6 the tourist will notice a large newspaper rotary web printing, insetting, pasting and folding machine made by the same firm. It will be used to run the morning paper composed of one page from each of the five morning dailies, and three pages of the Fair programme, being employed during the morning on this work, and in the afternoon printing the evening *Dispatch*. The plates will be made in an adjacent building outside of but for exhibition purposes only. The most interesting of these will be the Cox "Duplex" newspaper press, printing from the roll, with flat bed, from type forms, at a speed of from 4,000 to 6,000 per hour. The other presses of this firm are a Cox "Pony" Duplex press and a Cox "Art" stop cylinder press. Country printers will be interested in the presses in space 13. Here W. G. Walker & Co. exhibit an improved country Prouty and a combination news and job Prouty press, arranged to show the way they operate, but doing no printing. In space 14 Merritt Gally shows several Universal presses. In space 15 the Babcock Printing Press Company have a number of their cylinder presses of various patterns and sizes. There will be a two-revolution of the style known as the "Optimus," having numbers of patented features and being a very fast machine. It delivers the sheets in front with the printed side up and without touching in any manner the printed surface. It has a patented backing arrangement, inking apparatus, gripper motion, cylinder lifting apparatus, slider controlling apparatus, and has all the latest things embodied in the line of two-revolution presses now in the market. There will also be a small size two-revolution of the "Optimus" style. This will be the size known to the trade as the "Pony." It will print a

sheet 23 by 29 at the rate of 3,000 an hour. They will also exhibit one of the new fast presses known as the "Dispatch," of the size to print a seven-column quarto newspaper or do rapid book or pamphlet work. It is capable of running at a speed as fast as can be fed by two feeders, and delivers to one folder. It can be run with equal facility by either one or two feeders, has a large number of patented improvements, and is capable of 3,000 impressions an hour. The other style of press will be of the well-known "Standard" series — the same size as the little "Optimus" — printing a sheet 23 by 29 at the rate of 2,000 per hour, and having the regular gripper and fly delivery.

The Lanston Monotype Machine Company intend to operate their automatic machines daily in space No. 17, making a practical demonstration of their speed and quality of their output. They will print from the types so made in their exhibit, and will distribute the samples to all callers. They will also do work for current issues of the local journals, and expect to show samples in the pages of THE INLAND PRINTER during the Exposition season.

In space 19 can be seen several linotype machines, the exhibit of the Mergenthaler Linotype Company, all of the latest pattern, capable of setting ready for use from 4,000 to 7,000 ems per hour for each operator, the same style of machines used by nearly a hundred dailies. The company will also have another large special plant in operation on the grounds, in a separate building, to set a daily paper to be called the "Daily Columbian," which will be issued on the Fair grounds as the joint production of the Chicago papers.

T. W. & C. B. Sheridan show, in space 23, a fine collection of bookbinders' machinery: embossers, both rod and arch; paper cutters, book trimmers, roller backers, shears, circular shears, round corner cutters, foot and power, all in complete running order to show their operation. In addition to this display, a feature of their exhibit will be the stamping, on the immense embossing machines, of unique souvenirs of wood showing all the prominent buildings and the leading officials of the Fair. These handsome souvenirs are three and one-half inches in diameter and perfect in detail, and as one watches the operation it is hard to believe that a block of wood can be transformed so quickly and accurately into wooden medals.

The W. O. Hickok Manufacturing Company show in space 25 various machines for paper ruling and bookbinding, a number of them being in operation. This firm makes a special point of the fact that the machines are taken right from the stock they are shipping each day, and are not special ones gotten up for exhibition purposes. The many new devices in this particular branch of the printing trade shown by the Hickok Company will enlist the attention of many visitors to this section of Machinery Hall.

Adjoining the exhibit just mentioned, we find, in space 26, one of the most interesting and instructive displays in the whole section, for here the official catalogue will be printed and bound—at least an example of how the work is gotten out will be given. The presses in this space are those of C. B. Cottrell & Sons and will be run by the W. B. Conkey Company, the number being six. The first and most important is the flat-bed perfecting press, printing both sides without offset, this being the machine on which the catalogue form will be run. The others are a two-revolution press, a stop-cylinder press, a four-roller two-revolution pony, a two-roller two-revolution pony, and a country press. Running in connection with these presses, in the same space, will be a complete bindery plant, the machinery of the different firms being in charge of Montague & Fuller, but all operated by the Conkey Company. It is the intention to show the various processes from the time the white paper enters the press until the bound book is ready to be delivered to visitors to the Fair. Among the machines in this exhibit are five made by the Seybold Machine Company—a signature press, a standing press, an embossing press, with inker; a double-geared smasher, and an automatic trimmer. Chambers Brothers' Company will show four paper-folding machines, on which sheets from the Cottrell presses will be folded. One of these is a new improved, drop-roller, side-registering, double sixteen-page folder, which will receive a sheet containing two signatures of sixteen pages each. It cuts it in two and will either deliver the signatures separately or insert one within the other. The machine has a capacity of forty to fifty sheets per minute and will be equipped with an automatic feeding machine. They will also exhibit a point-fed book-folding machine of the same plan, but one in which the sheets are fed to register pins, and having a capacity of about twenty to twenty-five sheets per minute. They will also have in operation a rapid drop-roller, side-registering, folding and pasting machine for sixteen-page periodical work, as well as a single sixteen and thirty-two-page book and pamphlet machine, working either to register pins or to side guides. Paper cutters of the Child Acme Cutter & Press Company will be in operation in this space, and various kinds of bookbinders' machinery, made by C. Keck & Co., R. H. Brown & Co., Lieb Machine Works and Smythe Manufacturing Company, will also be included.

Passing to section 35, if the visitor is not by this time tired out, he stops at space 27 to see the "Colt's Armory" platen presses of the John Thomson Press Company. Here will be found seven machines — one quarto-medium and one half-super-royal for general printing, one half-medium combination press intended for printing and light embossing; one half-medium, the same as just mentioned, but specially finished as an exhibit of fine art manufacture; one eccentric action (12¼ by 18) embossing press, one eccentric action (26 by 38) cutting and creasing press, and one crank action (20 by 30) cutting and creasing press. The space occupied by this firm is 407 square feet, and their exhibit will be specially interesting to those wishing to see embossing presses.

Next this, in space 28, Golding & Company's exhibit will be found. It consists of nine presses of different sizes and styles, ranged on each side and convenient of access to visitors. Power will be supplied to eight of these machines, and on two or more of them they will have forms for printing their advertising matter, both for distribution there and to mail to printers all over the world. On their embossing press — a new machine — they will have forms for embossing, in charge of a practical embosser, who will take pleasure in showing printers how this class of work is done. They will show an assortment of tools of their manufacture, lead and rule cutters, sticks, galleys, miterers, etc., and a display of "Owl Brand" inks in connection with binders' liquid cement, tableting composition, and edging fluid.

In space 30, adjoining Golding & Co., we find a fine exhibit of printing presses of the Johnson Peerless make. There are six machines, one 14½ by 22 extra heavy Peerless, one 11 by 17 regular, one 9 by 13 regular, one 14 by 20, one 10 by 15 and one 8 by 12 Ben Franklin Gordon, besides a 30-inch Peerless paper cutter and a 23-inch Jewel paper cutter. They also show the Johnson cylinder disk-distributor ink fountain, regular Peerless hinged-well and Ben Franklin fountains, Peerless card cutters, quoins and keys.

In space 33 the Duplex Color Disc Company will exhibit its device for printing two colors at one impression. They will have three presses running and will show in a practical way the workings of the disc.

F. P. Rosback will exhibit in space 34 a large line of perforators, all run by power. The largest machine is for the production of toilet paper in rolls, and will perforate, slit and rewind from 4,000 to 5,000 rolls per day of ten hours. Its weight is 7,000 pounds. Besides this he will show a number of foot and hand-power machines, the lightest of which weighs but seventy-five pounds and perforates ten inches. In addition to these the display will include automatic wire-stitching machines, with a capacity of from one sheet to one inch in thickness.

The Brown Folding Machine Company will display, in space 35, the following machines: One three and four fold

hand-feed newspaper folder, with paster and trimmer for eight pages. This machine will be of their latest pattern and include all improvements to date. One five-fold railroad time table folder. This machine is something entirely new, and the first of its class ever constructed that will perform successfully single and double page work. The number of folds are five, although the machine is so arranged as to give a less number of folds on work not requiring five folds. One double sixteen automatic feed book folder. This machine is original with them, and is said to be the only successful one ever put into operation. It delivers the two sixteens into separate packers, and will also inset one sixteen within the other, making a thirty-two page section. One three-fold point book folder. This is of an entirely new pattern, has never been put upon the market, and will create considerable comment, especially on account of its superior construction and simplicity.

The Dexter Folder Company will have several folding machines in operation in space 36, which will be an interesting and profitable study, not only on account of their fine finish and the perfection of their mechanism, but also for the ingenious application of the latest scientific principles for the improvement of folding machines. One of them is a double sixteen marginal feed book folder, with absolute automatic register. A fountain paster will also be shown, presenting a novel design and perfect operation.

The exhibit of the American Typefounders' Company is located in section 33, marked 39 on diagram. A handsome front railing, composed of wooden letters thirty inches high, connected by brass rods, contains the name "American Typefounders' Company," stretched along the forty-seven feet of space. Immediately in rear of the railing are five fancy tables, supporting a like number of elegant showcases, containing special designs and various styles of type and brass rule work. Behind these is a row of machines illustrating the growth of the art of typefounding. First is the old furnace and hand-mold process, which required the employment of breakers, rubbers and setters; then a hand typecasting machine; then a double steam typecasting machine — called double by reason of having two metal pots in one furnace — a valuable feature of this machine being the ability to adjust the speed for casting type from the smallest size to that of a three-line pica. Next in line is the "Philadelphia Complete Space and Quad Machine," which is claimed to be unequaled for the rapidity with which it turns out those necessary adjuncts to "fat" matter. Last in this line is the "Cincinnati Automatic Typecasting and Finishing Machine," which not only casts the type, but also removes the jet, finishes the four sides and end, planes the groove in the foot, and sets the type on long narrow sticks, the whole operation being performed with remarkable accuracy and speed. Standing near the automatic is one of the most ingenious machines yet invented in connection with typefounding, Benton's "Punch Engraving Machine." It produces a punch from a lead-pencil sketch, the operator guiding one point of a pantagraph over the pencil lines, when a revolving cutter produces the punch in a decreased size with mathematical accuracy. These are the most notable machines in this exhibit, but there are others which represent a great amount of intelligent skill. Among these are a job-letter casting-machine; a type-kerning machine for kerning overhanging letters, as in scripts, italics, etc.; a matrix punching machine, a brass-rule saw, and a brass-rule planing bench. All the various manipulations connected with typefounding, including matrix fitting, type dressing and picking, are here practically illustrated, making plain what has heretofore been a mystery even to many printers.

In section 35, space 29, Shniedewend & Lee Company make a fine display of machinery of their manufacture, comprising the celebrated Challenge and S. & L. Gordon job presses, Challenge and Advance power and lever paper cutters, electro and stereo machines, and the wonderful "Ideal" hand cylinder newspaper press. A visit to the exhibit of Messrs. Shniedewend & Lee Company will be found both interesting and profitable to all who wish to keep posted on the progress made in printing machines.

The North Press Company will show in space 40 one of their new machines, a simple bed and platen web feed job press, which prints in one or more colors, and makes 5,000 impressions per hour. In addition to doing all kinds of printing that any ordinary bed and platen press will do, it has attachments for manufacturing shipping tags and for placing a string or wire in the tag. It will manufacture and print in two colors shipping tags at the rate of 10,000 per hour. The press will be in operation and will no doubt create considerable interest.

W. N. Durant has about fifty counting machines on the various presses in Machinery hall, and has also an exhibit of these machines in section E, gallery, Manufactures and Liberal Arts building. Besides this he has 500 six-dial counters on the turnstiles at the gates to the grounds.

We regret that information in regard to a number of exhibits in this part of Machinery hall failed to reach us in season for mention in this issue. We will refer to such in a future number.

## BRITISH NOTES.

THE great machine works of Karl Krause, at Leipzig, were recently visited by the emperor of Germany. Several new inventions were pointed out to his majesty, among them being a new cutting machine and a both sides glazing machine, which have been manufactured for the Chicago exhibition.

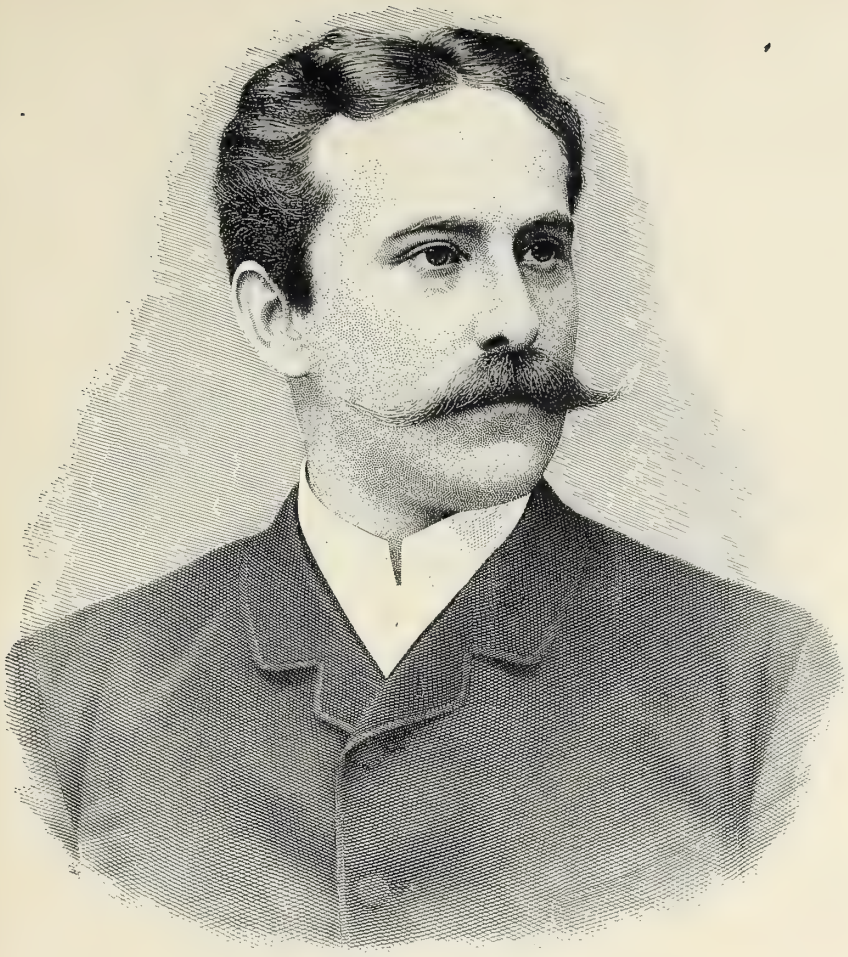
THE depression in the bookbinding trade has been very great. A special meeting of the Society of Women Employed in Bookbinding was held recently, and the report draws attention to the fact that ever since the eight-hour day came into operation the work has fallen off. Instead of eight hours, in many places it has been six or four hours a day, while many have been out of work for weeks.

MR. AUGUST BREHMER has lately been showing a new thread-sewing machine for account-book work, which he is going to exhibit at Chicago. This invention will take sheets royal folio size, binding them with strong thread, in the same manner as is now done by hand, without the "nicking" in the ends. It is understood that Mr. Brehmer will have all his machines at work at the Chicago exhibition.

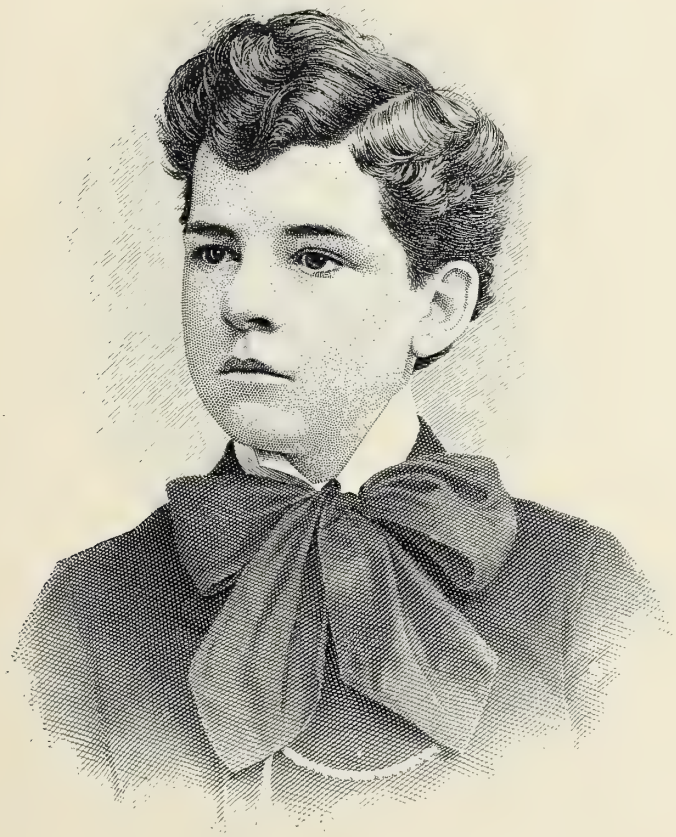
AT the thirty-ninth annual meeting of the London Association of Correctors of the Press, held last month, the following motion was unanimously supported: "That a committee be appointed to inquire into the rates of pay and hours worked by readers, the sanitary and other conditions under which the work is done, and to consider the advisability of arranging a scale of unemployed benefits — the whole of the matter being adjourned for a future meeting, when the necessary particulars are obtained."

EARLY in May, Messrs. Routledge & Co. will publish the first number of the *Pall Mall Magazine*. It will be strictly non-political, in the sense that it will champion the views of no particular party; but under a special heading, entitled "Vexed Questions," its pages will be open to terse and vigorous discussion of topics from all sides of public and pressing importance. The magazine will be of a high-class character and will be published on the first of every month at one shilling, the first edition consisting of one hundred thousand copies.

RECENTLY the proprietor of the *Standard* was approached by the compositors of that journal with the object of having the probationary period of four years reduced as a minimum time of service entitling a workman to the week's holiday which those who covered the former period enjoyed. The men were agreeably surprised to learn that the management had decided to make some very handsome concessions. Compositors of two years' service will be entitled to a week's holiday; of ten years' service, ten days; of fifteen years' service,









PORTRAIT SPECIMENS.

Imitation steel stipple work by
THE F. A. RINGLER COMPANY,
26 Park place, New York.

(See the other side.)

F. A. RINGLER CO.
26 PARK PLACE,
NEW YORK.

IT affords us extreme pleasure to state that our constantly increasing business has compelled us to add another floor to our establishment, and we now have the most complete plant in the world to furnish all kinds of plates to print from.

Upon receipt of photographs or tintypes of portraits, buildings, monuments, decorative designs, carriages, steamboats, animals; also newspaper headings, bills of fare, menu cards, business cards, letter heads, catalogue covers, patent devices, machinery, cartoons, etc., handsomely mounted Hard Metal Faced Cuts will be made on short notice at reasonable cost, and returned ready for the press.

Our electric light facilities enable us to turn out work on time, as we do not have to depend on sunlight. Send for specimens and quotations.

We call your attention to our Specimen Book of fine illustrations, head and tail pieces, initials, etc., with a view of supplying the demand for pictures at a very reasonable cost. These engravings can be adapted to illustrating magazines, periodicals, books, almanacs, newspapers, etc. The size of the book is 11 x 14 inches, 104 pages, and we shall be pleased to sell you a copy, price $2.00, which amount we credit on first order for cuts.

a fortnight; of twenty-five years' service, three weeks. In addition to this, anyone entitled to two or three weeks' holiday can have money for half that period in lieu of holiday should he so desire it. I give publicity to this in the hope that the good example will be followed by others.

It is an interesting fact that Mr. Justice O'Brien, who is perhaps at the present moment the most noted man in Ireland, commenced his career as a compositor working at a case in the reporters' room in a Cork newspaper office, afterward making his mark as a brilliant pressman in Dublin under the late Sir John Gray. Mr. Justice O'Brien is very proud of his connection with the profession of journalism. He is a broad-minded, genial man of the world, and with his keen, shrewd face and generally ascetic appearance, his figure is one of the most striking on the Irish bench.

News agents and booksellers are just awakening to the fact that they do not obtain a working profit on the sale of magazines. At a public meeting organized by the Glasgow branch of the News Agents' and Booksellers' Union a resolution was carried to the effect that a working profit ought to be obtained on the sale of all magazines, and that they as a trade resolve to charge fivepence for all sixpenny magazines, sixpence for all sevenpenny magazines, and an equal percentage of profit on all other publications, these alterations in price to begin with the issue of the May numbers. No doubt other branches will quickly follow suit. H. Wood Smith.

## NEW YORK PRESS CLUB FAIR.

THE Press Club Fair of the New York Press Club promises to be the most interesting exposition in the country apart from the Columbian Exposition. In a letter from Mr. William J. Kelly, the superintendent of the printing exposition, he says of the printing exhibit: "We will have one of the most interesting as well as largest printing exhibitions ever held outside of a world's fair—all in motion and *doing a paying business*. It will have ten large printing machines running on work, and printing a *daily paper* of eight to sixteen pages, with a number of smaller ones on other work. There will be a complete composing room and sufficient compositors from No. 6 Union to get out the daily paper—*Daily Press Club News*, edited by Ralph Meeker, a well-known journalist. A complete bookbinding plant, containing ten machines from Sanborn & Sons, will also be in operation; also folding, stitching and sewing machines of known merit from other manufacturers. Engraving machines, paper stock preparing machines, typecasting machines—the latter all doing work. Farmer & Son will show their perfect typecasting and finishing machine, which will turn out an amazing quantity of type in a short space of time.

"We will have one of the smallest web presses in existence, which will print a sheet 6 by 9 inches at the rate of 30,000 an hour; roller-making machinery by the Bingham Bros.; Benjamin Franklin's press, used by him while a journeyman in England, will be in operation; the main parts of the Bradford press, used by him here over 200 years ago, will be shown. We will also have fine exhibits of the various processes of photo-engraving, electrotyping and stereotyping. These are some of the leading features in the printing department. In the others description is impossible. Fifty thousand people can be handled in this building at a time, and we will have them right along after the fair opens. Mr. Charles O'C. Hennessy is the general director of the fair, and when I add that he is a wiry little man, with the brain and energy of a giant, you can guess we are in safe hands. He works night and day. We will also have a large and artistically gotten up booth showing working exhibits of a printing office 200 years ago, and the ideal one of the future; the latter will have four young ladies setting type at beautiful stands, carpets on the floor and natural flowers growing at the door steps, etc."



## C. ARTHUR PEARSON.

BY H. WOOD SMITH.

IT would, I think, be impossible to find in the history of journalism a parallel to the remarkable success of *Pearson's Weekly*, which, founded in London only three years ago, has within that short period attained a circulation now steadily maintained at about 400,000 copies. To what can this enormous circulation be attributed? This is an interesting question which naturally arises in the mind. Personally, I am convinced that the primary cause of the success is attributable to the high tone and interesting character of the journal itself, and secondly to the perfection to which the able proprietor-editor has brought the art of advertising. Although the "missing word" boom was not all the honey that a large number of persons imagine it must have been to Mr. Pearson, it must, nevertheless, be considered as one of the most remarkable advertisement schemes ever conceived. It was some time "catching on," but having done so the circulation of the already popular journal went up by leaps and bounds, and reached a million copies in the course of a few weeks. Several large printing houses were kept constantly busy at very high pressure in order to supply the unprecedented demand, and, indeed, had not the craze come to a sudden ending it is doubtful whether Mr. Pearson would have been able to have met the rapidly increasing demand without occupying the best part of the printing plant of London. The ultimate result of the boom has been to increase the circulation of *Pearson's Weekly* to the extent of 100,000 copies, besides helping on the circulation of the other papers published by the same office.



I had a pleasant chat with Mr. Pearson for the purpose of this notice in The Inland Printer (which journal, by the way, Mr. Pearson considers the most beautifully printed he has ever seen). Mr. Pearson is the son of a clergyman at Springfield, near Chelmsford. He was born on February 24, 1866, and is, therefore, well on the right side of thirty. He first distinguished himself by winning the clerkship offered by *Tid-Bits*, and then rose by sheer ability and energy until he became manager of that popular periodical, an important position which he held for four years. He also managed the *Review of Reviews* for some time, thus gaining the experience which has since been of considerable value to him. When Mr. Pearson left *Tid-Bits* and launched the paper bearing his

own name, he little anticipated that its success would eclipse that of the older established journal. The fact remains, however, that great as was the success of *Tid-Bits*, that of *Pearson's Weekly* has been far greater. That Mr. Pearson is a man of restless energy and of great ability is evident from the number of successful journals that have already been launched under his guidance. One wonders how such a vast quantity of editorial work is accomplished so successfully, considering the many calls upon the time of such a busy man. A good deal of the work is done during his three hours' railway journey to and from London, so that very little time, if any, is lost during the day. Mr. Pearson has made it a rule not to accept contributions from outside, and has found that much time, temper and energy are saved by keeping to the rule. A competent staff works under his guidance, and every department of the huge business is personally controlled by himself. He is much attached to his staff and takes a keen interest in their welfare. Many of them frequently go down with him to his home in Surrey from Friday to Monday, so that they are constantly in touch with one another. Looking back on the remarkable career of Mr. Pearson, one hesitates to predict the future, but certain it is that whether or not Mr. Pearson develops his genius still further, he has already proved himself to be one of the most extraordinary and successful men of the day.

## PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

AT this season of the year there is always greater activity among inventors than at any other time. Recently for two successive weeks the number of new applications received at the office exceeded the number filed any previous week since the Patent Office was established. The line of

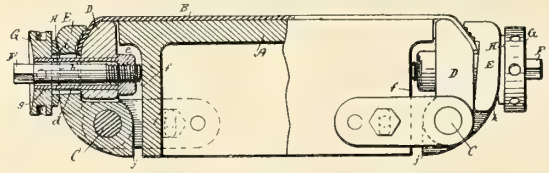


FIG. 1.

printers' appliances is not behind other lines, as the month just past has seen the issuance of a larger number of patents than usual, relating to that subject.

Typesetting and distributing machines have been patented by the following parties: A. V. Ruckmich, of New York; patent assigned to Julian W. Chadwick, of Brooklyn; John Hooker, of Beccles, England; John I. Haynes, of St. Louis, Missouri, one-third interest assigned to John Fitzgerald of the same

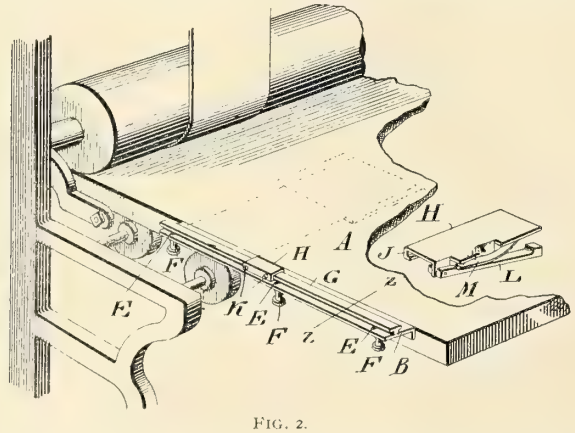


FIG. 2.

place; and two patents to Louis K. Johnson, of Brooklyn, New York. Both patents are assigned to the Alden Type Machine Company. Owing to the complicated nature of machines of this class a satisfactory description of their operation cannot be crowded into the space allowed for this letter, especially when so large a number of simple devices require notice.

Fig. 1 shows a device for securing zinc or other printing plates upon the bed of the press, invented by Edward S. Jones, of Providence, R. I. The thin plate is clamped between jaws, and then stretched enough to keep the plate from springing up and wrinkling in places. In order to secure the best results it is necessary that the plate should rest with its entire surface upon the bed.

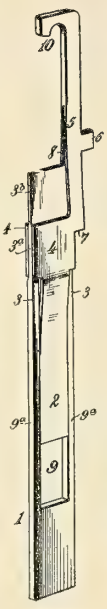


FIG. 3.

Fig. 2 shows a gauge for plate-printing presses, invented by C. A. Huston, of Philadelphia, Pennsylvania, the patent therefor being assigned to Huston, Ashmead & Co., of the same place. The bar G is movable laterally from the press, and H is a sliding gauge adjustable along the bar G. The gauge is so constructed that the paper to be printed cannot enter between the same and its support.

The space bar for line-casting machines shown in Fig. 3 was patented by Wilbur S. Scudder, of Brooklyn, New York. In typesetting machines of the Mergenthaler type the matrices are assembled and then the lines are justified, usually by advancing wedge-shaped bars. The frequent lengthwise movement of such bars is objectionable and the present device is intended as a substitute therefor. The space is set up with the matrices and then expanded laterally as the line nears completion.

Oskar Riese and Hermann Polel, of Berlin, Germany, received a patent on an inking device for printing machines using an oscillating platen. The roller taking the ink from the fountain roller is given one complete revolution during the time it is in contact with the same, and the fountain roller remains at rest during the time that the distribution roller is passing over the distributing plate. The distributing roller is brought against the fountain roller after the rotation of the latter has begun and is removed from the fountain roller before the rotation of the latter is stopped.

The inking apparatus for printing presses shown in Fig. 4 was invented by George E. Martin, of Brooklyn, New York. It is specially adapted for use with lithographic presses, and is a modification of a device patented to McDonald in 1877. The ink

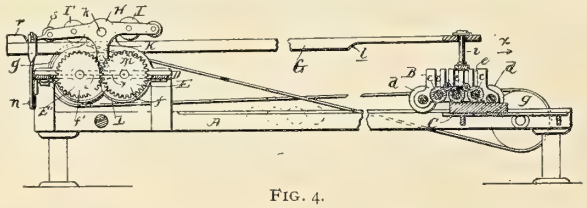


FIG. 4.

rollers are mounted upon a carriage and are reciprocated over the face of the lithographic stone after it has been moistened.

Calvert B. Cottrell, of Westerly, Rhode Island, received a patent upon a sheet-delivery and folding apparatus, intended for use in connection with rotary presses in which the paper to be printed is supplied to the cylinders from a roll, and after being printed is cut into sheets. With the presses at present in use there is frequently difficulty in folding the sheets with sufficient rapidity, and it is to overcome this difficulty that the device is to be used. The web is taken from the printing cylinder by an endless carrier and in this carrier it is cut into sheets which are taken in close succession to the folding devices, two of which are used, each folding alternate sheets, so that each folder operates upon but one sheet for every two sheets printed and cut.

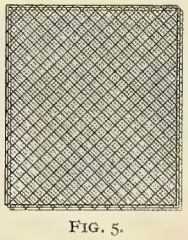


FIG. 5.

Fig. 5 shows a mode of preparing the lines necessary in photo-mechanical printing, the plan being that of Charles B.

Woodward, of St. Louis, Missouri. By taking several impressions slightly out of register with the first impression the print may be made to resemble a continuously shaded surface.

The type case shown in Fig. 6 is constructed according to the design of George B. Miles, of Washington, D. C. The object in view is the production of a single case adapted to contain all of the letters usually employed in ordinary composition, such as lower case, capitals, small capitals, punctuation marks, figures, etc. The type boxes are arranged in practically a semi-circular form and the ribs so disposed as to

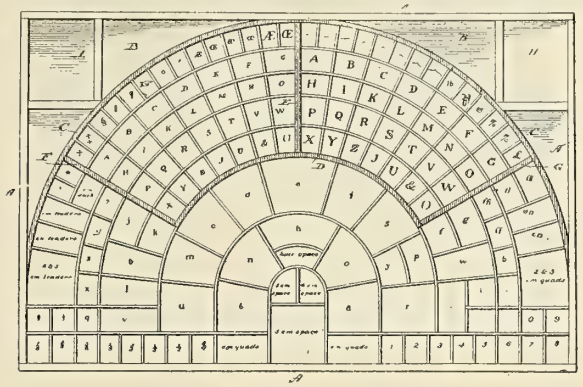


FIG. 6.

strengthen the case and at the same time to serve as prominent lines of division between capitals, small capitals, lower-case type, etc.

Fig. 7 shows a printing attachment adapted for use in connection with the ordinary paper rolls such as are commonly employed in stores to wrap parcels. Any desired matter may be printed upon the paper in the act of drawing it off from the roll. The attachment has been patented by Joseph M. Frey, of Aurora, Illinois.

William T. Near and Daniel J. Deegan, of Bridgeport, Connecticut, are the inventors of the printers' galley shown in Fig. 8. The object is to simplify and improve the construction so that the type may be locked and unlocked quickly. The sidestick A can be quickly adjusted and locked in position. Joseph L. Cox, of Battle Creek, Michigan, received a patent on an inking apparatus which he assigned to the Duplex Printing Company, of St. Louis, Missouri. The device is intended for use in connection with a stationary bed and reciprocating cylinder press having one bed above and parallel with the other, such as previously patented by Mr. Cox. The object is to provide an inking device whereby, from a single fountain, ink may be intermittently supplied to distributing rolls at opposite ends of the type-bed. The ink is thoroughly distributed by proper rolls

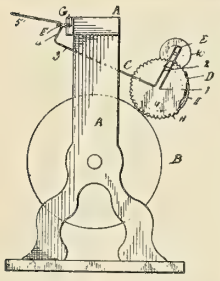


FIG. 7.

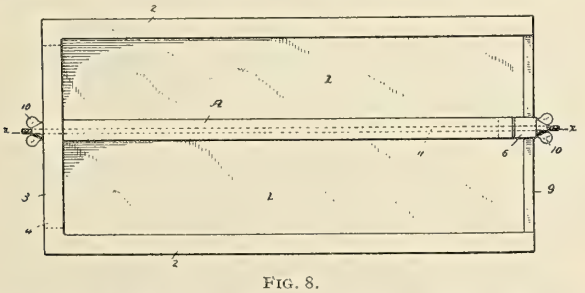


FIG. 8.

prior to being taken up by the form rollers, which will ink the forms on both the forward and backward movements of the cylinder, in order to permit two impressions at each reciprocation of the cylinder.

Fig. 9 shows a plan view of a lock-up for printers' chases, invented by Ferdinand Wesel, of New York City, New York. It is intended for locking up large forms for which the ordinary quoins cannot be used. The chase is provided with a recess at its bottom edge and an L-shaped adjustable locking bar is applied to the form by set-screws.

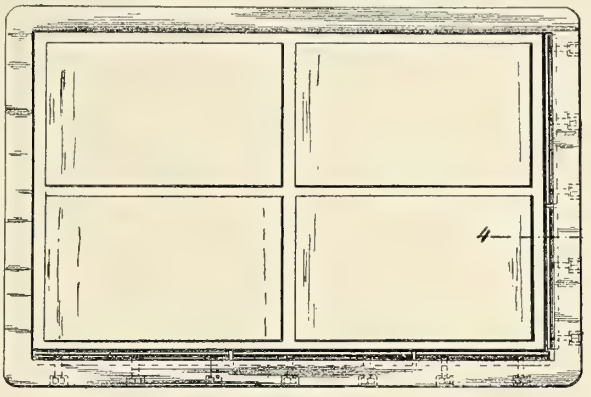


FIG. 9.

Walter Scott, the veteran inventor of Plainfield, New Jersey, has received a patent covering an expedient for the protection of publishers from the dishonest practice of newsdealers of returning, as unsold, papers which have once been sold and read. The apparatus applies, at intervals along the margin of the paper before it leaves the press, a particle of paste. It will of course be impossible to open the paper without detaching these pasted places.

Patent 429,864, issued June 10, 1890, to Casper L. Redfield, of Chicago, Illinois, and assigned to the Chicago Matrix Machine Company, which covered a process of forming matrices, was reissued, to embody corrections so as to more fully and correctly embody the invention covered.

## BOOKS, BROCHURES AND PERIODICALS.

THE *American Pressman* has been revived to a much greater degree of usefulness than ever before and is now conducted by Mr. P. S. M. Munro, editor and publisher, at 439 Pacific street, Brooklyn, New York. It is now a most valuable publication, and at a very moderate price, $1 per year.

F. T. NEELY, the well-known Chicago publisher, at 232 and 234 Fifth avenue, and 110 Fifth avenue, New York, is meeting the public taste in his ventures. "Madam Sapphira, a Story of Fifth Avenue," by Edgar Saltus, has just been issued by him, the advance orders amounting to over 5,000 copies.

THE *Century* for May has a copiously illustrated article on the Columbian Exposition, "At the Fair." The drawings are by Castaigne and are inimitable in their softness and beauty. Richard Watson Gilder follows the article with a poem of five stanzas, "The White City." An interesting account is given of the printer-humorist, Charles F. Browne ("Artemus Ward"), in "Relics of Artemus Ward," with photograph of the humorist at twenty years of age.

SOCIALISM AND THE AMERICAN SPIRIT. By Nicholas Paine Gilman. Second edition; crown 8vo; $1.50. Houghton, Mifflin & Co.

In the preface to this work the author announces that it is not a history or exposition of modern socialism, but solely a consideration of the special aspect of socialism in its standing and probable future in the United States. He judges that a higher individualism and a social spirit are at the heart of our progressive civilization, and ventures the opinion that the way to Utopia lies for no small distance over the difficult road of moral improvement. The reader is not bewildered with the theories of the old-time political economists in Mr. Gilman's work. In it is shown a thorough appreciation of the peculiar

character of American society, and the breadth and competent discussion of its several phases are marked. Individualism and socialism are treated of in the opening chapter, followed by a discussion on the present tendency to socialism in the second, and in the ensuing chapters the field is thoughtfully and thoroughly covered. The student of "American economics," which term by the way Mr. Gilman deprecates, has in "Socialism and the American Spirit," a guide to a comprehensive study of the social economic problems of the day of permanent value. Space does not permit the quotations which at almost every page the work invites.

BUILDING BUSINESS: An Illustrated Manual for Aggressive Business Men. By Nathaniel C. Fowler, Jr. Boston: The Trade Company.

This book, which the author frankly says "he wrote because he wanted to, and because some folks said that many folks would buy it," has so many good points to recommend it to business men that it is difficult to enumerate them all. It is essential to advertisers of every class and kind and is valuable to business men irrespective of their being advertisers. It covers the field of business publicity and commercial printing in every branch. It is comprised in 519 pages and is sold for $3.75.

PROFIT SHARING BETWEEN EMPLOYER AND EMPLOYÉ: A Study in the Evolution of the Wages System. By Nicholas Paine Gilman. Second edition, 8vo; $1.50. Houghton, Mifflin & Co.

The labor problem is admittedly the question of the day. Solutions of the problem have been suggested, and the application of a division of the profits as a means to that end has a powerful advocate in Mr. Gilman. His reasoning is clear and forcible, and his study of the subject of which he treats is profound. Drawing examples and statistics from all countries and from all industries, Mr. Gilman has added practical suggestions where it has seemed desirable, but in the main he lets the facts speak for themselves and teach their own lesson. The trade unionists look askance at the principles of profit sharing as a trap into which they would be lured to their ultimate loss of unity, and it can be truthfully said that they have frequently had reason for their fear. Yet in the pages of Mr. Gilman's book the trades unionist, no less than the employer, will find an incentive to a more earnest consideration of the labor problem and of profit sharing, or "participation," as a solution thereof. The candor of the author and his evident desire for fair and impartial thought show that profit sharing is advocated as a matter of profound conviction after patient study and research.

## SPECIMENS RECEIVED.

A LARGE number of specimens have been held over for review in the June issue.

JOHN J. DALY, New York. Programme of very indifferent merit.

R. O. NORMENT, Memphis, Tennessee. Letter-heads of fair execution.

no particular merit.

CORBIN & KEYES, St. John, Michigan. Business cards, neatly and cleanly printed.

M. LIPEMAN, Chester, Pennsylvania. Everyday work of

BERT AMES, Cazenovia, New York. Bill-head. Too much gingerbread ornamentation.

A. E. COFFIN, New Bedford, Massachusetts. Booklets and leaflets, inferior in all departments.

SENTINEL PRINTING COMPANY, Keene, New Hampshire. Calendar of original design and good execution.

COOPER & CO., Black River Falls, Wisconsin. Letter-heads and announcement card, neatly and well printed.

THOMAS P. NICHOLS, Lynn, Massachusetts. Calendar and catalogue work carefully and tastefully executed.

W. B. CROMBIE, Lincoln, Nebraska. No. 11 of *The Imp*, as attractive, as spicy and as neat as could be desired.

A. L. WAGNER, Davenport, Iowa. Specimen of job and poster work, plain and in colors, creditably executed.

E. H. GREENE PRINTING COMPANY, Ypsilanti, Michigan. Advertising blotter of attractive design. Well printed.

HENDERSON & DE PEW, Jacksonville, Illinois. Business card embossed in colors. Tastefully and well executed.

*Morning Call*, Paterson, New Jersey. Calendar, attractive from a colored lithograph of the picturesque Passaic Falls.

EDUARDO M. VARGAS & CO., Yrapuato, Gto., Mexico. Letter-head, altogether too florid in ornament and display.

C. W. STEINBERG, Advertiser Printing House, Newark, New Jersey. General work of much taste and careful workmanship.

WHEELER PRINTING COMPANY, Waltham, Massachusetts. Ball programme of artistic design and admirable workmanship.

DAILY HERALD PRINTING COMPANY, Austin, Minnesota. General work of neat and tasteful composition and clean press-work.

SANDS & MCDOUGALL, Limited, Melbourne, Australia. Embossed card in colors and bronzes, attractively and well executed.

ED E. SWEET, Pomona, California. Specimens of general printing. With very few exceptions the work is done neatly and well.

F. W. THOMAS, Toledo, Ohio. Advertising booklets and leaflets. Attractively and pointedly written and elegantly designed and printed.

WILL J. DREW, Concord, New Hampshire. Admission card second annual concert and ball Concord Typographical Union, No. 297. Attractively and effectively executed.

SAMPLE copies *Iowa Postal Card*, Fayette, Iowa. It is devoid of taste in advertising display and the make-up is carelessly done. The paper has a very poor appearance.

BEIT & PHILIPPI, Hamburg, North Germany. Calendar of elaborate and elegant design and coloration advertising the firm's inks. It is a most attractive piece of work.

JOHN W. DOLAN, Albany, New York. Specimen sheet of the *Marine Engineers' Journal*, which reflects much credit on Mr. Dolan, but evidences ability for further improvement.

H. L. COLLINS COMPANY, St. Paul, Minnesota. Admission card second annual ball St. Paul Pressfeeders' Union, No. 9, International Typographical Union. Of no particular merit.

MCGREGOR & BOLTON, Canton, Ohio. Large assortment of general work most acceptably done. Uniform carefulness is shown in all the specimens, with much judgment and taste.

STAN. ZALESKY, with Vanden Houten & Co., New York. Specimens of rulework and everyday composition in which much taste is displayed. The work is neatly and well executed.

A. C. MCFARLAND, Pantograph Printing and Stationery Company, Bloomington, Illinois. Programme first social party Bloomington Typographical Union. An attractive piece of work.

GEORGE H. BETTS, foreman De Leeuw, Oppenheimer & Co., New York. Advertising announcement booklet of ornate design. The combination of colors is ineffective. Taken altogether the work is creditable.

R. COUPLAND HARDING, book and job printer, Wellington, New Zealand. Advertising blotter and monthly calendar. The design is commonplace; ornamentation tasteless; details neglected. Such a production defeats its purpose.

S. S. NORTH, Unadilla, New York. Souvenir of Unadilla, and booklet advertising the Unadilla Insurance Agency. Numerous photogravures and half-tones adorn the text of these specimens. They are well and attractively got up.

S. MAGATA, director Tokyo Tsukiji Typefoundry, Tokyo, Japan. Illuminated calendar and specimens of Japanese type

and jobwork. The specimens are very ornate and attractive, with all the luxuriance of coloring characteristic of Japanese work.

W. EDGAR MCKEE, apprentice with H. C. Ford Smith, Los Angeles, California. Calendar, embossed and in colors. A remarkably good piece of work despite its defects as the unaided efforts of an apprentice in presswork and composition.

C. W. LIVINGSTON, Plano, Texas. Business cards and billheads. The office has not been fortunate in having well selected type, and the use of its resources show that Mr. Livingston will improve with a more earnest study of type display. The presswork is poor on some of the specimens.

TOPHAM & LUPTON, Parliament street, Harrogate, England. An elaborate book entitled "Specimens of Letterpress Printing." The superb typography and the tasteful combination of colors render this book a rival of any of the specimen exchanges. Messrs. Topham & Lupton are to be congratulated on their eminently artistic work.

E. R. BARAGER, Washburn, Wisconsin. Advertising blotter and card of the Washburn *Weekly Itemizer*. The blotter, though poorly printed, is fairly well designed, but the card folder is tasteless in composition and in the selection of colors. The card is rendered attractive, however, by a photograph of a pretty child, Nannie E. Barager.

THE T. H. Gilson Company, Boston, Massachusetts. Miniature song book of forty-eight pages. The pages are 1 by 1¼ inches, yet the type is plain and distinct. The book is gilt-edged and is quite a curiosity. It no doubt makes good advertising for this well-known music printing establishment. The company will send ten copies of the work to any address on receipt of 35 cents.

R. HOE & Co., New York and London. Calendar designed in the form of the firm's double supplement stereotype perfecting press, with folder. The calendar proper is placed on the feed-roll. The press is shown in the appropriate colors of the various metals used. The machine illustrated prints and delivers, folded, eight, ten or twelve page papers at a speed of 24,000 an hour, with the pages inset and pasted if desired.

MESSRS. HATHAWAY & BROTHERS, proprietors of the Evans Printing House, Fourth and Liberty streets, Philadelphia, have issued a handsome calendar, a chromo lithograph of exquisite execution and attractive design. The subject is a balcony scene from which a pretty sigñora leans rose in hand listening to a gorgeously attired troubadour beneath as he plays a guitar or some such instrument. The Evans Printing House was established in 1843.

THE Jefferson Press, 4850 Jefferson avenue, Detroit, Michigan. Specimen of art printing of high merit. This house, which has just sent out its introductory circular catalogue, is composed of Charles H. Brown, Fred A. Curtis G. A. Foster and F. W. Floyd. Mr. Brown for the past ten years has been superintendent of the printing department of the firm of Winn & Hammond, at Detroit, and Fred A. Curtis, has also been several years with the same firm as a designer. The work submitted to us is of a quality that but too rarely comes for consideration in this department, and is as original as it is tastefully and elegantly produced.

## THE MINER.

BY JOSEPH SKIPSEY.

"Get up!" the caller calls, "Get up!"
And in the dead of night,
To win the bairns their bite and sup
I rise a weary wight.

My flannel dudden donn'd thrice o'er
My birds are kiss'd, and then
I with a whistle shut the door,
I may not ope again.

## OBITUARY.

MR. GEORGE D. GRAHAM, the popular agent for Messrs. Charles Eneu Johnson & Co's printing inks on the Pacific coast, with offices at San Francisco, California, has the profound sympathy of his numerous friends and the trade at large in his recent bereavement by the death of his young wife, whose untimely end at the early age of twenty-two years occurred at her home in San Francisco, on April 6. Mrs. Graham had a very large acquaintance and was very popular. She was a daughter of Mayor E. C. Hughes, well known in commercial circles in San Francisco.

ON Sunday, March 26, Horace O'Donoghue, one of Chicago's most prominent business men and an employing printer held in high esteem by his associates in business and his employés, died from wounds, self-inflicted the day before, while temporarily demented. Mr. O'Donoghue was born in Chicago forty-eight years ago. He was educated in the public schools, and after leaving school worked at his studies and was highly educated. In his youth he served on reportorial staffs on Chicago newspapers, and at one time was city editor of the *Inter Ocean*. About twenty years ago he engaged in the printing business, in which he was most successful. His establishment was at 192 South Jefferson street. He was married about twenty years ago, and his domestic life has always been pleasant. Mr. O'Donoghue owned the property occupied by his business establishment, which is said to be worth $200,000. He also owned other valuable real estate. His habit of giving and receiving accommodation paper has left his estate much complicated. The funeral was held Wednesday afternoon, March 29, at 1 o'clock, from his house. The foremen of the six departments in his printing establishment asked to be the pall bearers, and their wishes were gratified. The interment was at Graceland cemetery.

"DEATH loves a shining mark. A noble mind stilled." These were the headlines that informed the general public that John A. Bell, managing editor of the Detroit *Free Press*, had passed to the other shore on April 12. Only ten days was the duration of his illness. Since early manhood he had always enjoyed vigorous health and his death was a surprise, as few were aware that he was ill. He was born at St. Catherines, Canada, forty-two years ago. His death is keenly felt by his co-workers on the *Free Press* and his place will not be readily filled. Mr. Bell entered the service of the *Free Press* in July, 1865, at the age of fourteen years, as a galley boy in the composing room. His bright ways, his exceptional information on a range of subjects not usually regarded as within the range of youngsters and his mature judgment attracted attention to him in different departments of the paper. He became the proofreader's assistant and before he reached his majority he was graduated from the chair of principal proofreader and installed as a full-fledged member of the editorial staff. His undivided energies were devoted to the paper and he became widely known as a journalist of rare attainments and the safest and trustiest man in the profession. For a brief period he severed his connection with the paper and practiced law, having prepared himself during his leisure hours. But he soon returned to his early love. His connection with the *Free Press* covered a period of twenty-eight years, and when he left his desk to lie down upon his bed of death he left the title and responsibilities of managing editor. There was no detail of newspaper work with which he was not familiar. The few that are left of the group with whom he began his career in 1865 bear unanimous testimony to his fidelity, his professional worth, his superior mind and his possession of all the elements of true manhood. While his professional usefulness and importance may not be easily overestimated, his private and domestic life reflected all the sweetness and gentleness of his nature. At a largely attended meeting of newspaper men of the city resolutions of condolence were adopted. Out of respect to his memory the circuit court adjourned. His funeral was largely attended by the press and legal fraternity and a large number of friends.

## CHICAGO NOTES.

J. S. PEFFER, a son of Senator Peffer, says the *Union Printer*, will represent Topeka (Kan.) Typographical Union at Chicago in June.

THE Henry O. Shepard Company, beginning the first week in May, will close their printing office on Saturdays at 1 o'clock, affording an opportunity for employés to visit the Exposition.

FRANK SEAMAN, for several years a resident of Elgin, Illinois, and well known in Chicago, has been elected commander of the Department of the Tennessee of the Grand Army of the Republic.

MESSRS. BARNHART BROTHERS & SPINDLER will have an interesting exhibit at the Fair, worthy of this well-known house. One of the features will be a miniature typefoundry in active operation.

MR. J. R. NEVRAUMONT, formerly with Messrs. Palmer & Rey, San Francisco, California, has come to the World's Fair city, finding, like many others, 1893 a good year for combining pleasure with business in Chicago.

CHICAGO TYPOGRAPHICAL UNION, No. 16, will give its second social dance on Tuesday evening, May 23, at the North Side Turner hall, the proceeds to be applied to defraying expenses of the convention in June.

THE evening edition of the *Illinois Staats Zeitung* made its first appearance March 27. The sheet is of the regular size and contains four pages of reading matter, consisting mainly of telegraphic and local news, short editorials and general news items.

THE INLAND PRINTER acknowledges with appreciation the receipt of the souvenir catalogue of the Fifth Annual Black and White Exhibition of the Chicago Society of Artists, from the committee, Messrs. W. Schmedtgen, Orsen Lowell, Charles A. Corwin, W. C. Hartson and Jules Guerin.

J. H. THURSTON, of the Chicago *Herald* composing room, will be glad to receive any information regarding the relatives of Edward A. Hastie, who died in Chicago in June, 1892. Mr. Hastie left some money in bank, and so far the public administrator has been unable to obtain any clue to his relatives.

THE annual exhibition of the Chicago Society of Artists, which will be opened May 15, is not confined to the members of the society. All works submitted before May 1 were considered by the jury. The members of the jury were Messrs. Freer, Guerin, Corwin, Grover, Vanderpoel, Burbank and Parker.

THE *Specimen Annual* of the Marder, Luse & Co's foundry is in every way worthy the firm issuing it and the Columbian year. The cover is elegantly designed and embossed in gold and colors, with the background in harmonious tints. Graceful and pleasing type faces are shown, which in their combinations of beauty and utility cannot be surpassed. The annual is comprised in sixty-four pages and is as handsome a work of the size as we have seen.

THE sessions of the forty-first convention of the International Typographical Union will begin on Monday, June 12, and continue for one week at Madison hall, 140 West Madison street, opposite Union street. The building has a frontage of 96 feet on Madison street and extends back 190 feet to School street, and is seven stories in height. The sessions will be held in the upper story, away from the noise of the street. There is ample elevator accommodations and the acoustic properties of the hall are said to be good. The convenience to several lines of street cars will also be appreciated by the delegates.

THE annual election of officers of Chicago Typographical Union was held on Wednesday, March 27. In all 1,807 votes were cast, resulting as follows: President, James Griffon, 595; vice-president, George E. Esterling, 966; secretary-treasurer, William McEvoy, 1,719; recording secretary and organizer, Frank A. Kidd, 856; sergeant-at-arms, James Rathgeber, 1,434; delegates to International Typographical Union Convention—Charles H. Stiles, 1,260; John Canty, 1,106; W. A. Cahill, 986; M. J. Carroll, 873. Business committee—Fred V. Johnson, 1,608; James E. Miles, 1,602; John D. Campbell, 1,559; John F. Hughes, 1,526; T. J. O'Brien, 1,131. Board of Trustees—J. C. Hutchins, A. Allison, W. A. Hamish. Delegates to Allied Printing Trades Council—John McParland, John A. Bresin, J. J. Ryan. Delegates to Trades Assembly—W. J. Cushing, Eugene L. Gray, N. Bowerman, D. R. Hughes, Charles Edwards, E. L. Bronson, J. W. Kremer, Martin Meers, George Eckert, J. A. Applegate, D. S. Elderkin, E. M. S. Ogg, Paul J. Maas, George Emmicke.

THE National Editorial Association meets in Chicago on May 16, and will hold session for the remainder of the week. Arrangements are being made for the entertainment of the members and visitors by business houses and the press, and committees have been appointed on special entertainment. One of the features will be an excursion by boat to Fort Sheridan, returning visit the four-mile crib and Lincoln Park, passing the city in the evening to obtain a view of Chicago by night from the lake and thence to the Fair grounds to see how it appears by electric light. A drive through the parks and boulevard systems will be another feature, and of course lunches and banquets and theater parties will keep members from being ennuied during the intervals. The committee on badges have in contemplation a design for a badge that if adopted will prove a much-prized souvenir. It will consist of a bar and ribbon; pendant from the bar will be a Columbian half-dollar to which will be attached a shield with the association's emblem and motto and the figures 1893.

## TRADE NOTES.

THE Publishers' Printing Company, of New York City, has removed to 132-136 West Fourteenth street.

THE *Courant*, of New Castle, Pennsylvania, has added a Babcock press to their already finely-equipped office.

D. MURRAY MACLELLAN, of Opelika, Alabama, has purchased the Rice printing office of that city and opened business for himself.

H. B. NOYES, for several years a caseholder on the Jackson (Mich.) *Citizen*, has opened a job office in that city. His many friends wish him success in his new enterprise.

MR. P. BRESNAN, of the typefounding and printers' furnishing firm of Walker & Bresnan, New York, has been out with the "Shriners" on their visit to President Diaz, of Mexico. He was accompanied by his estimable little wife.

MESSRS. NICHOLS & JOUTZEN, of Cleveland, Ohio, have recently started a new office on South Water street, in that city, and have a good outlook ahead. Both are young men and have been journeymen in that city until they made this venture.

AMONG the notable moving events in New York in May will be that of the Moss Engraving Company, which will leave its old quarters at 535 Pearl street, and move further up-town and locate in the new *Puck* building, corner of East Houston and Mulberry streets.

GEORGE R. NUTTER, assignee of the Printing Press Exchange Company, Boston, has notified interested parties that on March 24, 1893, a dividend was declared to preferred creditors, first and second class, in full, and to fifth class, 90.07 per cent. No dividend to unpreferred creditors.

THE growing demand for coated paper, commonly known as "woodcut," has induced a large number of paper manufacturers to engage in its production, who are now entering the market with a fairly good article at reasonable prices. The grade heretofore made has held the market for a long time, both as to quality and high price; but samples lately submitted in New York have attracted the attention of large consumers

there, because of apparently as good stock at much lower prices than asked for the other makes. A fine coated paper, any weight or size, can now be bought for 9½ cents per pound.

A. F. W. LESLIE, lately connected with the New York *Recorder* as superintendent in its management, has left that concern and purchased the new morning newspaper known as the *Chronicle*, of Brooklyn, New York. Mr. Leslie is also president of one of the leading photo-engraving concerns in New York.

JACOB GOTTLIEB and J. W. Wickard, foremen of the Cumberland (Md.) *News* bindery and jobroom respectively, have opened a complete job office and bookbindery in that city. They have purchased new material and machinery, of the latest make, and as they are both first-class workmen, they will no doubt turn out high-class work.

R. L. PATTERSON, representative of the typefounding firm of Miller & Richards, of Edinburgh, at Toronto, Ontario, and E. E. Sheppard, of *Saturday Night*, the same city, left for the Pacific coast on April 15 for a six weeks' trip, returning by way of San Francisco and Chicago. Both gentlemen go on business connected with their respective firms.

THE office of James Murray & Co., one of the largest job printing offices in Toronto, Ontario, is on the market. Mr. Murray, it is said, intends taking a position in the house of an American press builder, but whether the sale of the business there is for the purpose of closing up the office or merely for the dissolving of the firm is not stated, though the latter is understood to be the object.

W. H. WRIGHT, JR., the "electric printer," of Buffalo, New York, in his May blotter just received announces that he is "forced *out* of 293 Washington street because of inadequate space, and forced *into* 18 and 20 Ellicott street with largely increased facilities." Mr. Wright, like other mortals, may not *command* success, but there is no question of his *deserving* it, and he is evidently getting it.

MR. C. E. KESTER and Mr. Guy X. Piatt have become associated with Mr. Charles Heilbronner in the ownership of the Standard Manufacturing and Printing Company at Butte, Montana. The company's plant is a full and complete one, with ample facilities for the execution of all classes of printing in the best style. In connection there is a department for the manufacture of rubber stamps of all designs; corporate and notarial seals, stencils and all kindred work.

BY a simple and ingenious expedient Messrs. Drake & Heffron, of Minneapolis, Minnesota, simplify the measuring and figuring of the "dupes" in newspaper work. A sample sheet of the system as used in the office of the Minneapolis *Journal* has been sent to this office; it shows the sizes of type—agate, nonpareil and minion, a scale of values being marked for each size from 10 cents up to $1. Beside these the "dupes" are pasted lightly on the left margins—in successive leaves, if need be. At the upper right-hand corner of the "dupe" sheet the name of the paper and the rate is given, with a blank for the totals to be filled in. As a convenience to the compositor and the cashier it is a success, while its uniformity renders it valuable as a record if necessary.

ON April 1 a change in the well-known Philadelphia printing and publishing firm of Burk & McFetridge was made, it being incorporated at the old location, 306 and 308 Chestnut street, as the Burk & McFetridge Company. Mr. Wm. M. Burk, for nearly sixteen years associated with Mr. John R. McFetridge in the business, has retired and the latter is the president of the new company. Since the foundation of the house its business has rapidly increased, and today it ranks among the principal establishments of its kind in the country, its facilities having been materially enlarged to meet the demands of its business. The front of the premises, No. 306 Chestnut street, formerly occupied by T. B. Peterson & Bro., has been taken for office purposes, and the room thus secured by the removal of the offices from the second floor will be used for the enlargement of the lithographic branch of the company's business. The entire facilities of the place will be devoted to printing, lithography and the general publication business, a feature of the latter being the issue monthly of *Traffic*, which has acquired a reputable standing among business journals.

THE art department of the Moss Engraving Company, New York, held its first annual reception and ball at Arion hall, Brooklyn, on Friday evening, March 24. The music was under the direction of a very able leader; and the hall decorations of a really artistic order. It was a most enjoyable affair in all respects, and in keeping with the character and taste of the high order of merit expected from its able projectors. The supper room was profusely decorated with rare flowers and plants, and the menu most refreshing. Much credit is due to the managing committee and to the officers of the association for the success which crowned the event. The officers of the association are W. Hayden Watson, president; Jean Strong, vice-president; B. Condon, secretary; John Zoellner, treasurer, and W. Davis, sergeant-at-arms.

ACCORDING to the decision of Justice Herrick, of the Supreme Court, after hearing the argument of counsel on both sides and for the receiver, the large Weed-Parsons printing property, at Albany, N. Y., will not be sold in bulk. The judge has decided that the property shall be sold by the receiver in separate parcels, as follows: First, the real estate and printing establishment and appurtenances, machinery, stock, etc.; second, the reprint of the New York reports; third, Albany *Law Journal;* fourth, the law library and law books and miscellaneous books on hand. The law books and miscellaneous books are to be sold either at private sale or public auction. The other parcels are to be offered for sale, and sealed bids received by the receiver for thirty days after notice is given. The bids must be approved by the court, and the sale will only be complete upon confirmation of the sale by the court.

## PAPER TRADE ITEMS.

THE paper and paper stock business remains unchanged. The mills report sales fairly good, but are not getting enough for their paper, considering the high prices they have had to pay for stock since last fall, when the first embargo was placed on foreign rags. The government has been so vacillating concerning its embargo orders that it has played havoc with both the paper and the rag business. The mills are at present quite heavily stocked for some months to come. During the months of January, February and March over 55,000 bales of foreign rags and paper stock were received in New York City and a larger quantity into Boston. This, coupled with the fact that the mills are well supplied, has demoralized the rag market, and the wisest heads are at a loss to know whether it is best to hold their goods or sell at greatly reduced prices. In the meantime the mills are generally keeping up their stocks and many domestic rag dealers are offering at prices in some cases almost down to prices paid before the boom. Should cholera appear to any great extent soon in Europe, there is no doubt about the government putting a strict embargo on all continental Europe. This would no doubt advance rags again. There is, however, from present appearances, no danger of a rag famine.

FORT SCOTT, Kansas, has begun to lay the foundation for a new paper mill.

BULKLEY, WARD & CO., paper and paper stock dealers in Philadelphia, have failed. The eastern paper mills are the principal creditors.

F. R. WALKER & SON, of Burnside, Connecticut, has taken a contract with the government to furnish 500 tons of paper for revenue stamps.

THE new mill of the Arthur W. Eaton Paper Company, of Lee, Massachusetts, is running full on specialties. Mr. Eaton, the business manager, is a hustler and is kept busy enough

between this mill and the Hurlburt Manufacturing Company, of which he is the treasurer and business manager.

A NEW paper mill will be built at Thamesville, Connecticut, with a capital stock of $50,000. It will be called the Uncas Paper Company.

THE Glen Manufacturing Company, of Berlin Falls, New Hampshire, will build a large sulphite pulp mill this season. It is to be one of the largest in the country.

A NEW four-story warehouse for storing rags is being built by the Beebe & Holbrook Company, of Holyoke, Massachusetts. It is to be 55 by 90 feet and well lighted on one side.

A VAST amount of print paper is consumed in Montana, and a mill at some central point it is said would be a paying investment from the start, as there is no end of raw material at hand.

A. N. MAYO & CO. and A. N. Mayo, of Springfield, Massachusetts, have petitioned the Owen Paper Company, of Housatonic, Massachusetts, into insolvency on three unpaid notes for $6,600.

G. B. HANFORD, having resigned his position as business manager of the Ticonderoga Pulp & Paper Company at Ticonderoga, New York, has taken a position with J. F. Anderson, paper dealer, of New York city.

THE outside brickwork of the new Riverside mill at Holyoke, Massachusetts, is finished, the bleachers and boilers have been received and it is expected the mill will be completed late in the summer or early fall.

IT now looks as though the creditors of A. Wertheim & Co., the failed importers of wood pulp, bagging and paper stock, would not get much, if they get anything. Wertheim is supposed to be in London, England.

THE Alice Falls Pulp Company, at Alice Falls, North Dakota, are pushing their work toward completion. The mills will soon be running, as most of the machinery is already received and being placed in position.

NEWTON & PRIDE, of Appleton, Wisconsin, are expected to erect a new pulp and paper mill in Tomahawk, Wisconsin. The capacity will be about eight tons daily. They expect to be ready to do business early in the fall.

GEORGE F. KENNY, of Jackson, Michigan, has been chosen president of the newly organized Moser-Burgess Paper Company, of Chicago. Mr. Kenny, who has charge of the business of Michigan and northern Indiana, has built up an excellent trade.

SINCE the death of Mr. Enos Laney, of the Laney & Barker Company, extensive dealers in rags and paper stock in Rochester, New York, there is no change in the business. Mr. Barker has been the active business man of the company and continues as usual.

THE American Strawboard Mills at Kokomo, Indiana, were nearly destroyed by a tornado. A large portion of the mill is a complete wreck, and the loss is estimated at $30,000. An employé named Robert Douglass was instantly killed by a falling wall.

THE Botsford Paper Mill Company, of Kalamazoo, Michigan, invited a number of its friends to inspect their mill on April 11 last and entertained quite a number of visitors. The firm manufactures high grades of book, blotting, lithographing and writing papers.

CHARLES F. MASON, of Providence, Rhode Island, was the purchaser at auction recently of the American Wood Paper Company's plant at Spring City, and also the plant of the Manayunk Pulp Works. The price paid, if we are correctly informed, was $270,000.

LUTHER C. WHITE, head of the paper and paper box factories of White & Wells, in Waterbury, Naugatuck and Bridgeport, and president of the Southford Paper Company, died at the breakfast table, April 6, at his home in Waterbury, Connecticut, aged seventy-three years.

AARON H. PERRY, a well-known man in Holyoke and vicinity, died recently of Bright's disease of the kidneys. Mr. Perry had charge of the storage warehouses in Holyoke, Massachusetts, and was well and favorably known by most all papermakers and paper stock dealers.

THE new Linden Paper Company, of Holyoke, Massachusetts, are now making paper. This mill is without doubt one of the finest, if not the finest, paper mill ever built. Every improvement worth having in a paper mill can be found in the Linden Paper Company's new mill.

OUR eyes have never looked on a finer sample of linen ledger and record papers than the sample we have received from the L. L. Brown Paper Company. We are glad to know that this well-known paper company have come out of their late financial troubles all right, having paid up their creditors in full with interest to date.

THE Niagara Falls Paper Company have decided to add a sulphite-fiber plant to their big pulp and paper mill. It is said it will cost nearly $200,000. They will employ 75 to 100 men. It will require six or seven brick buildings to provide for the machinery and process necessary to make the pulp by a chemical process. The plant will be one of the largest in America.

THE Platner & Porter Paper Manufacturing Company, of Unionville, Connecticut, have made a new departure since E. H. Sterns has taken the management. We are in receipt of a sheet of their "Coupon Bond" 18 pound folio, and must pronounce it first-class in all respects. It is the intention of Mr. Sterns to make the old Platner & Porter papers second to none.

WE suppose there are no better colored tub-sized flats put on the market than those made by the Chester Paper Company of Huntington, Massachusetts. Their Chester and Delta papers are well known everywhere and are sought after by those who want good and honest paper. To Fred Phelon, the manager, is the credit due for getting up the reputation of their well-known papers. He is always on deck and at the helm.

## NEWSPAPER GOSSIP.

THE *Press*, of Bristol, Connecticut, will soon begin publication of a daily edition.

THE *Daily Sun*, of Cheyenne, Wyoming, now has a Mergenthaler linotype, displacing four men.

F. W. WHEELER has taken the editorial and business management of the Naugatuck (Conn.) *Advocate*.

C. M. LOOMIS has resigned the editorship of the Rockville (Conn.) *Leader* to become city editor of the Waterbury *Daily American*.

A NEW peoples' party paper (weekly) will soon be set afloat at Cheyenne, Wyoming, to take the place of the Wyoming *Populist*, deceased.

AMONG the Oil City (Pa.) *Derrick's* latest acquisitions are a number of "wooden newsboys," which have been placed in several places of business.

THE *Evening Mail* is the name of a new paper that has made its appearance at Johnsonburg, Pennsylvania. Charles M. Gates is editor and proprietor.

THE *Sunday Sun*, of Jamestown, New York, has removed from its old stand on Main street to the building formerly occupied by the *Weekly Democrat*, on Second street.

A JOINT stock company has been formed for the publication of a Sunday paper in Waterbury, Connecticut. Chris F. Downey will be editor and Louis Carder, business manager.

J. W. BURSON, of the *Evening Tribune*, Galveston, Texas, was elected vice-president of the Southern Afternoon Press Association at the annual meeting in New Orleans, April 13.

THE Kentucky *Leader*, published at Lexington, Kentucky, has purchased a Cox perfecting press, printing from the roll,

and will, on Sunday, May 7, celebrate the fifth anniversary by issuing a forty-page illustrated paper, the largest of the kind ever gotten out in the state of Kentucky.

SENATOR BECKWITH, Governor Osborne and others have formed a stock company and will publish a democratic daily at Cheyenne, Wyoming. The paper and some material have arrived.

*La Revista Tipografica* is the first journal devoted to printing published in Mexico. It circulates throughout Mexico and South America. E. M. Vargas & Co. are the proprietors, Yrapuato, Gto., Mexico.

THE *Daily News*, of Galveston, Texas, will introduce about a dozen Mergenthaler typesetting machines in the near future, and the *Evening Tribune*, of the same city, has ordered machines also. June 1 is the date set for the advent of the machines.

THE *Advertiser*, of Newark, New Jersey, put in four typesetting machines on Monday, April 17, and will put in four more in the course of a few weeks. The other newspaper offices will, in case they are a success, follow the example of the *Advertiser*.

THE *Morning Times* and the *Daily Democrat*, of Anderson, Indiana, have consolidated and will publish an evening paper. Mr. Bone, formerly of the Washington *Post*, will be its managing editor. Capt. W. S. Myers, present secretary of state, is also interested in the plant.

THE office of the Montreal *Herald* was burnt for the fourth time on Monday evening, March 27, and the building totally destroyed. Several printing firms suffered, having offices in the same building. The *Herald* was got out temporarily in the *Star* office. They will rebuild shortly.

THE *Evening Herald*, of Anderson, Indiana, owned by J. Q. Donnell, has changed to a morning paper, and will be edited by J. O. Hardesty, one of the best newspaper men in the state of Indiana. The *Herald* is a bright, newsy sheet, and, having no competition in the morning field, is sure to be a winner.

MISS EMILY G. HUTCHCRAFT, from the Blue Grass region of Kentucky, has taken up the publishing of a weekly paper in Sheridan Lake, Colorado. Miss Hutchcraft deserves a great deal of credit for the good work she is doing—she has recently been awarded the county printing over the head of an older paper in same town.

MR. WESLEY B. STARK, of Williamsport, Pennsylvania, is meeting with deserved success with his recent invention, "The Newspaper Foreman's Advertisement Time Chart." The vexation caused by advertising contracts calling for special cuts on special days is minimized by Mr. Stark's scheme, and the business office in particular is saved controversies over breaches of contract, as the scheme is one which simplifies the most complicated order of an advertiser. The supply of sample pages being exhausted, the chart book itself will be sent by Mr. Stark for inspection to anyone inclosing price of expressage one way, purchaser to return at his expense if not found satisfactory.

THE Albany Press Club is progressive. April 19 it gave an entertainment, at which three one-act plays written by members of the club were presented by good talent to a large audience. One was written by Joseph A. Lawson and S. J. Leake, Jr., the title being "A Successful Scoop." As suggested by its title, it smacked of newspaper work, and its hero is a reporter who, by neat strategy, succeeds in winning for his wife the daughter of a wealthy New Yorker, thereby scoring a "scoop." Another play was by Frank W. Hoyt, having as its title "Cupid's Chance." Its hero is a young Parisian who has become despondent, but is restored by Cupid. The last play was by William H. Paddock. It deals with the fortunes of an aged army major, who is charged with dishonesty, but who is proven innocent just before the curtain falls.

## OF INTEREST TO THE CRAFT.

JAMESTOWN (N. Y.) TYPOGRAPHICAL UNION, No. 205, has selected Mr. Frank Le Roy as its representative at the international convention in Chicago.

ABOUT sixty hands have been discharged from the Canadian Government Printing Bureau at Ottawa during the last month; forty-six in one day. Over half of these have left town.

PRESIDENT FRANK A. PALMER has been chosen to represent Jackson (Mich.) Typographical Union, No. 99, at the International Typographical Union convention at Chicago.

ON April 2, Muskegon, Michigan, Typographical Union, No. 168, held its election. Result: President, M. Lloyd; vice-president, H. Creppen; secretary, John Doane; treasurer, A. G. Neate; sergeant at-arms, C. F. Landstrom.

TYPOGRAPHICAL UNION No. 44, of Streator, Illinois, held a special meeting on April 7, and adopted a resolution condemning the appointment of Charles William Edwards as public printer, and forwarded the resolution to President Cleveland.

MR. F. M. WALKER is now superintendent of printing with Clarke & Courts, Galveston, Texas, succeeding Mr. W. P. Daugherty in that capacity a few weeks ago. The latter gentleman is now secretary and manager of the Strickland Printing Company, of Galveston.

THE annual election of St. Louis Typographical Union, No. 8, occurred on March 29, 1893. Messrs. George S. McSkimming, William F. Rower, T. B. Wyrick, were elected delegates to the next session of the International Typographical Union. Joseph A. Jackson, president; C. P. Connolly, secretary-treasurer.

W. A. LANTZ, deputy organizer, announces the first convention of the Illinois State Typographical Union to be held in Peoria on Tuesday, May 30, 1893, to complete organization. The increasing number of state unions seems to shadow forth a favorable opinion of district representation at the International Typographical Union.

CHARLES PEPPER and C. S. O. Boudreault were elected to represent Ottawa Typographical Union, No. 102 (Ontario), at the Chicago international convention. Both are old and well-tried union men and their election reflects credit on the craft in Ottawa, as no doubt their part in the deliberations of the international body will bring honor to themselves.

IN accordance with a custom established last year, each employé of the De Vinne Press, of New York City, who had been in the employ of the firm for a period of at least one year, was the recipient, on April 1, of a dividend equivalent to about five per cent on his yearly salary. Two hundred and thirty-eight persons received the bonus, and the amount disbursed amounted to considerably over $7,000.

THE annual convention of the California Federation of Typographical Unions was held in San José, California, on April 13. Eleven unions were represented. The report of President J. P. Olwell was an interesting one, showing a gratifying result for the year. The convention developed a leaning toward the plan of district representation to the international body. Mr. Robinette was reëlected as organizer for the sixth district.

ON Thursday evening, March 23, District Organizer Harvey A. Friese, of Springfield, Massachusetts, met the printers and pressmen of North Adams and Adams at the Richmond house, North Adams, and formally organized the North Adams Typographical Union. The following temporary officers were elected: President, D. J. Finnegan; recording secretary, William P. Meade; financial secretary, W. P. McDonald.

THE annual election of officers for Bluegrass Union, 189, Lexington, Kentucky, was held at Union hall, on Sunday, March 26, 1893, and resulted as follows: Clarence Egbert, president; Jas. J. Hennessey, vice-president; J. O. Sehorn, secretary; H. R. Pickels, treasurer; Charles Freckman, sergeant-at-arms. They will be installed on Sunday, April 30,

with the exception of Mr. Sehorn, whom, it has since been discovered, is an employing printer, and is consequently ineligible to hold office. The executive committee will be appointed by the incoming president.

THE typographical union, of Streator, Illinois, No. 44, voted unanimously in favor of the amalgamation of the German-American Typographia and the International Typographical Union, and unanimously against the proposed reorganization of the International Typographical Union. It was thought that many features of Plan No. 2 would work especial injury to the smaller unions, and, in fact, would be almost certain to result in their being disbanded.

DURING the four months of 1893 Toronto Typographical Union, No. 91, has suffered severely by death, no less than six members having died in that time, among them George G. Devlin, the vice-president of the union, an able and clear-headed young man. Although only twenty-three years of age, he had held many important trusts from his fellow-members, and if his life had been spared he would have proved himself worthy of greater recognition.

AT the annual election of officers of Toronto Typographical Union, No. 91, John Armstrong, who filled the chair away back in '75 and an ex-president of the International Typographical Union, was elected president for the ensuing year. He will be assisted by an able staff of officers, and under his careful management success will be assured in the affairs of the union during a year which has every indication of being a trying one in typographical circles in Toronto.

GUTHRIE (O. T.) TYPOGRAPHICAL UNION, No. 258, has elected the following officers: President, A. A. Meacham; vice-president, A. L. Tilton; treasurer, D. P. Bishop; recording secretary, W. A. Brown; financial secretary, F. S. Colley; sergeant-at-arms, E. E. Perkins; executive and auditing committee — A. L. Tilton, F. L. Freeland, Noel Edwards. L. G. Shoop was unanimously elected to represent No. 258 at the Chicago session of the International Typographical Union.

THE *Times* (evening daily), of Vancouver, B. C., has introduced four Mergenthaler typesetting machines into their office. They are now so far advanced as to reduce the staff of compositors by three or four. A scale for day work has been presented by the union, and, after some slight modifications, agreed to by the management, as follows: $4 per day of eight hours, or 50 cents per hour. Students to be paid $15 per week to commence with, increasing 50 cents per week until the maximum of $24 is reached. The expert, or instructor, must be a union man in good standing.

THE regular monthly meeting of the Montreal Typographical Union was held on April 1. The president, Mr. T. J. Lundrigan, who was warmly welcomed back after a severe illness, occupied the chair. The election of officers for the ensuing year resulted as follows: President, L. Z. Boudreau; vice-president, J. Taylor; corresponding and recording secretary, H. Rush, P. O. Box 1134; financial secretary, T. J. Finn; treasurer, D. Taylor; board of directors — S. W. Read, T. S. Brown and P. Hughes; executive committee — D. Smith, J. Gallagher, C. Hudson, F. S. Watson and E. Williams; sergeant-at-arms, I. Glennon; delegates to Trades and Labor Council — L. Z. Boudreau, W. O. Kydd and J. Malone.

THE fifth annual entertainment and ball of the De Vinne Press Mutual Aid Association was held on the evening of Tuesday, April 4, at the Lyceum Opera House, East Thirty-fourth street, New York City. After an excellent entertainment, in which Misses Carrie Provoost, S. Berstein and Baby Lillian, and Messrs. H. Gundlach, J. W. Armour, "Tiddlewinks" and others took part, the floor was cleared for dancing, which continued until the wee small hours. Among those present were Messrs. Theo. L. and Theo. B. De Vinne and their wives; the genial superintendent, Mr. Robert Brown, and family; the heads of the various departments, and representatives of the Lockwood Press, Tract House, the Century Company, Cosmopolitan, Harper Brothers, J. J. Little's, etc. The ball was the best ever held under the auspices of the association, and much credit is due to the committee of arrangements. The officers of the association are: President, Theo. F. Douglas; vice-president, P. J. Haggerty; treasurer, Joseph J. Strenkert; financial secretary, James B. Shaw; recording secretary, Samuel Shaw.

ALBANY TYPOGRAPHICAL UNION, No. 4, has elected the following officers: President, James A. Kirwin; vice-president, M. J. Sullivan; recording secretary, James L. Walsh; financial secretary, Thomas D. Fitzgerald; treasurer, Richard J. Hourigan; sergeant-at-arms, Philip F. Bray; delegate to International Typographical Union which meets in Chicago, in June, Edward A. Keyes; inspectors of election — Christopher Cunningham, George I. Davis, Thomas F. Drum. The union also voted for reorganization of the International Typographical Union, in favor of "Plan No. 2," relative to district representation, and for amalgamating the International Typographical Union and the German-American Typographia.

THE election of officers of Detroit Typographical Union resulted as follows: President, Thomas J. Dixon; vice-president, William L. Bessler; recording secretary, A. H. Smith; financial and corresponding secretary, Henry J. Smith; treasurer, Charles O. Bryce; sergeant-at-arms, W. J. Baker; executive committee — John R. Morrissey, P. J. O'Grady, J. McElroy, Sr., H. R. Williams, W. H. Wagner; auditors, Louis Beckbissinger, William L. Bessler, Frank J. C. Ellis; delegates, Noble Ashley and Edward Look. The proposition to amalgamate the German Typographia with the International Typographical Union was carried by a large majority.

THE secretary of Victoria Typographical Union, No. 201, Mr. William Cullin, writes: "The conditions of the journeyman printer in this part of her Majesty's dominions is not of a very cheering character, and the outlook is not encouraging. What with the advent of four Mergenthaler machines in the *Times* office and a general depression in business, things look rather slim for the poor compositor. Tourists keep arriving here from other towns on the coast and rather crowd the sublist. It is probable the 'putting in' of machines in other towns along the coast are letting loose some of the boys. We must hope for better times. In the meantime it would be wise for printers to give Victoria a wide berth."

THE Employing Printers' Association of Toronto, Ontario, enjoyed their annual supper on Friday evening, April 7, in the large dining-room of the Rossin house. About one hundred sat down, among whom were nearly all the proprietors in the city, both job and newspaper, and many invited guests, including the president of Toronto Typographical Union. Mr. W. A. Sheppard, ex-president of the local organization, responded to the toast of the association in an ably compiled paper on the aims and objects of the body and which also entered into the relation between employer and employé. Mr. James Coulter made an eloquent response to the toast of "Typographical Union No. 91," and the other speakers of the evening acquitted themselves in good style. Mr. A. F. Rutter, of Warwick & Sons, the new president, ably filled the chair.

ON March 29, Typographical Union, No. 53, of Cleveland, Ohio, elected as delegates to Chicago convention: Messrs. A. W. Thomson and C. E. Bowman, both of the *Press* chapel. This is Mr. Thomson's third term, he having been sent to Cincinnati in 1883 and Buffalo in 1887. Mr. Bowman has been a prominent and active member of Cleveland and other unions, and is a retiring member of the executive board. Both of the gentlemen are workers, and it is expected that No. 53 will be heard from. On Sunday, April 2, the following officers were elected for the ensuing year: President, J. J. Bennett, *World* chapel; vice-president, John Pheasy, of Brooks & Co.; secretary, S. S. Hester, of Kellogg Newspaper Company; treasurer, A. T. Proctor, Kellogg Newspaper Company; sergeant-at-

arms, W. Bell, of the *World*. Executive board—J. Karl, of Brooks & Co.; G. Spooner, of the *World;* J. G. Layton, of the *Press*. These officers will be installed the first Sunday in May.

Our correspondent at Toronto, Ontario, writes: "I am sorry to have to announce that Toronto union has decided not to send delegates to the International Typographical Union this session. This is to be regretted on more than one ground. At the present time one of our members holds the position of president of the governing body, and to my mind our action is a species of base ingratitude to both Mr. Prescott and the International Union. While not over wealthy we have more than enough in funds to send two or three delegates to Chicago, but the economy cry was raised at the March meeting, and those opposed to delegates loaded down the proposition with an assessment to pay expenses. That raised the temper of the non-attender, and the consequence was a call for a special meeting, which was largely attended, and the proposition was voted down by a very small majority. However, many of those who were leaders in the opposition see the error of their ways, and I am informed that the matter is likely to be again brought up at the May meeting, when we will hope for a better ending of a bitter fight."

The report of the committee of Ottawa Typographical Union, No. 102, appointed to examine and take evidence regarding the statement of the queen's printer concerning alleged discrepancy between actual work done by compositors on plain matter in the government printing bureau and the apparent production on the same work previously under contract, has been received by the union and ordered published in the Ottawa press. It avers that, instead of a discrepancy on such matter, there is actually at present an increased output pro rata per man over the same work done under the contract system; and further claims that, given a just measurement, with a due share of all fat matter occurring in solid composition, the printers then under "slug" in the bureau were earning not $12, but $14 or $15 a week; but, instead of being rewarded, had been discredited and decried by the authorities. It is said that none of the foremen supported the authorities in these statements, and that each of the foremen claimed that they were not consulted, or the report should have read differently. The result has been the removal of the slugs.

After many months of preliminary work Streator (Ill.) Typographical Union, No. 44, was finally organized on the evening of February 28. The following officers were elected, to serve for a term of one year: President, M. H. Reed; vice-president, C. E. West; corresponding-financial secretary, Henry Carter; recording secretary, W. W. Kenney; treasurer, J. P. Dicus; sergeant-at-arms, Millard Opdycke. The union has bright prospects, every printer in the city being enrolled. At the first meeting the executive committee was instructed to formulate articles of agreement and scale of prices, and report to the next meeting. The scale of prices as adopted is as follows: Compositors on evening papers, $10.50 per week of 59 hours, or 25 cents per 1,000 ems; foremen or make-up on evening papers, $12 per week. Bookwork, 30 cents per 1,000 ems. Job printers, $12 per week. Compositors on morning newspapers, $12 per week of 59 hours, or 27½ cents per 1,000 ems; foremen or make-up on morning papers, $13 per week. This scale means an average increase in wages of about 20 per cent, being unusually great on account of a number of girls being employed, to whom the adoption of the scale would mean an increase of 75 per cent, raising them from $6 per week to $10.50. The articles of agreement and scale of prices has been placed in the hands of all employing printers, and an intimation given that the same is expected to go into effect May 1. From the way the majority of the employers talk no trouble is anticipated. Although Streator union is young, she will have her representative in the International Convention this summer, W. W. Kenney, the recording secretary, being elected delegate by the unanimous vote of the union.

# BUSINESS NOTICES.

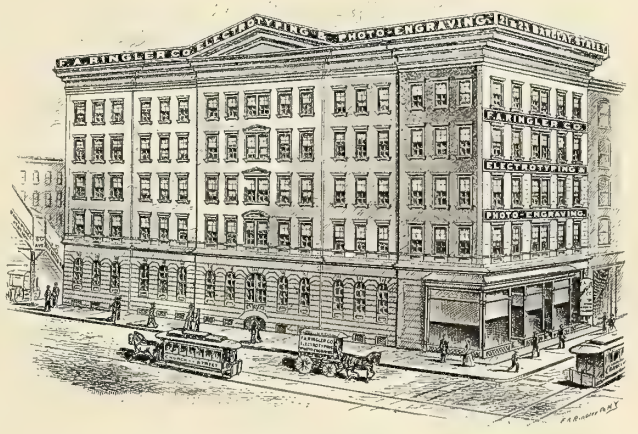
By reference to the next page our readers will note that H. S. Foster, 446 Broadway, Albany, New York, has increased the space of his advertisement of the reversible chase. Mr. Foster desires to sell his device and would like to correspond with some one interested. The chase is one that will meet the needs of many printers.

### TO STEREOTYPERS.

Readers of this publication who do stereotyping will be interested in the advertisement of G. Edward Osborn & Co., appearing on another page of this issue. They are sole agents for Young & Co's stereotype powder, which is used by the United States government and many of the largest newspapers and job printers in the country. It is said by those who use it to be an excellent material and one making first-class matrices.

### F. A. RINGLER COMPANY.

We recently had the pleasure of inspecting the premises occupied by the F. A. Ringler Company, manufacturers of plates for all printing and embossing purposes by various processes, at 21 and 23 Barclay street to 26 and 28 Park place, New York City, and find that the building has been entirely remodeled, and is now the largest and most complete printing plate manufacturing establishment in the country.




The cut accompanying this description is a fair representation of this building, occupied by the company for their different departments.

In a brief mention of an establishment of this kind, it is impossible to go into details, but a mere enumeration of the equipment of the various departments will prove that each has been put up in as complete and perfect a manner as modern ideas would allow. Starting at the office, which is laid out in a thoroughly business-like manner, the orders are received at one end of the counter, which communicates with the various departments, and when filled are returned on the other end of the counter in a finished state.

Adjoining the office is the art department, where all designing for all kinds of illustrations are made. On the first floor above the office is the electrotype foundry, for which a whole floor, size 50 by 175 feet, is used, and every conceivable invention for the perfect production of duplicate plates are seen in operation. The eye at a glance takes in the twelve large-size batteries, four dynamos, six molding presses, blackleading machines, melting furnaces, and other tools and appliances that are necessary to make up a complete electrotype foundry.

On the floor above the electrotype foundry are the finishing departments for electrotypes, stereotypes and photo-engraved

plates. On this floor there are six of the latest and most improved routing machines, circular and jig saws, wood and metal planers, trimmers and other kinds of machinery to facilitate the turning out of the work in the most rapid and perfect manner.

Above the finishing floor is situated the photo-engraving department, in which the half-tone, zinc and copper etchings and the general processes of engraving are conducted. Eight of the largest cameras, each operated by a separate artist, are required to keep up with the orders.

The various departments occupy 25,250 square feet of floor space, and between 150 and 175 hands are employed. The quality of the work turned out by the F. A. Ringler Company is of a very superior quality.

The attention of our readers is called to the exhibit at the Department of Electricity, World's Columbian Exposition, at Chicago, where samples of work out of each department are on exhibition.

## WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 5th of each month, and no want advertisements for any issue can be received later than the 25th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

A FULLY competent "all round printer," with several years' experience as reader and foreman, desires an engagement in either capacity. Good references. Address "PICA," Illinois Typefoundry, 200 Clark street, Chicago.

ALL LIVE PRINTERS should have Bishop's "PRACTICAL PRINTER," 200 pages, $1. Also his "DIAGRAMS OF IMPOSITION" and "PRINTERS' READY RECKONER," 50 cents each; the "PRINTERS' ORDER BOOK," price $3, and "SPECIMENS OF JOB WORK," price $2. Sold by H. G. Bishop, 128 Duane St., N. Y., and all typefounders. The handiest and most useful works ever published for printers. Also, by same author, "THE JOB PRINTER'S LIST OF PRICES AND ESTIMATE GUIDE," price $1. Just published.



AN experienced job printer desires steady situation. Is a competent reader, and would combine the two occupations. Can give undeniable references. Address "H. M.," care of INLAND PRINTER.

A PRINTING-OFFICE MANAGER of twenty years' experience, part of time at head of a large and very successful concern, is open for engagement. Thoroughly conversant with all details of doing work at a profit, and able to estimate on contracts of any size. Address M, Box 1000, Harrisburg, Pa.

DESK ROOM FOR RENT—We can accommodate a number of people at our office on the second floor of 212-214 Monroe street, Chicago. Suitable for paper salesmen, gentlemen having charge of exhibits at the World's Fair, or anyone connected with printing and kindred industries. THE HENRY O. SHEPARD CO.

FOR SALE—Golding Jobber, size 8 by 12, good condition, treadle. One O. S. Gordon, chase 10 by 15, used about eighteen months, nearly new; treadle; price $125. Golding Jobber has been used three years; price $135. No more, no less. If you want them write at once, as they will not stay long at these prices. J. C. MANNING, Box 314, Northampton, Mass.

ILLUSTRATOR WANTED AT ONCE—Must know how to *draw* in pen and ink and wash. Steady situation to right man. Send samples of pen-and-ink and color sketch. We don't want an accurate designer, but an illustrator. Press of WILLIAM L. BANNING, JR., 317 Wabasha street, St. Paul, Minn.

JOB PRESSES—When wanting any standard make get our quotation; also on cutters, folders, perforate wire stitchers, or any printers' or binders' machinery. MORGANS & WILCOX, Middletown, New York.

"ONLY PERFECT" GALLEY LOCK. Adjusted by one movement of a finger; simple, accurate, durable; brass; has no rival; price reduced to $8 a dozen. CARSON, FENESY & CO., 11 Ninth st., Pittsburgh, Pa.



PHOTO-ENGRAVING PLANT FOR SALE—Business fairly established. Best location west of Chicago. Favorable terms to a fully competent, energetic man, with a small amount of cash. Address "ENERGY," care of INLAND PRINTER.

PRESSMEN—The *Pressman's Manual* is the only work of its kind published; contents: hints on cylinder and platen presswork; how to emboss; how to make, use and care for rollers; how to mix and use inks; how to bind books and make pads; simple methods whereby every printer can do his own stereotyping; price 50 cents, postpaid. J. H. SERGEANT, Box 258, Spring Valley, New York.

PRINTERS AND PRESSMEN—To be practicable and proficient in your business you should have a copy of our book, "How to Make all Kinds of Printing Inks and Their Varnishes," also other valuable information. You could not learn the combination in a lifetime; with our book you can make any kind of black and colored printing inks. Price, $5. Address GEORGE W. SMALL & CO., 97 Tremont street, Cincinnati, Ohio, U. S. A.

SITUATION WANTED—Temperate, educated, and ability for any job in country office. Might buy. Correspondence solicited. Box 291, Gaylord, Mich.

WANTED—A first-class job printer. Union wages in this city, $13. We will give $16 to right man. A good opportunity for steady, industrious compositor. Apply at once. JONES & McCALL CO., Saginaw, Mich.

WANTED—A good solicitor for railroad work, in a large northwestern city, of good address, familiar with all classes of railroad work and making estimates. Also a solicitor on commercial and general work. Address "ADAMS," care INLAND PRINTER.

WANTED—Bound copies of Volume I and Volume II, THE INLAND PRINTER. State price and in what condition. Also want copies of the November, 1883, and February, 1884, INLAND PRINTER. Let me know if you have any to dispose of. Address "MANZ," care INLAND PRINTER.

WANTED—Press and materials salesman; good correspondent, thoroughly competent to estimate on outfits; practical printer preferred. Permanent office position in the East to satisfactory man, with excellent prospects of promotion. Give full particulars, salary wanted, etc., in confidence, to "AMBITION," care INLAND PRINTER.

WANTED—Pressman and job compositor. A first-class pressman to take charge, in absence of foreman, of small pressroom; six presses. Must be well up in fine black and colored work and half-tones. Also a first-class job compositor for English and German work. Only industrious and steady men need apply. Send samples of work and state where now employed, and references, as well as wages asked. W. H. WAGNER & SONS, Freeport, Ill.

WANTED—Publishers to know that Stark's Advertisement Time Chart Book will prevent errors from occurring in the insertion of all advertisements running under complicated contracts. Indorsed by everyone who has used it. Books sent for examination by paying express charges. Send for circular. WESLEY B. STARK, *Sun* office, Williamsport, Pa.

WANTED—Reëngagement as manager or foreman by thoroughly competent lithographer, now holding a similar position in England, where finest color work is done. Thorough knowledge of litho-zinc plates. A. E. CURRAN, 69 Leeds Road, Bradford, England.

WANTED—Two first-class job printers. Men of original ideas to do work upon the finer class of work, in a large office in the Northwest. Familiar with designing, embossing, etc. Also a job pressman who can operate an embossing press. Address "ADAMS," care of INLAND PRINTER.

A NEW MAILER. Works perfectly. Will mail 2,000 per hour. Never gets out of order. Always ready. Costs but $2.00. Send for descriptive circulars.

JOB PRINTERS Who want to increase their business should send for circulars. We will show them how to obtain lots of work in an entirely new field, in connection with our mailer. First come first served.

Send to VAN WORMER & TIEDTKE,
420 ST. CLAIR ST., TOLEDO, OHIO.

THE PRINTER'S ART.

TO KNOW WHAT IT IS IS TO WANT IT.

"I venture to say that a handsomer work of printing on letter-press printing has never been issued."—*F. A. Grant, Fargo, N. D.*

A Book for Printers—113 pages, in colors, 6 x 8 inches, oblong. Paper covers, $1.00; cloth, $1.35.

A. A. STEWART, Box 155, Salem, Mass.

MILTON H. SMITH,

PUBLISHER OF Society Address Cards.

...EMBOSSING...

Our elegant Catalogue mailed to responsible printers upon application.

95 & 97 ANDREWS STREET, ROCHESTER, N. Y.

STOP, FRIEND! HAVE YOU EVER TRIED IT?

THE ELITE RULE BENDER

For Bending Brass Rule. It has no equal.

Price $2.00, postpaid. ELITE MFG. CO., Marshall, Mich.

## PRICES OF FONTS.

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|---|---|---|---|
| 6 point | 36 a | 24 A | $2 25 |
| 8 point | 30 a | 20 A | 2 50 |
| 10 point | 24 a | 18 A | 2 75 |
| 12 point | 18 a | 12 A | 2 75 |
| 18 point | 12 a | 8 A | 3 25 |
| 24 point | 10 a | 6 A | 4 00 |
| 36 point | 6 a | 4 A | 5 50 |
| 48 point | 5 a | 4 A | 7 50 |
| 60 point | 5 a | 4 A | 9 50 |

GRAND GUTTEMBURGH FESTIVAL
Commemorating the Four Hundred and Fiftieth Anniversary of the—450

DISCOVERY OF PRINTING
Was Inaugurated in Mayence lately. In 1837 the Statue in

GUTTEMBURG PLACE
Was erected in Honor of The Discoverer of Types

UNIQUE PRINTING
Specimens have been Placed on View in the

OLD MUSEUM
Inspection Hall and Citizens of

MAYENCE
Often Point out the Old

HOUSE
in which he dwelt

## Abbey PATENT PENDING. No. 2.

The following additions to this popular Series—48 and 60 pt.—are now ready for delivery.

# NEW ABBEY LETTERS

# Band Masters

Figures supplied with all Fonts.

# THE LAST FLIGHT

# Gay Homes

Since this Foundry first issued the Abbey Series many grotesque imitations of it have been made, the Original Abbey, however, is still incomparable.

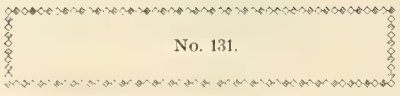
## A. D. FARMER and SON
TYPE FOUNDING COMPANY.

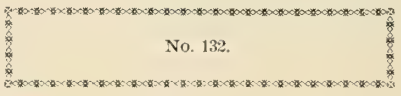
Not in the Trust. — Established 1804 — Beekman St., N. Y.

CHICAGO: 109 Quincy Street, new Rand-McNally Building. CHAS. B. ROSS, Manager.

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10 Feet. 3 POINT BORDERS $2 25



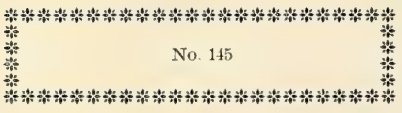

5 Feet, $1 40 6 POINT BORDERS 10 Feet, $2 60

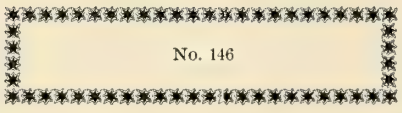






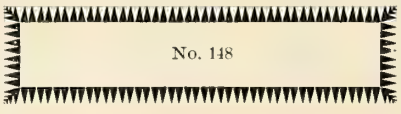




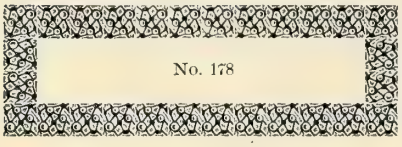


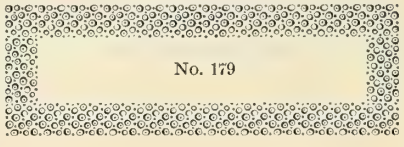


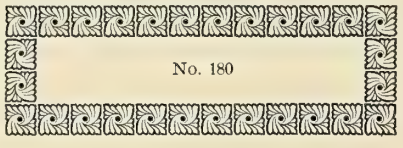




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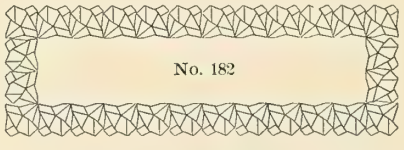




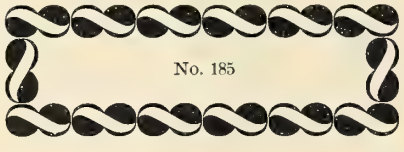






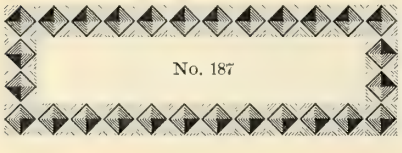
















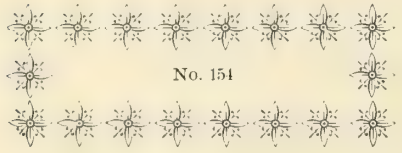

5 Feet, $2 00 18 POINT BORDERS 10 Feet, $3 50

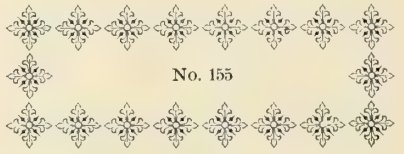












Manufactured from superior copper-mixed metal by Barnhart Bros. & Spindler, Chicago. Carried in stock by Minnesota Typefoundry, St. Paul; Great Western Typefoundry, Omaha; Great Western Typefoundry, Kansas City; and St. Louis Printers' Supply Company, St. Louis.

## NEW UNIQUE BORDERS.

3 Feet, $1 65 — 24 Point Borders — 6 Feet, $3 00

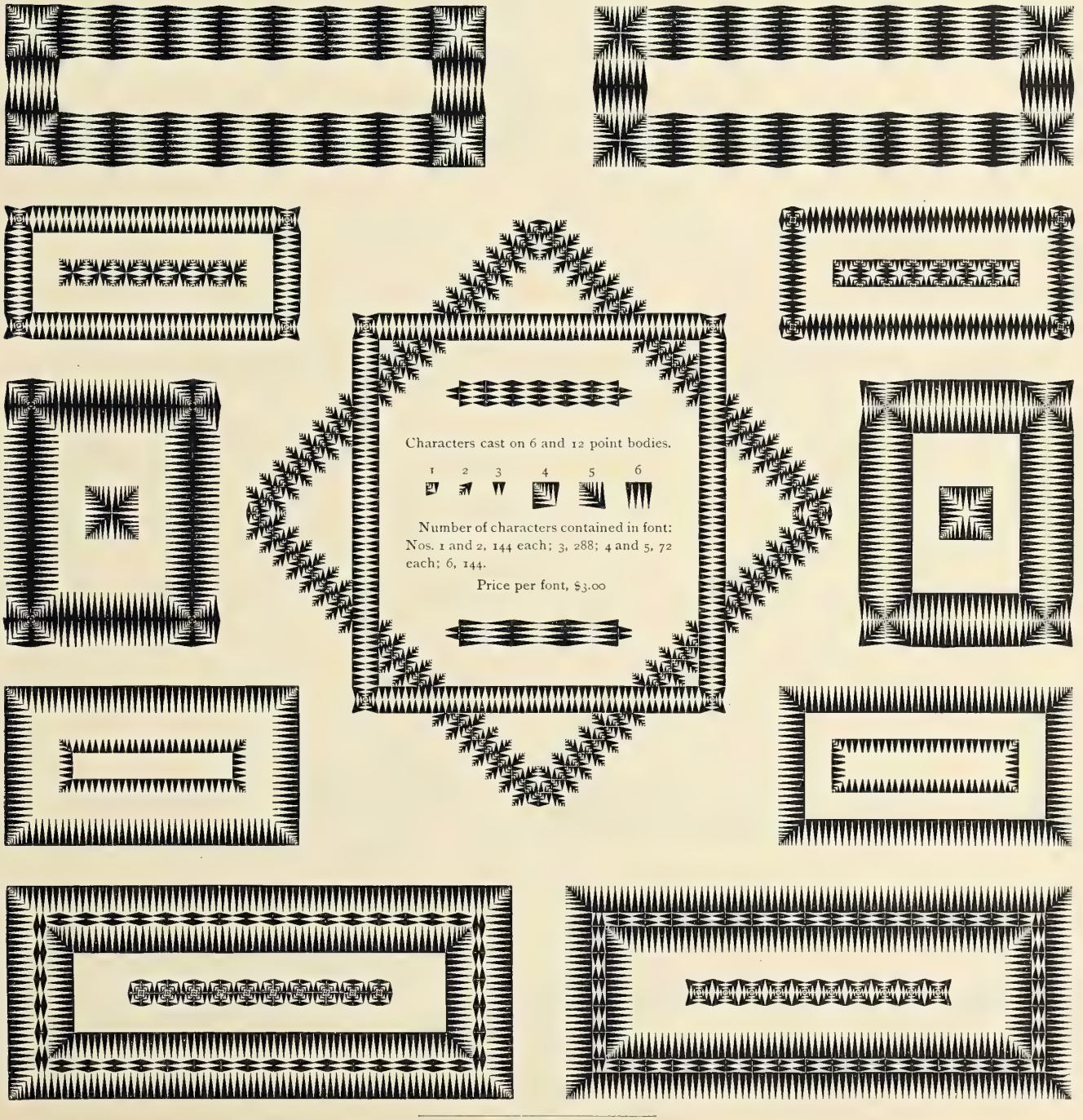









## COMBINATION ORNAMENTS NO. 8.




Manufactured from superior copper-mixed metal by Barnhart Bros. & Spindler, Chicago. Carried in stock by Minnesota Typefoundry, St. Paul; Great Western Typefoundry, Omaha; Great Western Typefoundry, Kansas City; and St. Louis Printers' Supply Company, St. Louis.

## LINCOLN.

5A, 10a, Double Great Primer (36 Point). 4.75

GLEARING SALE
Shaggy Fur Beaver
Calamity Clothing

12A, 24a, Pica (12 Point). 2.25

SIX THOUSAND GARATS WEIGHT OF SOUTH AFRIGAN DIAMONDS WASHED OUT

Exhibit of Diamond Gutting Machines
Precious Stones from Mines in Brazil
Everything Realistic in the Extreme
Noticeable Feature: Tiger-Eye Gems

4A, 8a, Four-Line Pica (48 Point). 6.00

Merchants INSURANGE Company

Seven-Line Nonpareil in Preparation.

20A, 40a, Long Primer (10 Point). 2.00

IN THE GHURGH OF SAINTED LAWRENGE STANDS A PIX OF SGULPTURE RARE

This Pix, or Tabernacle for the Vessels of the Sacraments
Is an Exquisite Piece of Sculpture, in White Stone.
It Stands in the Ghoir, Whose Richly Painted
Windows Gover it with Varied Colors.

1 2 3 4 5 6 7 8 9 0

8A, 16a, Double Pica (24 Point). 3.50

FAT FOLKS REDUGED
Patients Treated by Mail
Freckles, Moth Patches, Spots
Complexion Restored 1234

ALL COMPLETE WITH FIGURES.

6A, 12a, Five-Line Nonpareil (30 Point). 3.75

GREEK ARGHITEGTURE
Collection of Sculpture
Before the Christian Era

10A, 20a, Great Primer (18 Point). 2.75

VENETIAN GONDOLIERS
Aquatic Pastimes
Grand Ganal Illuminated
Imitations of Water Monsters
1 2 3 4 5 6 7 8 9

CAST BY MARDER, LUSE & CO. FOUNDRY, CHICAGO, ILL.

For Sale by all Foundries and Branches of the American Type Founders' Co.



CUPID PREPARING FOR WAR.

FRONTISPIECE
THE INLAND PRINTER
JUNE, 1893.

Half-tone engraving by
J. MANZ & CO.,
183 Monroe street,
Chicago.

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THE INLAND PRINTER

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

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Written for THE INLAND PRINTER.

## WILLIAM MORRIS AND THE KELMSCOTT PRESS.

NO. I.—BY W. I. WAY.

WHEN Mr. Kegan Paul, the veteran publisher and bibliophile, wrote his essay for the *Fortnightly Review*, in 1883, on the "Production and Life of Books," he could hardly have foreseen that some of his remarks should bear fruit almost within the decade. "There could scarcely be a better thing for the artistic future of books," said Mr. Paul, "than that which might be done by some master of decorative art, like Mr. William Morris, and some great firm of typefounders in conjunction, would they design and produce some new types for our choicer printed books." In January, 1891, Mr. William Morris set up his Kelmscott Press at Hammersmith, and in April of the same year he issued his first book, the "Glittering Plain," printed from type designed by him, and on a fine handmade paper which is said to have been made at his own mill. So Mr. Morris is the author of the book, of the type and paper, and it is claimed that he did the composition and presswork with his own hand, if he did not actually make the vellum in which the book is bound.

"I wanted to print some nice books," says Mr. Morris in a late interview. "Also I wanted to amuse myself." But Mr. Morris need not have added, among other unpleasant things, "as for American printing, it is quite abominable." To this, and to some other remarks made by the printer-in-chief to the British nation, we shall recur later.

About a dozen of the Kelmscott books have now been printed, and specimens of the types employed, with the colophon, are shown in our illustration. The "Golden type" was fashioned by Mr. Morris after the beautiful roman type designed and used by Nicholas Jensen, the famous Venetian printer, in 1470; while the gothic or semi-gothic "Troye" and "Chaucer" types are fashioned in emulation of the fonts used by the early printers of Mentz and Augsburg. The aim of Mr. Morris in producing these types has been to combine with the strength and beauty of the early fonts a greater simplicity and clearness. That he has succeeded, especially in the "Golden" type, there seems to be no doubt in the minds of his severest critics. To the novice, this Golden type appears to be an affectation, but its superiority to the types in general use today — which, as our foremost printer, Mr. Theodore L. De Vinne, is forced to admit, while painfully correct and precise in form, are difficult to read and present all the weaknesses of an overwrought delicacy — cannot be questioned. The "Troye," or semi-gothic type, of which we give a specimen page, while very much simpler than the early fonts, is still difficult to read and rather dazzling to the eye.

For the border and initial designs Mr. Morris is less indebted to his predecessors, perhaps, than for his types. Foliated or floriated designs had been used late in the fifteenth century, but we know of none so decorative and artistic as those designed and used by Mr. Morris. It is claimed by some of his critics, and with no little justice, that these initials and borders are not always used appropriately, as the same designs appear in books of very different character. Being but a poor socialist only, in an anti-monopolist sense, we have not had access to all Mr. Morris's books, but in those examined there does seem to be too little variety, both in the matter of initials and borders. It is rather monotonous, too, to find the same initials facing each other on opposite pages; nay, more, we find quite often two like initials on the same page. We admire the initial and title designs in the "Love Lyrics and Songs of Proteus," but are surprised to find an artist like Mr. Morris using the same designs in a book on Gothic Architecture.

Two tracts appear in the volume entitled "A Dream of John Ball," and here we find two border designs used and a frontispiece by Burne Jones, which together give a very pleasing variety. In this book there is also a greater variety in the matter of initials. Here, too, and in the "Shakespeare's Poems" there is a modest and effective display of rubrication which, in the "Proteus" and "Poems by the Way," is

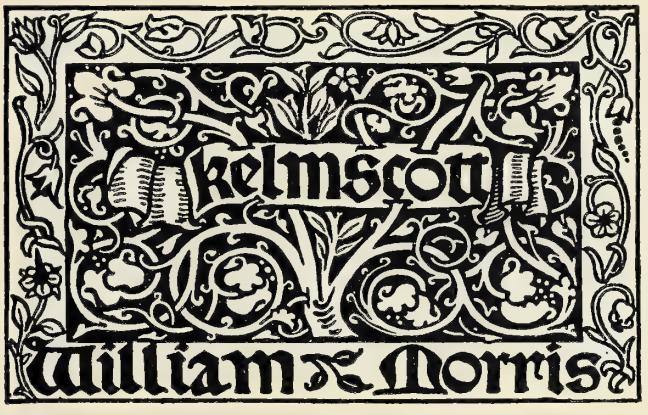
# THE RECUYELL OF THE HISTORYES OF TROYE.

HERE begynneth the volume intituled & named the Recuyell of the Hystoryes of Troye, composed & drawen oute of dyuerce bookes of Latyn in to frensshe by the ryght venerable persone and worshipful man, Raoul le feure, preest & chapelayn vnto the ryght noble, glorious, and myghty prynce, in his tyme, Phelip, duc of Bourgoyne, of Braband, &c., in the yere of the Incarnacion of our Lord God a thousand foure honderd sixty and foure. And translated and drawen out of frensshe in to Englisshe by Willyam Caxton, mercer, of the cyte of London, at the comaundement of the ryght hye, myghtye, and vertuouse pryncesse, hys redoubtyd lady, Margarete, by the grace of God Duchesse of Bourgoyne, of Lotryk, of Braband, &c. Whiche sayd translacion and werke was begonne in Brugis, in the Countee of flaundres, the fyrst day of Marche, the yere of the Incarnacion of our sayde Lord God a thousand foure honderd sixty & eyghte, and ended and fynysshyd in the holy cyte of Colen the xix day of Septembre, the yere of our sayd Lord God a thousand foure honderd sixty and enleuen.

And on that other side of this leef foloweth the prologe.

excessive and inharmonious. Mr. Morris has found a ready market for his books, which, though published in exceedingly limited editions, and at prices as extravagant as is his theory of socialism, are evidently not intended for the proletariat whom he pretends to love, but for the capitalist whom he hates. But he has been imprudent enough to pass some very severe strictures on the work of others, especially on American printing, and in doing so has excited some very severe criticisms, both at home and in America. These criticisms are directed not so much

NOTE. This is the Golden type.
This is the Troy type.
This is the Chaucer type.




against his types as against his presswork, which is all done by hand, and therefore, in his judgment, far superior to any steam presswork. In this view he is in sympathy with the old-time pressmen, who objected to the use of rollers — they thought nothing could equal the time-honored sheepskin balls. It is urged against him that his presswork is slovenly and uneven; that the pages of his books do not balance; and that in these respects the work done by the steam presses of the Constables is far superior to his. It is also charged that the paper he uses is too thin, and that the type shows through the sheets. This may be the case with some of the Kelmscott books, but it is not true of the "John Ball," "Shakespeare's Poems" and "Biblia Innocentium." In these books, however, the registering is occasionally defective, and the paper chosen for at least one copy of the "John Ball" is of uneven weight. But the thinner sheets are still sufficiently opaque to prevent the type showing through. In the "John Ball" and "Shakespeare's Poems" there is also a very careful adjustment of the rubrication, and the lines are quite evenly balanced throughout the books. If a criticism of these and others were to be made, it should be that the borders used in the titles of the smaller books are too heavy and allow too little margin.

(*To be continued.*)

## BUSINESS MEN'S VIEWS OF THE TYPEFOUNDRY QUESTION.

IN the February issue, THE INLAND PRINTER contained its first editorial utterance in regard to the interesting question of the typefounders' consolidation. This editorial neither assailed nor defended either party to the fight now in progress, but took the ground that so far neither party had furnished occasion for assault. In general the article met with approval, but a few interested parties seemed dissatisfied because we did not make war on the new company, just as many others did, without regard to their acts or their professed purposes, and accused THE INLAND PRINTER of "patting the type combine on the back" when we refrained from denouncing. We did then, and do now take the position that THE INLAND PRINTER cannot afford to pass hasty judgment on any question that is of importance to the printing fraternity, for the simple reason that its judgment is valued by the responsible business element in the trade.

With the view of ascertaining, both for our own benefit and that of the thousands of readers of this journal, the sentiment of the large and responsible printing houses toward the American Typefounders' Company, a representative of THE INLAND PRINTER was sent out to interview the representative printers of that class in Chicago. The result, given below, is peculiarly gratifying to us because it fully justifies two propositions that pervaded our editorial of February: 1, That there was great opportunity for good to the printer within the hands of the new company; 2, that so far the indications are that it is their purpose to utilize these opportunities.

The interviews below are the voluntary expressions from nearly all the large printers in Chicago. Those whose names do not appear simply declared that they took no interest in the matter and had no opinion to express. The whole may be regarded as a fair representation of the sentiment of the business men of our trade toward the American Typefounders' Company, and the condition of the type trade in general, and indorses the position of THE INLAND PRINTER.

"What do I think of the type trust?" said Mr. Donnelley. "I do not think of it as a trust at all, because a trust raises prices, whereas the American Typefounders' Company has reduced them. I think it is a blessing to the printers. Within the past month I have placed, I think, the largest order for body type ever given by any printing office in this city, and I was enabled to get the type faces of four different foundries, with perfect uniformity of body, which I do not believe could have been done under any other conditions, and which was certainly a great convenience. Another thing, they have reduced the price of type to a basis where there is no chance for uncertainty as to the value of my plant. Why, under the old order of things, when we were getting one discount today from one foundry and another the next from another foundry, it was utterly impossible for a printer to inventory his office in a way to tell 'where he was at.' There are several other advantages that suggest themselves. For instance, there will be a stop put to the multiplying of job faces, gothics, antiques, etc., very nearly alike, by different foundries. In order to keep up with the times we had to buy most of these, and the result has been

the accumulation of great numbers of fonts much alike in face but unlike in line and set. Every printer knows what a nuisance this is. There will be a great saving here, in other ways besides the money wasted. Then I find that I can get 'sorts' of type cast by any of the foundries in the company by just sending across the street, and at once. Think of the great annoyance saved in this one particular. I can say emphatically, so far as my experience goes, that the combination of these foundries is a decided advantage, and I have hailed it with a great deal of satisfaction. Moreover, I think the business is in the hands of men who will not continually be starting new men in the printing business who have no qualifications, just for the sake of selling them an outfit. This class of printers do not help the trade any, as anyone who has ever come into competition with them knows."

Andrew McNally, of the Rand-McNally Company, said: "I presume the combination was formed not for the purpose of reducing prices, but rather to advance them. That is what combinations are usually formed for. What effect it may have on the printing trade will depend upon the manner in which the syndicate shall conduct its business. If they should abolish the system of unlimited credit, which I understand has been given to new printing concerns, and charge a fair uniform price for material, I don't see how the combination can materially injure the printing trade; although I think for the advantage of the printer it will be well to have the typefoundries outside the syndicate remain outside."

W. B. Conkey said: "We have not been affected in any way by the consolidation of the typefounders. I have not given the matter much thought, but it seems to me it cannot fail of being a great benefit to printers. Now, I bought up four large printing houses some time ago and added them to my own. Since then I have been doing the work of all these offices under one management and at a great saving of expense both to myself and my customers. It seems to me that this is a fair illustration of what may be done by the American Typefounders' Company. They will certainly save a great deal in producing material, and I infer from the recent reduction in prices that the printers will profit by that saving. I look upon it as a good thing for the trade, and have no fears that the company intends any oppressive measures."

C. H. Blakely, of Blakely & Rogers, said: "So far as we are concerned I cannot say that we have felt the influence of the consolidation much as yet. Wouldn't know there was one in existence if we hadn't read about it. Our orders are filled just as promptly as formerly and at just as low prices — perhaps a little lower. As for the convenience of getting the material of various foundries at uniform prices and at one house, I can say most emphatically that it will prove a great convenience. We had some annoying experiences in that line, especially as regards the type made by eastern foundries, before the trust was formed. I speak of the new company as the 'trust,' though we do not regard it as a trust by any means. We have no reason to fear that it will monopolize the type product, and become oppressive to the trade."

Mr. P. F. Pettibone said: "I do not regard the American Typefounders' Company as a trust. On the contrary, I have considered it a perfectly legitimate concern. I believe these founders have done a good thing in organizing in a way to save money to themselves and the trade, and I presume they will do so. I have not examined the new price list personally; have heard it criticised some. I have great confidence in anything that Mr. Marder, western manager of the company, does, and have no doubt the new arrangement will prove a benefit to us all."

Mr. Martin, of the firm of Knight & Leonard, said: "This cry of 'trust' is all bosh. Competition in this country is so great that when prices become oppressive the remedy is always at hand. Those things right themselves, usually. The price of type has very little effect on us, though the cutting of prices to a very low figure would be injurious. It would be a good thing for the trade generally if prices were placed at a reasonably high figure and kept there. It would have the effect of keeping out a lot of small concerns, though not affecting us particularly, because we have reached a point where we do not have to make competitive prices to get business."

Henry O. Shepard said: "No; I do not regard the American Typefounders' Company as a trust. They have not exhibited any of the obnoxious traits or applied any of the oppressive measures characteristic of trusts, and the word 'trust' cannot be used in speaking of them. I regard the formation of this company as one of the best things that has ever happened for the printing trade. The reduction of the price of type to something near its real value is a reform which business men in the trade should, and will, feel grateful for. The unsteady discounts that have heretofore prevailed have always been an element of uncertainty in the business and it has never been possible for printers to know the value of their plants. If the price of type has now been fixed, as I believe it has, where these varying discounts are no longer possible, and if it can be maintained, values will be established as they never have been before. It will prove to be a good thing. I have great confidence in the American Typefounders' Company and believe they will set about rectifying this and other existing evils. They should have the confidence and encouragement of the trade generally. They are good and practical business men and would not abuse such confidence. This talk about 'trust' is all nonsense. I am down on trusts myself, but I am able to distinguish between a grinding monopoly and a company organized on sound and economic business principles, for the good of all concerned, from producer to consumer."

John Anderson & Co.: "We have not paid much attention to the matter, and do not think it will affect us particularly. We have bought considerable type of late, but have not found prices much reduced. We are not worrying about the syndicate becoming an oppressive monopoly, and do not think it is the purpose of the new company to oppress anybody."

W. P. Dunn, of W. P. Dunn & Co., was asked what influence, if any, the formation of the American Typefounders' Company had had on the business of his firm, and replied: "I do not know that we have felt its influence much as yet. Prices may have been lowered a little, but aside from that I do not know that it has made any difference to us, one way or the other. Of course, it is a great convenience to be able to buy the material of so many foundries at one house, and to have uniform bodies. One great benefit that all printers who run their business on business principles will appreciate is the reduction of list prices on type to a low and uniform standard and the doing away of fluctuating discounts. If that is maintained a man can tell something about the value of his office. Another thing of great value to the trade, I believe, will be the keeping out of a lot of small concerns which ruin the trade. Heretofore the founders were so anxious to sell that anybody with a hundred dollars in his pocket could start an office and somehow get credit. This is the class of printers who invariably cut prices for the sake of getting trade, and I believe we will have fewer of them under the new order of things. I don't think there is any danger of the combine becoming an oppressive monopoly. The other foundries will go on doing business, I suppose, and that will prevent monopoly even if the big company were disposed to create it. On the whole I am inclined to think it will prove to be a good thing."

Mr. Blakely, of the Blakely Printing Company, said: "I do not see that the 'trust' has accomplished much of anything. I cannot buy type any cheaper than I could before. On the other hand, I think if they could get hold of the other foundries they would send prices up, just as I would do if I had control of all the printing offices. But I think the other foundries are strong enough to hold out, and so if there is any cutting of prices, as I presume there will be, the trade will get the benefit.

Mr. Pitkin, of Rogers, Pitkin & Hall said: "We do not regard the American Typefounders' Company as a trust. We believe it is a business arrangement which will result in an all-around benefit to the printer, the typefounder and the trade generally, perhaps more to the printer. The fixing of prices of type at a basis near its actual value I regard as a great benefit. The uncertainty of values when prices are subject to frequent fluctuations always introduces an element of uncertainty into any business which they affect. I find it a great convenience also to be able to get the material of other foundries at the house we patronize, at uniform prices. We have not done any worrying over the new company monopolizing the type product, or of their becoming oppressive. As I said, I believe they will prove a benefit to the trade."

S. D. Childs & Co. said: "We have no grievance against the American Typefounders' Company. We have been able to buy type a good deal cheaper than before and have been taking advantage of it. We are of the opinion that it will be an economical arrangement both for printers and typefounders. It certainly can if run in a fair and square way. The Standard Oil Company is one of the biggest trusts in existence, yet you can buy oil cheaper of them than of anybody else. We have not given the matter much thought, have not been worrying about what its outcome may be, and in fact have paid no attention to it whatever, except to lay in a stock of type just after the price had been cut."

Mr. Pettibone, of Pettibone, Wells & Co., said: "I have not given the matter much thought, and don't know as I have any opinion to express. I don't know whether the new company is a trust or not. I understand they have made a reduction in prices, but have not personally examined their new price list. We have no occasion for alarm lest they obtain control of the type product. All the foundries are not in the trust, and we do not have to buy of them unless we want to. As I say, I have not thought much about it, and it has not worried us in the least."

J. C. Benedict said: "I have given the matter little, if any, thought. I bought a font of small pica the other day, and believe I got it a little cheaper than I ever did before. When the company was first formed I naturally thought it meant a monopoly, but it hasn't much of that appearance just now. There does not seem to be any cause at present for fear of its obtaining control of the entire type product. So far as the matter of convenience in purchasing is concerned, it will no doubt be of great convenience to be able to buy the type made by any of the foundries belonging to the company at the same rate. I think the company is in the hands of good men, and have confidence in their professions and their purposes."

Hollister Brothers said: "We have purchased very little since the American Typefounders' Company was formed, and have not noticed that it has affected our business particularly. We are not in favor of trusts, generally speaking, but do not regard this exactly in the light of a trust, though the gentlemen composing the company are probably not in it for their health. We have not given the matter much thought, to tell the truth, but for one thing we shall certainly find it a great convenience to be able to buy material from so many foundries at a uniform price and at one foundry. It has been a nuisance to have accounts scattered around at different foundries."

J. B. Huling said: "It was only natural, when the American Typefounders' Company was formed, to think that it was a trust. There are no facts to warrant that feeling now, however. Type is cheaper, for one thing. I haven't bought much of anything of late, but can see that it will be a great convenience to buy the type of any of the foundries at one, and at a uniform price. Those features are certainly commendable."

On page 234 we reprint an editorial from the *Atlanta Journal* of May 17, inspired by a resolution passed at a recent meeting of the Georgia Editorial Association. The conservative tone of the editorial is in harmony with the foregoing and with our position.

Written for THE INLAND PRINTER.

## THE PULPIT AND THE PRESS.

BY ALICK.

NO one who is a constant and miscellaneous reader can have failed to notice an increasingly reiterated belief on the part of newspaper writers that journalism is more and more assuming the functions of the pulpit. Recently this attitude was, in a tone of moderation, assumed by an editor of acknowledged standing, J. E. O'Connor, of the Rochester (N. Y.) *Post Express*. That he meant what he said was evidenced by the fact that he was addressing a ministerial association at the time on the relative positions of journalism and the other professions. Unfortunately, intensity of conviction has not necessarily any connection with the bare truth. Mr. O'Connor showed clearly that newspapers are widely read; are worth reading; have much, very much influence; have much money at their back; that they are a wholesale interpreter of human life and human nature — assuming that interpreting a thing and exposing it are analogous — and he wished to show that newspapers invariably broaden human sympathies and have a leveling influence. His comments had a tendency to claim that journalism was destined to entirely supersede the pulpit.

Are things so bad as that? Is not all that is claimed improbable, when one looks at the origin, the *raison d'être* of the two institutions? Why are papers published at all? How many began their career because of a "call" for them by some upright community? Don't they, as a rule, start in shuddering hopefulness and speculation? Plainly, their mission is mercantile, and some of them are not backward in proclaiming that fact as boldly as the performances of a ballet girl, either by romancing about their circulation or by using leaded, medical "shockers" as advertisements. The pulpit, looking at it legitimately, has not this mercantile foundation as a bar sinister to any or all of its aims, efforts or proposals. A Christian community does not begin life because a reverend gentleman solicits the means of making a living in its midst; admitting that there are congregations or rather church managers who, to become influential, convert their building into a medium for the display of "religious" wealth: that is an excrescence, not an institution. But, as a rule, the radical difference referred to exists throughout Christendom. In what single department does journalism supersede the pulpit? In the purely intellectual field? What intellectual subject is developed by a newspaper, remembering that "developing" a subject has to do with a persistent, continuous unfolding of a subject's belongings until every principle and essential of it is expounded?

I ask the same question as to ethics, personal or social, but admitting that many newspapers teach ethics in their editorials as affecting special, local, public interests, with laudable zeal and ability. And

they teach local history *ad infinitum*. But which section of them is one to be guided by in politics, since politics come frequently and legitimately within, also, the pulpit's purview, when the moral, national, municipal and social interests of a congregation are at stake? Which shade of politics? Granted freely that any man is justly influenced by a newspaper whose politics he believes in. But is it so with a whole congregation, in the same sense that the pulpit inculcates principles and doctrines of equal acceptability by an entire religious assembly? Hardly. It may be said that the fact that there are different creeds invalidates this contention. How? All Christian bodies have essential, fundamental matters in their beliefs, which converge in such way as to allow "the pulpit" to legitimately do its work. Not so with sectional politics. Besides, a man cannot always follow a given newspaper politically, since some newspapers "veer" or "tack" in their political advocacy, as many who read this are aware. And the subject would not be exhausted if all newspapers agreed in politics. But politics is the one great field in which *alone* newspapers are capable of that continuous development of a man's education the want of which continuousness completely falsifies their claim to supersede the pulpit. On every other subject they are fitful, spasmodic and paragraphical, as contrasted with the domain of the pulpit — aye, even independent of the latter's divine, soul-developing sphere of education. Evidently the newspaper in claiming to supersede the pulpit has no reference whatever to this sphere, possibly maintaining that each man has the "faculty" for developing within, all necessary religious principles and beliefs. And I am endeavoring to handle the matter outside of religious phases.

If you "corner" a newspaper exponent by asking him why he publishes this or that objectionable (so-called) or bawdy subject *in extenso*, in "high-toned," fleshly tints, what does he say? That the public demand it. That is the professional argument; but it is unreal. The real reason is, because he knows other newspapers will publish the same thing. When or where does the pulpit act on a similar principle? I mean the average pulpit; for all newspapers act upon it. And it is their most vulnerable point, allowing it to be a necessary "rift in the lute." If the pulpit had no other single advantage than this over the press it would put the latter out of court as a possible competitor.

I lately heard a middle-aged man glibly urging upon a companion, in a railroad train, that "a man undergoes an entire change of being in every sense every seven years." Probably he had been reading in a newspaper of the well-known renovation every seven years in the human skin, and so enlarged upon it. And, it is a fairly good specimen of the use that an otherwise ill-educated person may make of newspaper reading unaccompanied with deeper research. I fear that thousands of young men trust to this sort of study calamitously, and I am looking at the matter only secularly. If so, the papers are not to blame, save when they "set up" an illegitimate claim to supersede either pulpit, school or private study in subjects that require constant, continued, persistent attention and research.

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Written for THE INLAND PRINTER.

## MR. CHILDS AT THE STONE.

BY HAMPTON MOORE.

WHEN a big newspaper whose conservatism is one of its best-known features makes as radical a change in form and appearance as the *Public Ledger*, of Philadelphia, did on the 24th of April last, it is quite reasonable that it should be preceded by a little nervous tension among those who know their own responsibility in "getting the paper out."

The old familiar *Ledger*, with its eight long pages of nine columns each, was to be suddenly changed to a paper half its length and breadth, with sixteen pages of six columns each, and on the first day it was to have twenty pages in anticipation of a rush of news and advertisements. It was to depart still further from its old policy and publish illustrations.

Well, all this was accomplished, as most anything can be that is undertaken in a newspaper office, and in its accomplishment the *Ledger's* proprietor and editor-in-chief, Mr. George W. Childs, realized a fond purpose he has been nourishing for a long time. He modernized the *Ledger*, which it seemed like an act of vandalism to molest; and he did it so smoothly and completely that nothing but the most gratifying results have followed the change. Readers, advertisers and employés alike are pleased, and the popular institution that the *Ledger* had come to be in its old dress continues to maintain the public respect and confidence in its modern and more attractive make-up.

As previously observed, there was some expectancy throughout the *Ledger* building prior to the change. A great many questions arose and had to be determined. In every case of importance the deciding voice was that of the editor-in-chief himself. He had able advisers and he sifted their opinions, but after all he had his say. He mapped out the lines, and he made them large and broad enough for two new papers.

When the Sunday preceding the day of issue came, all eyes were on the editor-in-chief. It was not usual for him to come down on Sunday, but this Sunday he did come down, and prepared to do his part in making the greatest transformation the *Ledger* office had ever seen. And as the time approached for putting in motion the machinery that next day was to work out his new creation, his quick hand and active brain adjusted and disposed of hundreds of obstructive little preliminaries. Night found him at the stone, way up in the handsome new composing room on the fifth floor, giving instructions, unfolding complications, cutting proofs and making selections of the reading matter

that was to appear in the first and critical issue. If there had been a big blunder the responsibility would probably have been his, but, thanks to his personal supervision, there was no blunder. To Mr. Childs in person, therefore, was really due the credit of the *Ledger's* rejuvenation. The great new *Ledger* was in fact, as it had been in mind, the creature of his own energy, as of his own will.

The night was a memorable one for the hundreds of *Ledger* men who were about the building, and a few rough notes that were made "on the spot" by one of the editorial staff will best serve to illustrate the conditions — not to say emotions — that hovered about the hopes and expectations of those whose pardonable pride had stirred their best abilities to win a creditable showing in the crucial number. They also show with what ruthless assurance the advertiser presses his claims when literary talents are at a premium.

'Twas the eve of the last day of the old *Ledger* when the scribbling of *Ledger* Pepys began and proceeded with increasing doubts and fears, as follows:

"6 P.M. The new paper comes out tomorrow. Every department has been hustling. Mr. Childs has been at the office most of the day.

"7 P.M. Advertisements are coming in strong. Increasing anxiety about news matter.

"8 P.M. Advertisers are three deep at the counter. Calculations on space are being revised. I have only a column of labor notes, specially ordered by Mr. Childs, and several columns of real estate with a good stiff beat for a leader. Favorite departments; guess they're all right.

"9 P.M. Looks blue for all departments. Rumors that reading matter will suffer. Someone says cut to illustrate stiff real estate beat has been ordered out. What! Who made that order? Mr. Childs? Oh!

"10 P.M. Cut! Cut! Cut! There's an adver gorge! Mr. Childs in the composing room! Editors, literary and mechanical chiefs everywhere! The one hundred or more composers are unusually honored. Is the chief going to stick it out? Well, I guess so!

"11 P.M. The editor-in-chief is editing now, sure! Fifty pages of composition to go into twenty pages of space! It can't be done! Mr. Childs glances over a carefully prepared special. 'Let that lie over!' He picks up a news item! 'That can be told in half the space!' An editorial lies in the galley before him! 'That can stand!' Ah, he's got my labor! 'Half of that, with a single head!' At length the real estate. 'Take this leader off!' And so 'the stiff beat' goes back to the rack for another day. Now only routine remains — a single column of realty news to nearly two pages of realty advertisements!

"12 midnight. The editor-in-chief is sorting advers and actually cutting them down to make them fit.

"'Too many advertisements!' he says with a smile.

"'We're losing money!' says the *dexterous* stone man."

Mr. Childs remained at the stone until he had the advertisement and reading matter reduced to twenty pages. He then directed the make-up, distributing the news and specials according to his own ideas of what was essential to an attractive paper. Many a gem was shattered in the crush, but the very best were selected and inserted. Doubtless there were disappointments, but they were inside the fold and existed only to emphasize a commendable desire to cut a figure in the new *Ledger*. When the paper went to the people the next day they received it with open arms. They were not disappointed.

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Written for THE INLAND PRINTER.

## NEED OF A PROOFREADERS' ASSOCIATION.

BY F. HORACE TEALL.

ENGLISH literature has always been inconsistent in its orthographic and typographic forms, and it can hardly be expected that absolute consistency will ever be attained. We may even doubt the advisability of desiring such attainment, since formal differences often serve a good purpose; for example, punctuation cannot and should not be amenable to inflexible rules, save in some of the commonest instances. Many questions as to form, however, may be answered finally, if the right steps be taken toward that end.

Proofreaders are more practically affected by these questions than any other persons except compositors, and the compositors would be greatly benefited by agreement as to form among the readers, as they would have much less non-paying work to do. Concerted action by a large number of proofreaders would undoubtedly have a good effect.

Concerted action may best be secured through organization. Why should not the readers form local societies, for the general purpose of improvement in any way possible, and a central organization composed of delegates from the local societies? This is not a new idea, but more practical reasons may be urged for such organization now than any presented in the past.

Writers and employers leave many matters of form to the proofreader's decision, and individual readers now answer differently the same question. Organization and intelligent action would be effective and profitable in securing agreement, and the following plan is suggested for consideration:

The local societies should select their most scholarly members as official delegates to the central body, but it would be well for all readers who can do so to be present at their convention.

Every question coming before the convention should be discussed studiously, from all points of view, and no decision should be made hastily. Careful selection of topics should be the first step after organization — such as capitalization, division of words at the ends of lines, and others that are usually left to the reader's decision. Committees or individual members might be appointed at the first convention, each to

consider some one subject, and their reports acted upon by a later convention.

In this way a complete manual of typographical style might eventually be produced that would bear the stamp of authority and could be followed absolutely.

This suggestion of what might be done does not in itself prove that there is practical need of associated effort, but the fact that we have no dictionary that can be absolutely followed in all its recommendations certainly indicates a necessity for some action.

Is it a fact that our lexicographers have made their records of the language — that are commonly supposed to be formal guides — in such loose fashion? Well, it's a broad assertion, and a sorrowful truth. There is not a book in print that shows absolute adoption of the forms given in any one dictionary. Many employing printers have told their proofreaders to "follow Webster" without change. Did any of the readers ever allow "Black-forest" to pass as a compound word? It is so in Webster's Unabridged, and that dictionary also gives "German-millet," "German-paste," "German sausage," "German tinder," and other such contradictions. Worcester does the same, but puts the hyphen in many of these terms where Webster omits it, and omits it in some where Webster gives it. Neither work gives a true record of usage.

We have no dictionary that tells us how to divide words at the ends of lines, and no other authoritative guide. The "Webster's International" gives eleven rules and a number of exceptions for the syllabic division of words in writing and print, evidently as a special guide; but no one can ever learn to follow the divisions shown in that dictionary. Suppose it to be given as absolute authority in all such matters — a simple thing, isn't it, merely to see what is in the book and go ahead? Well, we find "ac-tor"; would we not, then, naturally divide "contrac-tor"? But the book says "contract-or." It gives "abduc-tor," but "conduct-or." What could be more natural than to conclude, on finding "abduc-tive," that one would also find "conduc-tive"? But the latter word is divided "conduct-ive." Here also are "adjust-ive," "affective," "afflic-tive," "affront-ive," "attract-ive," "educ-tive," "effect-ive," "inac-tive," and almost every word of this make looked up shows division differing from that of the one last found preceding it.

Again, the "International" gives a rule prescribing "overrat-ed" and "baptiz-ing," and follows it with a "limitation" exemplified by "anteda-ted" and "exerci-sing." The distinction is based upon a slight difference of accent. It is a silly distinction, and impracticable for busy workers.

Evidently, the lexicographers do not approach the subject of word-division from the most practical point of view. The lexicographers are not proofreaders, or they would realize that all these words should be divided in the same way. Certainly no good proofreader would deliberately make the distinctions shown above in his work without absolute instruction that he must do so, and even if so instructed he should not yield easily. There is an excellent argument against it in the fact that in order to do it he would have to waste time in looking up each new instance in the book. Still further, it may be doubted whether any living man, woman or child would not occasionally presume to reason from analogy — and go wrong. Probably this would happen with sufficient frequency to nullify the instruction, and to preserve confusion in worse shape even than that of the exemplar.

So much is said here about word-division because it is a prominent stumbling-block in the experience of all workers in printing offices. Compositors lose time in making changes in the type to suit the marking of a proofreader, and when they have become familiar with that reader's style they have to begin learning another reader's different style in some other office. Not only is this so, but readers in the same office frequently differ in their marking, and often the compositor does not know which of them will read his work, and so cannot be sure that he will not have to change it.

Philologists are not likely to straighten these practical details for us; they are too much engrossed in "scientific" research, and do not study these "trivialities." At any rate, they have not given us a practical guide, so why should not the proofreaders themselves solve the problems in the way previously suggested?

Proofreaders are just like philologists — and all people — in having opinions that they think are worthy of maintaining against all comers. The personal equation is the most difficult problem in any such matter, and it will have to be solved by yielding to reasonable opposition in many instances, for often the argument on one side is really as strong and as good as the opposite argument. As an instance, it may be mentioned that a famous scholar of language said to the writer that the conflicting divisions of words ending in *-tive* were not bad, because both represent the one pronunciation; and he was right in the latter assertion, though proofreaders should select one of the two divisions for similar words. There is good scientific reason for choosing one of these divisions and rejecting the other.

Proofreaders' societies might eventually influence spelling, but that seems hardly probable at present. The most strenuous efforts at spelling-reform are now in the direction of superseding most of our familiar forms by others entirely unfamiliar. Phonetic spelling was first advocated hundreds of years ago, and has not been accepted. However scientific it may be, the English-speaking people seem little likely to accept it universally.

Conservative selection of the familiar forms most in use would seem to be better calculated for acceptance than any radical overturning.

It would not be hard to prove that our proofreaders can handle these matters scientifically.

The one burning question is, Will they do it?

O·N·BLOMGREN PRESIDENT.
C·G·BLOMGREN V. PRESIDENT.
JOHN·SODERBERG TREASURER.
JOS·H·BARNETT·SEC & MGR.

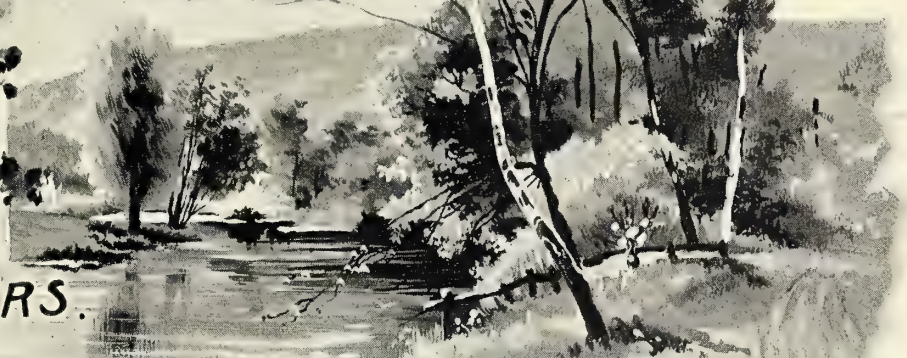
EST'D 1875
INC. 1890.

# Blomgren Bros. & Co.

## ENGRAVERS

## AND ELECTROTYPERS

PHOTO,
ZINC,
WOOD
AND
HALFTONE
ENGRAVERS.



175 MONROE ST.

CHICAGO.

(See the other side.)




KING OSCAR II, OF SWEDEN.

(From a recent photograph.)

Specimen of half-tone engraving by
BLOMGREN BROS. & CO.,
175 Monroe street,
Chicago.

See the other side.

JUN 12 1893
U.S. PATENT OFFICE.

THE INLAND PRINTER

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

[Entered at the Chicago postoffice as second-class matter.]

*Published Monthly by*

THE INLAND PRINTER COMPANY,

212, 214 MONROE STREET, CHICAGO.

ADDRESS ALL CORRESPONDENCE TO THE INLAND PRINTER COMPANY.

CHICAGO, JUNE, 1893.

THE INLAND PRINTER is issued promptly on the fifth of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines of industry will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

SUBSCRIPTION RATES

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings per annum, in advance. Make *foreign* money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted.

ADVERTISING RATES

**Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.**

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers throughout the United States and Canada.

Any printer who is a friend of this journal will confer a favor on us by sending the names of responsible newsdealers in his city in case he cannot find it on sale there.

FOREIGN AGENTS.

M. P. MCCOY, 54 Farringdon Road, London, England.
ALEX. COWAN & SONS (LIMITED), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany. An denselben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

## WITHOUT A PUBLISHER.

THE death of a man whom no one thought of as essential to its success, has seemingly proved a calamity to western literature. Not a publisher himself, nor an author, nor even a patron of authors, it would not seem possible for the suicide of Horace O'Donoghue, printer, to seriously affect the interests of literary people. Yet it did. Within a month after his taking off, at least four publishing houses had made assignments and others were squirming under financial complications that were unexpected, though inevitable. In some of these firms western authors had put their hopes for the establishment and upbuilding of the "literary West." The recognition and encouragement long sought from eastern publishers, and long denied, seemed about to be realized here at home.

The cause of the embarrassment lay in the fact that these publishers had given Mr. O'Donoghue "accommodation paper." Unusual friendly relations, it appears, existed between him and them. He manufactured their books, had carried them along when they were hard-up, and when he reached a crisis himself they returned the favor by giving him their notes. He floated these to the amount of about $75,000 in Chicago banks, and it is believed that his suicide was precipitated by the fact that these were soon to come due and that he would not be able to meet them. The banks could not wait for a settlement of his estate, and so the publishers, not being able to pay, had to lie down. Thus a number of authors suddenly found themselves without a publisher.

Most of these publishers, it is true, have made arrangements to resume business, but they will henceforth turn their attention to subscription books, on which there are larger profits. F. J. Schulte & Co. was one of the unfortunate firms. Kindly disposed toward western authors, their catalogue shows a very respectable group of writers which has done not a little the past few years toward the building up of literature in the northwest. It is understood that Mr. Schulte has reluctantly given up his cherished plans in that direction and that the new company which he is organizing will devote itself exclusively to the subscription book business.

Meanwhile the authors, thus orphaned, have formed some unequivocal opinions concerning the ethics of doing business on accommodation notes.

## OPINIONS REGARDING THE AMERICAN TYPE-FOUNDERS' COMPANY.

ANIMATED by a desire for accuracy and fairness, THE INLAND PRINTER has spoken of the type-founders' controversy plainly and rationally. It has not been led into seeking undue popularity by fomenting prejudice, and having no business rivalries it has sought to discuss the question without acrimony. Numbers of its contemporaries, however, have theorized on what will befall the printer should the "Trust" "succeed," and their ingenuity in perverting thought has been shown to advantage.

In order to settle the matter so far as this journal is concerned, the employing printers of Chicago have been interviewed and their statements respecting the "Trust" are published in another part of this issue. A careful perusal of the opinions expressed will, we think, show a moderate conservatism in denouncing the combine, and will also show THE INLAND PRINTER is not alone in "saying a good word for the devil."

It is not our intention to continue the controversy on this subject. Peevish contention over imaginary evils is wearisome when it ceases to be amusing, and an analysis of a few special transactions of the

founders outside of the combination or of those inside the combine would in any case be irrelevant, so far as the interest of printers is concerned. Some of the most experienced men in the trade have expressed themselves as benefited by the results of the combination, and doubtless the American Typefounders' Company have been benefited in proportionate degree. It is not unreasonable to assume that the foundries outside the combine may, through a feeling of sympathy and from example, form an association to reduce friction among themselves and to economize in the cost of production — but we are theorizing, and that, as we have noted, sometimes leads to ridiculous results.

### CHICAGO A GENERAL HEADQUARTERS.

WE notice a tendency on the part of labor papers throughout the country to favor the idea of bringing the headquarters of all the most powerful labor organizations of the country together in one principal city, Chicago being the more generally favored as the location. The proposition appears to be a very good one, and gains in strength when some of the arguments for such a movement are carefully looked into. It is supported by some of the more prominent and far-seeing men in the field of labor, the discussion having already assumed a prominence that entitles it to serious consideration.

Such being the case, we would suggest the wisdom of the International Typographical Union joining in the movement, or, what would be better still, leading the army of labor Chicagoward if the march in this direction has not already set in. This important organization is about to hold its annual convention in this city, and what better means could the delegates select for rendering the convention a noteworthy one, than to order the removal of their headquarters from a provincial city to the Empire City of the West? The convention in question promises to be a progressive one; it will certainly be confronted by questions of vital and far-reaching importance, and to such a body can well be relegated the task of removing headquarters from a locality that was never very desirable for such a purpose, to one combining every advantage.

It is difficult to see why the official headquarters of the International Typographical Union should have been located at Indianapolis in the first place. That city is not an important one from the printer's standpoint, and scarcely so from any other point of view. In the way of accessibility it is not to be compared to Chicago. In this respect it might appear as favorably located by an examination of the maps, but when the accommodations for reaching the two cities are intelligently examined, all grounds for comparison will vanish. There the officers are in a measure isolated, removed from contact with the leading spirits of the labor movement. Here they would be in touch with the most advanced thought and action in that direction, where they would be in a position to profit by the experience and counsel of others, and where they would be encouraged and strengthened by the vast numbers and intense trades union sentiment prevailing here.

And then again, this movement would be in line with the trend of commercial and industrial affairs of the present day, which show strong symptoms of a desire for closer intercourse, and, where possible, unity of action. Such a condition promises a curtailment of effort, and perhaps of expenses. The time saved in the course of a year's business would be considerable, while much of the worry and uncertainty inseparable from present delays would be entirely obviated.

There can be no question regarding the welcome that would be given the officers of the International Union upon their removal here, or as to how such a departure would be received in printing circles generally. It would be a popular movement viewed from any standpoint, and one that would have a good effect and be attended by the best results. The International Union contemplates the inauguration of important measures at the coming convention, and anything that will have a good effect upon the membership should not be lost sight of. A movement that will bring the International into closer contact with other large labor organizations will have this effect, and is entitled to consideration. The proposition to remove the headquarters to the Childs-Drexel Home is premature. That is a question that may be considered in ten or twenty years from now. Every consideration that can be urged in favor of a removal to Chicago could with equal force be used as an argument against a removal to Colorado Springs. It might serve as a diversion for the inmates at the Home, but it would be an almost insurmountable drawback to the organization.

### AS POSTMASTER OF CHICAGO.

HAVING no part in politics, and recognizing no qualification in mere partisanship for an office demanding superior judgment and experience, THE INLAND PRINTER calls attention to the peculiar fitness for the position of postmaster of Mr. J. A. Montgomery, the present superintendent of mails of the Chicago postoffice. The acceptable manner in which he has filled the sometimes very trying duties of his position, the judicial fairness of his decisions, and his intimate and thorough acquaintance with the workings of the department, would make his appointment extremely desirable. From a business standpoint, no wiser selection could be made.

### A DEATHBED ACKNOWLEDGMENT.

An old philosopher, when on his deathbed, was approached by a friend who begged to be informed respecting an obscure but apparently very important passage in a work to be published after his decease. He pondered over it for a time and then feebly remarked, "When I wrote that I knew what it meant, and God knew; perhaps He may know now, but I don't."

Written for THE INLAND PRINTER.

## GERMAN JOB COMPOSITION.

BY A. L. A.

UNDER the heading of "Little Faults in Setting Cards," *Typographische Jahrbucher*, of Leipsic, Germany, gives some advice with the practical examples which are reproduced here in Figs. 1 and 2, Fig. 3 being used merely as a specimen of American taste in composing the same card. In regard to Fig. 1, the writer of the article in the *Jahrbucher* states it was




FIG. 1.

selected from general practices and that in it a few bad faults are shown, and of these Fig. 2 is intended to be a correction.

"The principal rules in setting tickets or cards," says the *Jahrbucher*, "are: (1) Narrow lines must compare with wide ones without making them both of




FIG. 2.

the same length. (2) Lines of the same height should not directly follow each other. (3) The change between light and dark must be prominent. (4) Spacing should be wider between main lines than on each side of catch lines. Fig. 1 does not show any of




FIG. 3.

these rules, and for that reason it gives a monotonous appearance to the whole card. To make the faults complete the setter should have run in 'der' with the second line. Plain and black faced type can be avoided somewhat in such jobwork. A fancy line is in good taste if it refers to entertainment, etc., as it gives a pleasant change. Do not have two fancy lines one after another, unless a series of some neat type is convenient which can be used repeatedly."

This advice is not broad enough, though good as far as it goes, and the example of American job composition here shown, while undeniably tasteful, taken as a whole, violates to some extent the hard and fast rules which the *Jahrbucher* lays down. Printers, no more than other craftsmen, can develop artistic taste by cast-iron rules. It is the independence of taste which has developed the American printer and impressed his methods on other countries. All "rule-of-thumb" methods should be abolished and taste analyzed for the learner — then he can progress.

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Written for THE INLAND PRINTER.

## ABUSES OF ESTIMATING.

BY H. A. BLODGETT

TO the proprietor of a printing business managed with sagacity and upon business principles, much annoyance and pecuniary loss is experienced from the slack methods of price-giving maintained by competitors. In these days, many men who have had a fair training in the mechanical branches of the business consider themselves competent to run an office, and knowing nothing about financial management, stockbuying or estimating, and little trained in that important function, *selling*, turn themselves and their uneducated hirelings loose upon the public, slashing prices and making inroads upon the profits and livelihood of their fellow craftsmen. Such people seem never to learn by experience. After doing one job at a disastrous loss, they are just as ready to do it again when the opportunity is presented.

The patrons of printing offices are, as a rule, persons who know little or nothing about the value of the different items that go to make up the cost of a job, and they should be kept in ignorance, in order to maintain the rights of the office. Many are eager to "get on" to the methods of figuring, and printers frequently glibly tell them all the details of their estimates, making them possessors of information which will be used to force down their prices.

Many large business houses make it a practice, when they have a little work to be done, of sending a boy to "scalp" the printing offices for the lowest price. In nine cases out of ten, prices given the boy will be verbal, placing the printers at the mercy of the boy and unscrupulous competitors who may "pump" him. Quotations should invariably be written and sealed.

Frequently printers are asked for bids on catalogues and various jobs without seeing the copy. It is a practice which should be discouraged, and the printer who makes a bid without seeing the copy lays himself open to loss. I have known persons to willfully misrepresent

the amount of matter in such jobs and then try and hold the printer to his proposition. Not long ago I was invited to make a "bid" on a machinery catalogue, and on asking to see the copy, was informed that it was not ready. I told the customer that I would be pleased to make an estimate when the copy was prepared, whereupon I was told that half a dozen printers had made their bids upon the specifications given them on this embryo catalogue.

It is a splendid plan to have a memorandum book arranged so that one writing will make a carbon copy which will remain in the book, and one copy for the customer. When a quotation is made write a memorandum of just what it is proposed to do and for how much. Such a method will be found invaluable, for very often claims are made weeks after the estimate is given, owing to the protracted nature of the work or the lack of promptness in checking the bill, and although the memory may be perfect on the part of the printer, it may be difficult to convince the other party, if the claim is against him. A reference to a carbon duplicate memorandum will settle many disputes which conflicting memories would never adjust.

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Written for THE INLAND PRINTER.

## THE TYPEFOUNDERS' WAR FROM THE PRINTER'S STANDPOINT.

NO. II.—BY TYPOGRAPHICUS.

IT may be fairly presumed that, for the present at least, there will be no change in the prices of type and printing material. The new list forever abolishes the old. It would require a "trust" indeed of the most pronounced type which absolutely controlled every casting machine in America, to restore the old list; and, as the new company declare that they have sufficient field for operation in the line of economy, and the outside foundries are equally vigorous in their oft-repeated declaration of independence, the purchasers of type need have little fear that competition of a healthy nature will be eliminated from the market. So long as this can be maintained there is no danger.

To the printer who is also a business man, the fixture of prices at a point near the actual selling value, and consequently the abolition of margins so large that they afforded ample room for elastic discounts, will be hailed with satisfaction. For the first time in many years he can accurately estimate the value of his plant, and can fix his insurance at a figure which will at the lowest cost protect him against the eighty per cent co-insurance clause which is generally made a condition of printing-office risks. He knows he is buying type as cheap as his competitor, and as cheap as his shrewd country cousin who "knows the ropes" and has a few hundred to lay down for printing material.

These points settled, other possibilities of great good to the printing fraternity suggest themselves, and these possibilities are all in the hands of the great company. Perhaps the next and most interesting field is that of type faces—the production of new ones and the abolition of useless old ones. In the past every foundry has persisted in showing its antiquated faces in each succeeding specimen book, and the result has been rapidly growing volumes composed of some new faces, some standard ones that are always needed, and then a lot of riffraff and experiments which no one but a backwoods printer would ever think of buying. But they made the specimen books bulky, and therefore annoying to the business man who was compelled to look through hundreds of useless pages to find the one he wanted. The American Typefounders' Company can issue specimen books which contain all that is good from their combined product, and leave out the hundreds of series which are neither ornamental nor useful, and the printer who receives such a book will rise up and call them blessed. What a royal compilation it would be—a volume containing, besides the regular array of standard faces like the gothics, antiques, etc., all the cream of such great foundries as MacKellar, Smiths & Jordan Company, the Dickinson, Boston and Central Type Foundries, and Marder, Luse & Co. The printers never demanded the useless faces. They were the one result of competition that was of no benefit to anyone, and for years the printer has been turning over the pages containing their unsightly faces without buying them. This proposition is true of body type as well as display, though in less degree. The founders could retain the matrices of old faces, so that printers could procure sorts or additional fonts for the offices when they were already in use, but the call would soon die out, and the undesirable faces would then be dead forever. Perhaps the same objections to this course would be made as were offered against the point system. There is always an ultra-conservative class which tries to stay the hand of progress, but as in the former case, they will be dragged along with the procession, and will afterward declare that they were "in it" all the time.

In the arguments of the new company the promise to reform type faces and the manner of showing them has frequently appeared. The thoughtful printer, who regards the recent history of typefounding and the advent of the company from a business point of view, and who is not moved by the rattle of small arms fired by struggling newspapers and the natural enemies of the combine, is watching the actions of the American Typefounder's Company with much interest. He does not join the hue and cry, for he knows that is all incited for an advertising scheme by the competing founders, and that its effect will have no lasting value to its promoters nor injury to the company. He was gratified at the fixing of values. He now looks to see the company continue in its efforts toward a lifting up of the printing business to a higher commercial plane, and for the fulfillment of its promises to render to printers services which would be impossible under a separate management of the foundries. He has held his peace and sawed wood in spite of frantic appeals to withdraw his patronage from the dreaded "octopus,"

nor has he withdrawn the same. He has seen two glorious events in the history of typemaking take place, namely, the adoption of the point system, under separate foundry ownership, and the reduction of the published price list to a nearly net figure under corporate ownership. He is now waiting for the third number of the great triumvirate to appear, i. e., specimen books which, *while complete*, make useless faces conspicuous by their absence, and withdraw them from the market forever.

The point system.

The reduced price list.

The abolition of useless faces.

These three shall constitute a historic record of progress and enterprise for the typefounders of America, and the new company can justly claim the honor of inaugurating two of them if it will soon carry out its implied promises as to the third.

The business element in the printing fraternity look for it, and they have the right to expect it.

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Written for THE INLAND PRINTER.

## BOOKBINDING FOR PRINTERS.

BY CUT FLUSH.

HAVING promised to carry my readers a notch higher in the art of bookbinding than the simple quarter-bound book without laying out any more capital for additional machinery, I will proceed by simply adding a skin of leather, known to the trade as Russia buffing, which will cost us about $2.40. We will take as a foundation to carry us through a check book of (500) checks, three on a page, which will require 167 sheets. Our first move will be to take two sheets of paper of corresponding size and a trifle heavier if possible, pasting a strip of muslin on the binding end and leaving them to dry for a half hour or so. We then place one on each side of the book, the same as we did on our quarter-bound books, then jog up perfectly straight and lay on table with binding end out and glue with thin glue. When dry we take a bradawl and punch five holes directly through muslin and all and about half an inch from the end and toward the front, punching the two end holes in far enough to avoid cutting into the stitch when trimming to the required margin on the ends. We now proceed to stitch the book by using the thread double, laying the book face downward. We first pass the thread down the middle hole, leaving about two inches of surplus thread to tie a knot with, then over to next hole on the right pass up and over to end hole on the right and down, then over to next hole on the left and up, then pass, skipping the middle hole, over to the first hole on left of middle hole and down, then over to end hole on the left and up over to next hole on the right and down, over to middle hole and up, where we find the two ends of the thread, where we form a good hard knot.

The book being stitched we hammer the stitch a little to flatten it and then trim the book to its required margin. This done we take the strawboard, as we have no other in stock, and cut it an eighth of an inch larger all around than the book, allowing of course for the joint, which would be about a half-inch smaller in middle than the book would be in its flush state, this of course would give us our projecting squares as they are called. The boards being cut we will now attach them temporarily by tipping them with glue on the waste leaves about the middle of the edge of the boards to the back (this is done to hold them in place), avoiding any shift that would be liable to happen if the boards were not securely fastened in their proper position. The next move will be to cut the leather for the back and covers to get the back the right size. We figure for the thickness of the book in this way: One hundred and sixty-seven sheets of ordinary paper would be about three-quarters of an inch thick, our joints half-inch each and the lap on the boards about an inch each, making the width of the leather back about three and three-quarter inches in all and an inch and three-quarters longer than the book, thus allowing for the turn-in and including the projecting squares. The back being cut we now pare the edges, laying the back face down on a piece of glass or tin and paring it all around; this done we paste it well and fold it over, giving the leather a chance to soak up a little. After lying in this state about five minutes we take the book and glue its back lightly and then attach the back, drawing it over firmly and evenly.

We now stand the book on its back in a perpendicular position, and let the boards with the waste leaves lie on the table flat, still holding the book up perpendicularly with the left hand, and while in this position bring the boards down to easy working and turn the leather in under the book and over the boards, at the same time forcing it in good and tight. Turning the book, we repeat the same action on the other end, and then close the book perfectly straight. And while in such state, carefully rub the back with the folder and place the grooves in the joint by rubbing it in with the point of the folder. We now lay the book aside, being careful of its being perfectly straight, and while it is drying we cut the corners for it. In order to make this plain, we will illustrate the shape the corners should be cut. As there is but one way to do this, it may puzzle an amateur to tell how it is done, simple as it may appear. The cover must be cut in the shape shown in Fig. 1, and edges pared all around. The book may be safely handled now, and the corners attached. The turning in of the corners will come quite naturally, and needs no explanation further than practice before pasting them, as there is but one way to place them on the boards, and the shape of the corner will help very readily in its completion. The corners and back being in their place, the book is now what we call in leather.

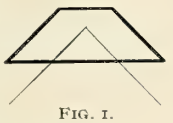


FIG. 1.

The next move, therefore, is to put the sides on it. We will again have to illustrate the shape these are cut as we did the corners, there being also but one way

to cut these. After allowing a half-inch turn-in on the boards, we cut the corners in the shape illustrated in Fig. 2, lapping the corners and back about an eighth of an inch. This done, we glue the cloth as evenly as possible and lay it on, rubbing it hard and even, and then lifting the boards turn in the edges firmly, repeating the same thing for the other side. The book is now sided, and after leaving it to dry for a half hour or so, we perform the last course by pasting it up, as it is called. This is done by detaching the boards where we tipped them before adding the leather, and after detaching them pasting the waste leaves very evenly with moderately heavy paste, and then close the covers and place between two hard boards and put the book in press and squeeze hard, leaving it under pressure as long as possible but not less than two hours. When taken out the book is ready for delivery, and we have bound what is called a half-bound, cloth sides book.



FIG. 2.

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Written for THE INLAND PRINTER.

## A PRINTER'S GARDEN.

BY I. V. N.

THIS spring I moved out into the suburbs, exchanging a flat for a small cottage with a garden attachment, and immediately became a chronic victim to the horticultural habit. In consequence of the house taking up part of the lot, it was impossible to work it in straight "16's," and the wife and I ultimately decided to run it as a folder with a light-green ground on the front, surrounded by a floral border worked in colors, which we regarded as quite attractive. We laid out a "24-sheet stand" for corn; a streamer for potatoes, and a number of 16th dodgers for lettuce, radishes, etc. As a preliminary, we ran a rich-brown stable manure tint on the whole; then followed a vigorous course of Delsarte exercise with a garden fork, which illustrated in a forcible manner the text about acquiring farinaceous aliment by the sudorific exudations of the frontal portion of the cranium. After planing the surface, taking a pica out here and putting a nonpareil in there to insure perfect register, the seed was carefully distributed and everything made ready for a long run. The lettuce soon came to the surface and stood up a full thick lead; then, owing to faulty justification the beans began to work up, and we had more or less trouble with them all summer, and it was only by driving in tacks that they could be kept down. With the advent of the warm weather the corn put in an appearance, standing about four picas high when first noticed; and the color, too, was very uneven, varying from a deep green to a light yellow, but the neighbors assured us that it would work up all right after it had run a while. We decided to let her go at that while we underlaid the flower beds to bring out to better advantage the fine shades in the illustrations that were to adorn the front. That kept us busy for some time, and then the potatoes needed some heavy overlaying; in fact, before we were through with them the overlay was ten or twelve picas thick.

Although we were very careful in distributing the seed the number of wrong fonts that showed up was simply astounding and rendered it necessary to go over the whole thing line by line to pick out the "wfs.," which we consigned to the hell-box as fast as we could eliminate them. Then the spacing was terribly uneven and it looked bad to see two or three picas more between some lines than others, and, owing to poor justification, when the "wfs." were taken out blank spaces were left to look like botchwork. In fact, typographically speaking, the whole thing was a bum job; there was no register on the job, some of the gutters being a nonpareil shy and others run into the margin so badly that they could not be trimmed without bleeding them. Then the colors would not hold out; for instance, we started to run the peas in a light green, but white spots began to show on them and they had to be overlaid to fetch 'em up.

From a financial point of view horticulture in the suburbs is hardly a success. Including the overtime and Sunday work necessary to correct revises and fix authors' proofs, about $100 worth of labor was bestowed upon that garden and 25 cents in hard cash was laid out for seed; and we realized nothing to speak of — the pickle cucumbers were very insipid, owing to the plants not having been sprinkled with sufficient vinegar in the dry weather. Then the frost cut off the tobacco, with which about half the garden was planted, before the plugs began to ripen or the cigars to form, and the same disaster overtook the tomatoes before there was any sign of the cans coming out. The neighbors, however, realized a good crop of cows off the corn; and the size of the cabbage worms was simply immense, but the baby was the only one of the family that could eat them. Taken as a whole, gardening in a 24 by 36 is hardly a success, for when the potatoes were slugged out they did not make half a galley, and there was a scant stickful of peas when they were all up.

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Written for THE INLAND PRINTER.

## HINTS TO YOUNG WRITERS.

BY LESLIE CARRINGTON BEARD.

THE success of any newspaper, in a measure, depends on its reporters. Especially is this true in the case of dailies published in small towns. Good reporters are always in demand and command good salaries, because they are indispensable to the success of a newspaper in many instances. Reporters cannot exercise a too careful judgment in the selection of news, nor can they be too careful in writing it up. It is best to always avoid sensationalism, especially where none exists — unless you are writing for a paper that publishes rumor, filth and rot. Be brief, unless the article you are handling is of the greatest importance and merits a fullness of detail. You will soon learn when an article is of sufficient importance to write it

up at length. This when the readers of your paper devour with interest the minutiæ of the item and read the account to the end. But occasions when "padding" is really necessary are few. In a national tragedy or a terrible disaster on land or sea, or if war is declared against a foreign power, then are times when newspapers cannot publish too much of the exciting item. In such times neither space, expense nor effort should be spared.

A successful reporter always gathers more data about an interesting item than his fellow-reporter on a rival paper. This places the paper at once ahead of its contemporary, and will be in demand and become popular because of its completer, better and more reliable and exclusive accounts. Always select reliable sources from which to gather news. If a big fire occurs on your assignment, see the chief fire marshal and firemen who have been among the burning timbers and interview them, and do not rely upon what you hear outsiders say. A better plan is to be on the spot yourself as soon as possible.

Servants are often help to reporters. While, generally, information given out by them is often inaccurate, yet in instances where the prominent man is never at home to newspaper men, the footman or Biddy is accessible and useful in imparting the desired information.

Reporters should be popular, polite and universally liked. To be this, sociability and a pleasant address are essential. Make friends. Get on the right side of all the prominent men you are required to write about. "Stand in" with them. Do not be over-polite. Do not make your familiarity offensive. Never betray a confidence. It is always better to get the consent of the interviewed before you publish an important statement coming from him. Do not misrepresent him in an effort trying to make the article sensational and spicy. It will not pay you to do it, considering the question on the grounds of policy, not mentioning the moral side. You may enjoy a transitory brilliancy in a misrepresented, flashy exclusive article and may be able to give your readers some very startling statements, but rest assured such honors falsely won will not long continue. Publish a garbled statement or extravagant account concerning some prominent man whom you have been fortunate enough to have unburden himself, and you may expect nothing but contempt and snubs from that individual the next time you approach him for an interview. False and extravagant statements discount the reliability of a paper. Truth forces itself sooner or later to the front, and readers will accuse a paper addicted to publishing garbled statements and fakes with being unreliable and the accuracy of its news items not to be depended on. Such a paper will soon lose its reputation, which cost years to build up, but which a single untrue item may sometimes destroy.

Do not attempt to be poetic in writing a news item of an everyday occurrence. This is an error which not a few reporters commit. They are so anxious to throw an "individuality" into the write-up of an item. And this "individuality" is often of the merest nonsense and veritable rot. In these days of progressive newspaperdom there is little space to spare to beautiful and often meaningless phrases and grand rhetorical flights. Avoid going into raptures over the loveliness of a bride who is the acme of homeliness. Write the wedding up in the choicest language you know how, but over-complimenting is distasteful to the subject of the article and offensive to the reader. If an unusually sad death occurs (all deaths are sad, remember), and concerns some prominent or good man, then a dash of pathos here and there run in among the news of the article will lend an additional attraction and interest.

Avoid the use of too many adjectives. Call things by their proper names. Avoid fulsome praise and flattery in your art or theatrical criticisms. Do not rest satisfied with one person's account of, for instance, an accident. Interview as many conversant with it as your time will permit. Four men may be in a railroad wreck and yet each will give an entirely different account of the casualty. Sift down your data. Pick out what is best, and use only the choicest bits. Write it up in graphic and attractive style and you need not fear that the reporter on your rival paper will have the better account.

Beware of items in which figure divorces, elopements and police case scandals. Handle such things carefully and humanely. Reports of such affairs are generally gathered from rumors, and every one knows how much of untruth and exaggeration and enmity lie in all gossip of that stripe. Better suffer an occasional "scoop" from your contemporary rather than entangle your paper in unhappy complications, or involve it in a heavy libel suit on account of reported embezzlements or defaming the character of innocent womanhood.

Be industrious. Be always there. Rely as much as possible on your own eyesight. No one can relate to a reporter what he can see with his inquiring and professional eye. Do not be easily discouraged or daunted. If you fail at one place or from one man the information you seek, try again and keep at it and you will succeed.

Do not allow yourself to become perniciously enterprising, however. The successful reporter never "knows it all." He is always open for advice and constantly seeks improvement. Take as much interest in the paper on which you write as you would did you own it. Your worth will be recognized.

In preparing your copy do not rush too much, no matter how crowded is your time. It never pays to rush. Your article written under a strain of that sort will prove unsatisfactory. Write legibly, and thus avoid "bulls" and lighten the labor of the copy-reader. Be a good speller. A reporter rarely has much time for mental improvement, but an hour devoted every day in a library will fill him with a store of information which will prove very valuable to him in his

reportorial labors. Every really successful journalist will have to eschew social pleasures in a large measure. W. D. Howells, the novelist, finds the next day's work ruined by a previous evening of social dissipation. Have a fad to relax your weariness, but do not let it interfere with your literary ambitions.

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Written for THE INLAND PRINTER.

## GOSSIP ABOUT BOOKS AND AUTHORS.

BY IRVING.

HOW interesting and seductive are the "Commercial" Departments of the May magazines; *Harper's* and the *Century* with their hundred or so pages each, and *Scribner's* with its hundred and fifty pages of captivating announcements, introduced and enlivened by such artists as E. W. Kemble, F. S. Church, Charles Howard Johnson, Wilson De Meza, and its *fin de siecle* brood of soapers, perfumers, etc.

OUR esteemed contemporaries of the effete East who were obliged to increase their force of paragraphers during the temporary abandonment of the "Sharps and Flats" column in the Chicago *News Record* must feel much encouraged now that Mr. Eugene Field has returned to regular duty. Mr. Field is sharpening his pencil in anticipation of the arrival of Mr. Ward McAllister and his "four hundred" brigade, who are expected to provide Chicago with its funniest attraction during the next six months.

THE second number of the *Contributors' Magazine* has just made its appearance, and is quite as interesting from a literary and artistic point of view as its predecessor. The articles in the new number are mainly by professionals, and are rather less amateurish than those in the previous number. After a careful reading of this second number we are more inclined to agree with the editor that "most people are brighter than they think." It may interest the readers of THE INLAND PRINTER to know what the *Contributors' Magazine* is. The question has puzzled a good many who failed to read the laudatory notices in the daily papers a month or so ago. Its title-page announces that it is "privately printed for members of the Contributors' Club"; and the editor, in his postscript to the first number, tells us that its plan is "to contribute, read and print, for members only," their own magazine. Certain members of the club are notified in advance that at a meeting appointed for a particular date they shall be required to read a paper before the members of the club. These papers, which may or may not be manuscripts rejected by the regular magazines, after reading are printed and bound, and copies of the magazine are delivered to the members. The editor further tells us that the "venture is founded upon the conviction that it is still possible for people to amuse themselves without the assistance of professional amusers." It was therefore somewhat of a surprise to find in the list of members such well-known amusers as Mr. Eugene Field, Mr. Chatfield-Taylor, Mr. F. S. Eames and Prof. David Swing. The magazine is wholly a home production, except in the matter of form. The artist was directed to make his cover and initial designs as nearly like those used by the *Knight Errant* as possible and yet not be like them; and the printer was directed to be equally imitative, so far as the materials in hand would permit. The printer was true to his calling, and followed directions down to the minutest detail, even to the tissue sheet. He had no frontispieces, but he had plenty of tissue sheets for both numbers, so he put them in.

MR. WILLIAM WATSON'S publishers are making hay while the sun shines. It took several years to work off a small edition of one of his earliest books, "The Princes' Quest"; and the merit of "Wordsworth's Grave and Other Poems" was not immediately recognized; but here are his last two books, "The Eloping Angels," and "Excursions in Criticism," out of print in a week. We hardly wonder at this, however, as the books are so attractive in appearance that they would sell on sight, independent of their literary merit. Messrs. Elkin Mathews and John Lane know how to make books and how to sell them. Nothing could be more attractive than the dainty buckram-gowned "Eloping Angels," with its appropriate fanciful title and ornaments by Mr. Warrington Hogg. And the presswork of the Constables on the toned paper should be the despair of Mr. William Morris. "The Critical Essays" is a book of quite another sort, but almost equally attractive in a material way. Since Mr. Augustine Birrell's first "Obiter Dicta" there has been no book of essays which one could take up and read through at a sitting until the "Excursions" arrived. Mr. Watson has the courage of his opinions, and his prose is as epigrammatic as his serious verse is reflective. One is almost tempted to say of Mr. Watson, as he says of Mr. Saintsbury, that if the Archangel Gabriel had occupied his doubtless ample leisure with writing and publishing poetry, and he (Watson) had undertaken to review it, his criticism would have betrayed no sign of his being in the least degree awed by the very exalted rank of the author. And the province of criticism is not less high and mighty than that of poetry: "Writing and talking are two quite distinct arts, and a chatty style is no more truly appropriate to literature than a literary style is to conversation." But theology, he admits, lies somewhat outside of his province, and he feels that he can safely leave it to Mrs. Humphrey Ward, "who employs it so pleasantly to lighten the austerity of fiction." Mr. Watson is an admirer of Mr. Meredith's "Modern Love," though he finds its theme is painful, but "it is the mysterious province of tragic art to distil from moral pain æsthetic pleasure." If one were to express a preference, where all is so good, it should be, perhaps, for the interview with Dr. Johnson on modern poetry in the Elysian Fields, A. D. 1900, where, the ponderous lexicographer tells us, that Dr. Goldsmith "has already made many friends, and some creditors," and where there has arisen betwixt him and Boswell, "just that shade of coolness which I observe to be far from uncommon in the posthumous intercourse of authors with their biographers." Always loyal to Pope, he is still so in the Elysian Fields, and finds that although Browning could read men, "men cannot read Browning."

"TO CALIFORNIA AND BACK," is the modest title of a neat little paper-bound book just issued by the Passenger Department of the Atchison, Topeka & Santa Fé Railroad. The text is written by Mr. C. A. Higgins, and the illustrations, which are scattered along the ample margins of the book, are by Mr. J. T. McCutcheon. Although the passenger department of the railway named stands sponsor for the publication, it should not be understood by this that the book is simply an advertisement. To be sure, it is this in part, but it is also something more, as the work of Mr. Higgins has a distinctly literary flavor, and his descriptions are clear and graphic, and given with much good humor. In this little book one finds much of history; a vast fund of information about the country traversed by the Atchison lines that will be useful to the traveler in search of the picturesque, and to the colonist, the artist, and the miner; and much in the way of statistics, all enlivened by graceful pen-and-ink sketches, and all for the simple asking, as anyone may have a copy of this little book by addressing a request for it to the proper person. If one were to raise an objection to the form of this sort of publication, it should be that having prepared a text and illustrations so creditable in all ways, the company should waive the economical feature and give the work a setting equally deserving, with good paper, and presswork done, not by the lowest bidder but by printers who do not show their contempt for their own work by nailing it into books as if it were a barn when there is so much good linen thread in the market.



READY FOR THE RIDE.

Specimen of half-tone engraving by
BLOMGREN BROS. & CO.,
175 Monroe street,
Chicago.



A COUNCIL OF WAR.

*(Scene in Yorkshire, England.)*

From a photograph by
JOHN H. TARBELL,
124 Lexington avenue,
New York

Half-tone engraving by
A. ZEESE & CO.,
345 Dearborn street,
Chicago.




While our columns are always open for the discussion of any relevant subjects, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

## MY "KICK" BOOK.

*To the Editor:* INDIANAPOLIS, Ind., May 6, 1893.

The matter of buying supplies for a print shop is indeed a study, if not an art. For four years it has been my duty to do the buying for our office, dealing generally with the traveling men sent out by the various houses. It took me two long years to find out that I had not memory enough to keep in mind the defects found in this or that man's goods. One day, having received a lot of ink that was in no way satisfactory, I concluded to buy no more of that brand, and fearing that I would forget it by the next time the salesman called, I bought an indexed pocket memorandum book, and under the heading of "Inks," set forth in detail my "kick." By constantly adding to it as occasion would require, I soon found myself possessed of a book which was invaluable to me, but an eyesore to the drummer who tried to stick me with shoddy goods. For the last year I have not only utilized this book for "kicks," but for quotations and pointers in general, and have now got it so complete that it is really an abridged descriptive catalogue of all things needed in our line. I consider it one of the best labor and money savers we have in our office. To those who have never tried a scheme of this kind, I ask them to give it a one-month's trial, and I have reason to believe they will thank the writer for this pointer. CHANK FRANCE.

## THE CHATTANOOGA PLAN.

*To the Editor:* TOPEKA, Kan., May 15, 1893.

Separate organizations for job and news printers, as suggested by Chattanooga, would hardly be a benefit to the craft. I am sure that the good features of that plan can be as well secured in one organization as in two. No. 121, in raising its scale not long ago, took a step in this direction, though, because of International law, necessarily a short one. Before the scale was adopted by the union as a whole, each class voted separately on what its scale should be, and after the news men had decided the advance they were entitled to, and the job men had concluded how much of a raise they ought to have, the union as a whole proceeded to adopt a scale of prices made up of the ideas of both parties.

Now, why would not such a plan do away with the necessity of a double organization? When a question affects only one branch of the trade, why not let that branch decide what is just and right in the matter? But to do this it is not necessary to have two unions. Let the discussion be open to all, as disinterested advice is often the very best; but let the vote be confined to the parties who are interested directly. This would make necessary several changes in the International laws, but the changes would be minor ones. The adoption of this plan would, I think, reconcile all factions, in so far as this matter is concerned. A. E. DAVIS.

## FROM STOCKTON, CALIFORNIA.

*To the Editor:* STOCKTON, Cal., May 5, 1893.

The state of trade in Stockton during the past month or more has been very dull, though the prospects for the future are moderately bright. From what can be learned from the roving tourist this state of affairs would seem to be true all over the coast. While Stockton has a population of but little over 14,000 there are four reasonably large printing establishments, with several lesser lights which have not come out from under the bushel as yet. These four offices are very well equipped with material and machinery, and execute work which would do credit to San Francisco and other large coast cities. But there seems to be one sad fact about the merchants and business men of the Pacific Coast. They do not appreciate good printing. Whatever their tastes may be with regard to productive soil, large and luscious fruits or neat business dress, they are incapable of judging as to the merits of neatly executed printing. In fact, seldom is it and but few are the merchants who object to any work, even if it would be a disgrace to the self-taught type-jobber of a country office. Considering this and as a general rule there is but little incentive and less remuneration for executing fine commercial work. For so long as the spelling is correct and the letters "show up" the work will pass muster. Well, I hear someone say, you must educate the people. Yes, that may be true, but like the biblical fig leaf, it is hard to cover the whole business. But there is one thing which is appreciated by merchants and business men in general, and that is speed. They are willing to greet you with a smile if the work is finished at the time they have set, regardless of its appearance.

By this I would not have it understood that all printing turned out by the Stockton establishments is of demerit, but it is by no means the fault of the merchants having it done.

I. W. ALLSPAUGH.

## THE EIGHT HOURS QUESTION IN ENGLAND.

*To the Editor:* LONDON, England, May 10, 1893.

In London on May 7 an important demonstration in favor of a legal eight-hours day took place, and if we are to rely upon the assertions contained in the speeches delivered from various platforms a legal eight-hours day in England will soon be an accomplished fact. But it is advisable to accept these utterances with caution. According to Mr. John Burns, M.P., for instance, "the march of intelligence, which was going on in the midst of the workers, meant some time in the near future the dealing of a deathblow to the present system of capitalism, which sent men to the hospitals or prematurely to their graves." Mr. Burns, apparently, considers the Miners' Eight Hours Bill which recently passed its second reading in the House of Commons to be first step in the direction of a general eight-hours day, and it does certainly appear as though some of the leaders of the labor party in England are determined to carry legislation on the question at any cost. "An eight-hours day would absorb the unemployed," says Mr. Burns — and this is one of the chief cries in favor of the movement. Shortening the hours of labor would, no doubt, give work to a great number of men and women now, unfortunately, in enforced idleness, but Mr. Burns in common with others overlooks a fact which the ordinary mechanic and artisan will consider of far greater importance than an hour or two of leisure. Unless Mr. Burns is prepared to fix the rate of wages by law, does he for one moment think that employers being compelled by law to engage more hands will pay the same wages for eight hours' work as they have been paying for nine and ten. As a matter of fact small employers of labor would be unable to do so, however willing they might be, and wealthy capitalists will refuse absolutely to be dictated to on the question. An instance of the independence of capital has recently occurred at Hull, where a dispute between shipowners and their men's union has been raging for some time with a result certainly not of advantage to the union.

Mr. Ben Tillett gives us a clear indication of what the programme of the labor party in England is to be: "It was urged by some people that when the workers had obtained an eight-hours day they would commence agitating for a seven-hours day. He believed that as soon as the workers were sufficiently educated, they would not be content even with a seven-hours day, but would work no longer than the aristocratic residents of

Belgravia." The outlook is a pleasant one for labor, but it relies too much on the assumption that employers are prepared to pay the present scale of wages in return for about half the quantity of work. A legal eight-hours day as a remedy for the great unemployed problem is altogether absurd. No act of parliament will ever prove effectual as a remedy for the evil. If, tomorrow, you could give work to every man in creation you would find many thousands would prefer to exist in a condition of filth, semi-nudity and semi-starvation rather than do honest work. Although it must be admitted that a shorter working day would necessarily give employment to a greater number, it is taxing our credulity too much to ask us to believe that human nature is so self-denying that men will content themselves with receiving a lower wage in order that others may derive the benefit. This is what the question practically amounts to and is the point which cannot be too carefully considered by those whom it affects before the power of law is asked for the purpose of restricting the rights of capital and labor. Labor parties, both in England and America, would be well advised to approach this great question of the shortening of the working day, in a calm and judicious spirit, recognizing that capital has rights as well as labor, and that it will be extremely difficult to go back when once the step has been taken. H. WOOD SMITH.

## INCREASED WAGES AT AKRON, OHIO.

*To the Editor:* AKRON, Ohio, May 17, 1893.

The printers of Akron are in great glee over the successful issue of their demand for an increase of wages. The scale has been raised all-round, and they have besides gained an hour in the week, namely, instead of working sixty hours they are now only laboring fifty-nine, and in one office, the *Beacon*, only fifty-six hours. This is really a great advance. It was only a few years ago when the book trade only paid 25 cents for all kinds of work. Compositors are now getting from 28 to 35 cents for bookwork and 30 cents for newspaper.

In connection with the newspaper scale the Akron Union feel that to Mr. H. S. Saxton, manager of the *Beacon*—which is an open office—is due in a great measure the increase in the scale. The committee appointed to wait on Mr. Saxton are very much pleased with the way in which he listened to their demand, and while not immediately according their request he gave hopes that everything would come the way of the union. They asked for 28 cents and they received 30. If every manager would treat committees from unions in the same affable way, there would be no trouble. But they don't.

How strongly this contrasts with managers who are continually proclaiming their fealty to union principles and who flaunt the union label in their columns, and when asked to meet the demands of the union make the remark, which is so characteristic of such managers, that "if so and so pay it, we will; if they don't, we won't." This from a man who says that at all times he is in favor of the workingman, *as he is one himself.* He knew that the *Beacon* was an open office and consequently thought he was safe. His office employs seven hands, while the *Beacon* employs in its composing room alone some twenty-five or thirty. From such friends good Heaven deliver Akron Typographical Union. COMP.

## A CHAT WITH THE PRINTER GIRLS.

*To the Editor:* CHICAGO, May 15, 1893.

Are printer girls bashful? I never have thought so, but not seeing one that had courage enough to say "How do you do?" on these pages, I am inclined to think they are.

How do you do? All you hosts of girls who, with nimble fingers and quick eyes, pick type from 8 o'clock till 6?

Do you do thoughtfully, carefully, quickly, intelligently, or do you do otherwise? I always feel that it is something I may be pardoned for feeling just a little proud of—the setting of a long, clean string. A string in which I have posted up on the hard words, queer grammatical constructions, historical allusions, dates, etc. Do this and by and by you will have the pleasure of being referred to on points of information, spelling, etc. You may never be made "father of the chapel," but you can act as referee in the "wordy" disputes of the composing room.

Do you do politely? Remember to say "if you please" and "thank you" when somebody hands you a galley or picks up a letter you have dropped.

Do you do neatly and tidily? Do you leave type on the stone or sticking to the column rules? And how about what has dropped under your case? Of course you will reflect all the daintiness and cleanliness possible in your dress. Printer girls are not untidy, I am proud to think. I have just read an article on slovenliness and its opposite—tidiness, and have re-resolved to be more particular. Printer girls must needs be careful about the condition of their hands, and especially the finger nails. The ink will stick, and the type sometimes roughens and wears the nails off uneven.

Do you do kindly? You help the world along just so much in its progress toward the stars, if you will do this way. It is only a little thing to ask the man who stands near you how his wife and babies are, or help the girl beyond you with that piece of poetry which is so hard to indent correctly and to punctuate, perhaps. "*Noblesse oblige*" should be our motto, girls, since we have the opportunity of knowing what nobility is. I hope you all do well. EDITH CONARD.

## FROM OMAHA.

*To the Editor:* OMAHA, Neb., May 13, 1893.

The early days of the spring trade were busy ones in the job offices. The rush came to a sudden end early in May, leaving a number of men idle. A paper dealer says their business is unusually quiet. On the other hand, H. P. Hallock, of the Omaha Typefoundry, remarks: "Trade is increasing rapidly, and we are having about all the business we can attend to, compelling us to work overtime. We are especially rushed in the type department, and it is evident that the craft appreciate the recent reduction in prices, and are stocking up their offices with new faces. Collections were never better than at the present time."

Daniel W. Carpenter, who attained his sixtieth birthday April 27, was presented with a gold-headed cane by the employés of the Klopp & Bartlett Printing Company. He has been employed in the printing business almost half a century, and was the founder of the Omaha *Morning Herald.*

The Omaha and South Omaha city directory is just out from the press of Ackermann Brothers & Heintze. It contains 1,158 pages, a gain of 86 pages over last year's work. This was a surprise to the croakers, who are to be found here as everywhere, predicting retrogression in the city where they reside.

William McDermott has accepted the foremanship of the printing department of the Rees Printing Company. This company has just turned out for the World's Fair Commission of this state 300,000 pamphlets on the resources of Nebraska.

A remarkable change has taken place in Omaha in these bright days of 1893. Now, every office in the city is in friendly relation with union men, the first time since the general uprising in August, 1891, for a shorter workday.

The *Railway Record* is a new Omaha publication. A. F. Clark, George D. Griggs and Frank Kennedy are the owners and publishers, all of them practical printers.

The embossing fever has broken out in Omaha. Several firms have recently gone into this class of work, and one foreman informed your correspondent that he is working out a new embossing machine by which a number of colors can be printed at one impression.

In the Bohemian *Voice*, the recently established magazine in the interests of the Slav race, Omaha has the only Bohemian

paper published in the English language in this country. Also in *Hospodar*, the only agricultural and horticultural journal in the Bohemian language in the United States. The latter has attained a circulation of 6,000.

Omaha has a new daily *Hotel Reporter*. Medler & Spang are the publishers. BROAD.

## THE TRUE INWARDNESS OF THE TRUST.

*To the Editor:* CHICAGO, May 23, 1893.

It is an ancient custom, so ancient that if time alone could make respectability it would now be an honorable custom, for the pilfering party to cry "stop thief." This reflection results from reading the article by Tipograficus (we beg his pardon if we have not correctly given the pseudonym of the "cus" referred to) who writes in the last INLAND PRINTER and (save the mark) promises more to follow, that he is nauseated with the "pretentious claptrap of copper," etc. From his positive statement of the exact cost of production and of what founders can and cannot afford to sell for, we are driven to the conclusion that this gentleman is really an employé of a combine foundry rather than a straight knight of the stick; and his quill is scarcely deft enough to hide this fact and that the poor lone independent foundry and not the great combine, is the special object of his wrath.

It is easy to forgive an employé who says his employer is all right, or pleads that the public may consider him so, and it is wasting time to reply to his harmless crossbow with good powder and shot, however great the temptation, however abundant the ammunition; but if we could start THE INLAND PRINTER on the right track we should be willing to rest the argument. We ask that you consider our points "in their entirety" and we think you will, as the public and press generally do, see that the points are well taken and that our position is unassailable. To the end of shedding new light, which we hope will be convincing, we quote as before, your words and give our own views thereon. You say

"*The effort of the American Typefounders' Company to fix values and steady discounts, offers a hope of reform in that regard.*"

Effort No. 1: To steady values by attempting an absolute monopoly in brass.

Effort No. 2: To announce reduced price-list in January, which was a net advance.

Effort No. 3: To announce reduced price-list two months later, this time reducing far below the prices which were only a little while ago pronounced "ruinous."

Effort No. 4: Whenever they find competition, abandoning absolutely price-list and discount and drifting aimlessly in the wake of that competition; and stating under their western manager's signature that they are "compelled, by sharp competition, to come down to prices that do reduce."

Will THE INLAND PRINTER secure from the combine in Chicago and give to the public a sworn statement as to the special discounts allowed twenty of their (the combine's) best customers during the past six months? We should be willing to rest the question of "steadying values" on such an exhibit.

What deserves the reprobation of right-thinking, honest men, is not that the trust has advanced or reduced prices, but that it has claimed, and been credited by you, with reasons for doing so which are not reasons but shifty evasions of the truth. As showing the ultimate purpose of the combine, if there be any need of showing such purpose to thinking men, we may adduce the testimony of a printer on the Pacific Coast who writes us as follows: "I am glad to know that you and a few other houses are making it so warm for the trust, as the —— foundry have the printers of the northwest Pacific under their thumb, and are, since they forced —— out of business, charging enormous prices for the poorest excuse for type I ever saw."

If THE INLAND PRINTER or anyone else will point out an instance where any business became a monopoly, and did not take advantage of its power, we shall be glad to hear of it. No such instance is, we think, on record; it is not in the nature of things. Competition, free competition, alone secures to the purchaser fair prices. It is not a question of whether the combination of typefounders is a monopoly. The question is, whether they *intended to become* a monopoly. That question has, we think, been conclusively settled by the testimony of one of the leading members of the combine, in a recent newspaper interview. If not settled by that testimony, it is settled by scores of acts done by the combine since it was formed — acts which are well known to the public and which are susceptible of no other explanation.

We cannot but admire "Tipograficus" for his courage where, in one paragraph of his letter, he boldly proclaims that there is no principle back of either combine or independents. As he has no right to speak for the Independents, however, his statement must stand as the platform of the combine.

Speaking for ourselves, and no one else has right or authority to speak for us, we wish to state as strongly as it may be stated, that from the beginning of the trust talk, our voice has been always consistently, firmly and out of deep conviction and principle against any form of trust, combination or limitation which in any way prevented our absolute control of our own foundry, or abridged our right to compete freely for any trade in our line. This conviction has deepened as we have proceeded, and we have been gratified and cheered to discover that equally strong and honest conviction lies back of the abhorrence of trusts which the newspapers profess.

As to the future, we require no compulsion from trust or other source to put prices at the lowest figure consistent with the maintenance of our present high quality. If prices may be safely reduced we shall reduce them, trust or no trust.

BARNHART BROS. & SPINDLER.

## FROM R. W. HARTNETT.

*To the Editor:* PHILADELPHIA, May 2, 1893.

I have read the letter from Barnhart Brothers & Spindler, in the April number of THE INLAND PRINTER. At the close they mention my letter of indorsement, published in the March number. Their letter is dated March 22, and in this letter they have made statements they would not have made if the letter had been written on April 3. I ask you, gentlemen, to kindly grant me space to defend my last letter, and to answer the above mentioned letter of Messrs. Barnhart Brothers & Spindler.

Your editorial in the February number was able and *correct* as well as truthful, and each month that has passed shows that the writer of that editorial knew the men who comprise the American Typefounders' Association, which led him to state facts that cannot be contradicted, and as time rolls on your position will be far stronger than it was then. They say in their letter that the association foundries do not cast much more than half the entire product of the country. Then, if that is true, where in the name of common sense is the "combine" and "trust" they mention so often? Why do they write in such a bitter strain, especially as they say in the last paragraph of their letter that one of their employés says if another trust should form, they would have to double their force?

It is not usual in business to find fault with your competitors when the course they pursue is likely to double your business. "Consistency, thou art a jewel." They charge that I am agent for the association. That is true *now*, but at the time my letter was published we were not agents; and we have a number of letters from Barnhart Brothers & Spindler urging us to become their agents. They say their discounts have not varied. We have letters in black and white that show by the different discounts that they were after all the trade they could get.

I have sold type for the last ten years, and during that time there has always been uncertainty, and every large order

we received or figured for caused us to write to the different foundries for new discounts in order to meet competition from western foundries.

I do not champion the association. They do not need it. Their method of doing business speaks for them. They publish a price-list that shows a reduction. They also publish the discounts, and now our type business is satisfactory, and it is a pleasure to give estimates when we know that the associated foundries and agents are figuring on the same discounts.

In conclusion, let me say the public and the printers in particular are in no danger from any source connected with the manufacture of type. As a general rule, the printers are, as a class, pretty well able to look out for their own interest. They do not need any of us, whether founders or agents, to protect them from danger.

Let us be consistent and charitable and try to see some good in our competitors. Yours truly, R. W. HARTNETT.

## FROM FRANCE.

*To the Editor:* PARIS, France, May 1, 1893.

The federated printers of France number 6,000. Their ostensible aim is, self-help by union; protection against unfair diminutions of salaries, and uniformity in working hours. The Berne Typographical Congress raised the question of the internationalization of the guilds, and the levying of a small monthly subscription — 1 to 2 cents per affiliated member — to meet the central expenses. I called on the obliging and ever-up-to-date secretary of the Federation, M. Keufer, for particulars of the *plébiscite* his association had organized on the Berne questions. Of the 6,000 enrolled members, 4,125 took part in the vote; 3,136 bulletins recorded adhesion to the international project; 852 dissented; a few votes were informal. Considering that in all voting in France the moiety of electors abstain, the record of interest and action is not unsatisfactory. Respecting the subscription of 1 or 2 cents per month and per member, to defray the common expenses of the Berne bureau, 3,097 votes were polled, of which 1,706 were in favor of 2 cents, being a majority of 315. The Federation includes all the unionist printers in continental France and Algeria.

I next inquired how the work of fusion, between the syndicated and non-syndicated typographers of Paris, was progressing. The former comprise 1,900, and the latter, 700 members. Just at that moment M. Liédé, the delegate of the non-unionists arrived, and was soon followed by M. Pasquelin, the delegate for the unionists. Both gentlemen are shrewd, practical and earnest. Invited to ask them what question I pleased, I was glad to learn that the efforts at reconciliation and federation were progressing satisfactorily, and that before the close of the current year both sides would "meet like parted streams."

In the early days of June, Paris will inaugurate a statue to Théophraste Renaudot, the founder of French journalism. It is a platonic dispute with what people — Egyptians, Chinese, Romans or Greeks — the idea of the news sheet originated. The Romans can produce most tangible proofs that they handled in their *acta*, the type of information that constitutes the backbone of modern journalism, less leading articles. But all attempts at best could only remain ephemeral, till Gutenberg discovered the art of all arts. Then it was only a question of time to perfect the means for extending, and at a small price per number, the circulation of copies of a news sheet. However, the sixteenth century witnessed a prototype of the modern journal, in the manuscript form, written by special scribes, and of which duplicates were made, so as to pass from hand to hand. A sample of such news-letter exists, dating from 1494. Occasionally the pages were illustrated with wood engravings.

The newspaper, in the modern meaning of the term, did not make its bow till between 1617 and 1622. The honor rests with the *Gazettes* of Amsterdam, for the first English news sheets were only translations of the Dutch *Gazettes*, and appeared in 1622. France did not come into line till 1631, when Renaudot produced his *Gazette*. If the latter was not the first letter in the first line, it was on the whole the sheet which united most of the component features of the modern journal, because Renaudot, though a physician, was a keen man of affairs. He was born at Loudun in 1586, and graduated in medicine at Montpelier. Later he came to Paris, and having Cardinal Richelieu for patron, soon made his road to success. He successively founded an information and servants' registry bureau, a parcels delivery company, a pawn office, an advertisement sheet and a free dispensary for the poor. Many lucrative offices were bestowed upon him through the cardinal's influence. But it was as defender of the policy of Richelieu, against the pamphlets that stung his eminence, which largely contributed to bring out and sustain Renaudot's *Gazette*. A royal patent conceded to Renaudot the privilege to print and sell his *Gazette* — for ever and ever; to collect news of events happening within or outside France; to report conferences and give the market prices of merchandise. The *Gazette* appeared in 1631, in octavo of four pages; often the latter were increased to twelve, and the publication separated into an official and a non-official part. The daily issue gave birth to supplements and a monthly edition. The price of a copy of the paper was, in present money value, three sous.

Hardly was the *Gazette* well started, when Renaudot was obliged to commence law suits against rivals, who not only infringed upon his rights, secured by royal decree, but actually pirated in the most wholesale manner the news he published.

Those firms interested in the production of safety papers for bank notes, treasury bonds, railway scrip, insurance and financial stationery, would do well to look into the ingenious inventions of M. Schlumberger for detecting forgeries and rendering falsification of documents by erasure or ordinary inks impossible. He adds chemicals to the usual paper pulps, not only thus imparting to them a parchment resistance, but rendering the paper itself tell-taling and self-controlling if it be tampered with. He so successfully imitated the notes of the Bank of France that the governor was both astonished and alarmed, and after examining the proofs of the discovery, the council, for form's sake, instituted an action against the inventor to restrain his audacious imitations. He has his large pocketbook "lined with bank notes," which he printed by his own process and that are well calculated to deceive even the very elect — as they apparently did.

In the paper he manufactures for cheques, bank notes, etc., he can impart different tints, all next to invisible to the naked eye, and yet by touching any of them with a chemical, a dark spot is induced, proof of fraud. The paper itself is converted into a detector by its never expanding or contracting a hair's breadth, when once cut to the appointed size, during the operations of printing, and that security of fractional or mathematical exactitude is another serious guarantee. After tinting the paper the agreed upon watermark can be produced by a mordant biting out the tint as required. M. Schlumberger's cryptographique checks have been adopted for the stationery of the great railway companies, the Comptoir d'Escompte, etc. The postoffice and telegraph departments have utilized the processes for the money orders and savings banks' receipts; and the new blue postage stamps, for fifteen centimes, is manufactured from the discoveries, and which renders the use of the stamp a second time impossible once the ink has touched the colored, ribbed paper. The inventor of these safeguards is a native of Mulhouse, once the Manchester of France, and the *alma mater* for discoveries in the industrial arts. Designer and color-printer of calicoes originally, he has applied his knowledge and experience to safety papers. He is a consulting chemist, about sixty-one years of age though looking ten years younger, and producing novelties seems to be as natural to him as putting on his hat.

The Federated Master Printers are to hold their congress during the close of summer at Lyons. Among the questions

to be discussed are: The responsibility of the masters; the privacy of trade-marks; the national printing office and its relations to private industry; the execution of printing by the inmates of prisons, and the official plan of deciding contracts by fixing the price at a certain figure, and soliciting bids below that standard.

Not long ago I drew the attention of your readers to the happy fête given in honor of the diamond wedding of the head of the celebrated Catholic publishing firm of Alfred Mame & Co., of Tours. That honeymoon was of short duration, as M. Mame, despite his eighty-one years, and vigorous and robust constitution, has unexpectedly succumbed to an attack of influenza. His grandsons are associated in the house his father founded. The Mame establishment was one of the glories of Tours; it had no rival on the continent, in the sense that it finished all its printing output on its own premises for the market. It prints, stitches, and binds all its books; no work is given to extraneous hands. The establishment occupies a surface of five acres in the center of the city of Tours, employs a total of 800 persons, of whom 260 men and 250 women and children, are in the bindery; it produces six million volumes annually, and the warehouses can contain one million more. The stores alone employ 50 hands. The total annual salaries paid amount to $170,000; the average salary of the men is one dollar per day, and of the women, the moiety of that sum. The working hours never exceed eleven, and Sundays and Red Letter days are religiously kept. The hands can count upon a retiring minimum pension of $120. The deceased was very liberal in supporting schools, and providing model dwellings for his workpeople.

The director of the journal *L'Illustration*, the first of the pictorial newspapers in France, now prints its engravings from sterotypes made of celluloid, so the difficulties and dangers from heat and humidity by molding on the wooden engraving are at last conquered. The stereotypes are as sharp, as bright, and as delicate, as those of the best galvanos; they can be molded for the cylinders of rotary machines, and the proof of their success is, that since six months the illustrated journal in question has employed only celluloid stereotypes.

Calais, Lille, Lorient, Nantes and Limoges have of late been, typographically, in a state of unrest. The employment of female hands and apprentices, to succeed the dismissal of journeymen, are the chief causes of the fermentation.

EDWARD CONNER.

## FROM SPRINGFIELD, OHIO.

*To the Editor:* SPRINGFIELD, Ohio, May 25, 1893.

Good printers are always in demand here. Rates are 30 to 33⅓ cents. The scale for job offices is, foreman $17, assistant foreman $16, compositors $15. It is a fact, perhaps not widely known, that in the item of second-class matter this city of 35,000 population stands third in rank among the many large cities of Ohio, being next to Cleveland in that respect, and with the single exception of Augusta, Maine, prints a larger quantity of periodicals than any city of less than 300,000 inhabitants in America.

We are a trifle overshadowed by the large cities about us. Cincinnati, with her 400,000 people, is only eighty-four miles away, while Columbus, population 100,000, and Dayton with 75,000 inhabitants, are forty and twenty-four miles respectively distant.

The dailies are all evening papers. The *Republic-Times* is far in advance of its contemporaries by reason of age, prestige and influence. Its circulation is perhaps 4,500. Politics, republican. The *Democrat*, as well as the *Gazette*, have considerably less circulation and do not attempt to produce such a paper as the first named. All three have extensive job departments.

One of the most complete printing plants in the United States is located here, namely, the Winters Lithographing and Printing Company. This concern has produced a large proportion of the colored lithographs issued directly by the World's Columbian Exposition Association, and is said to have already received $180,000 in cash for work produced.

One of the institutions of the city is the magnificent establishment of Mast, Crowell & Kirkpatrick, who publish *Farm and Fireside* and *Ladies' Home Companion*, both semi-monthlies, the former with a circulation of 250,000, and the latter with half that size. The plant is a model one, representing a valuation of nearly a half million dollars, all said to have been made in the publishing business.

A fine new building is in process of erection, to be the home of two other publications of national fame: The *American Farmer and Farm News*, whose circulation now considerably exceeds 150,000, and *Womankind*, with a monthly issue of 25,000. The success of these two papers, under a vigorous new management, has been very noticeable.

The prohibitionists have a large building and employ many hands in the publishing of the *Beacon*, a monthly of 30,000 circulation. They also issue a weekly and publish a general line of books.

The situation of the city is beautiful, the climate most desirable, and unlike some portions of this state, everything is progressive, cities growing, wages improving, and general prosperity prevails in almost every line of agriculture and commercial business.

ESSEX.

## FROM CHATTANOOGA TYPOGRAPHICAL UNION, NO. 89.

*To the Editor:* CHATTANOOGA, Tenn., May 10, 1893.

It seems that the resolution which was adopted by "89" and sent out to sister unions for their consideration has accomplished its mission, at least in part; that is, after a few snubs and setbacks from certain quarters it is beginning to receive a reasonable airing. And, as was also expected, it is being viewed through glasses of every conceivable hue. Some view it with fairness and consideration; others ridicule it as emanating from the minds of cranks, soreheads and disrupters; not a few look at it in an entirely false light, and some take a decidedly swinish view.

It might be well to again repeat that it is not, and never has been, the intention of this movement to form a union outside the jurisdiction of the International Typographical Union, but to solicit the authority from it to have our own local government and to elect independent representatives to that body. There is nothing secessional in this, and could not possibly be so construed only by those who, from some motive of their own, willfully and deliberately put it in that light. For the enlightenment of this and the ridiculing element, let them look at past legislation: the machine question, short hours, the consummation of the deal with the pressmen, and various other cases of like character. The tardiness of the International Union in grasping these vital questions at the proper time can be laid at the door of just such as those who cry 'suicidal," "cannot be," "the term compositor is too applicable to all," and like howls against every movement in which they were not personally benefited, regardless of rights that might accrue to others.

These are the tactics which forced the pressmen from under the International Typographical Union banner, caused them to apply the only remedy for the evil they sought to correct, which was a union of their own, in consequence of which the International refuses to exchange cards with them, and, of course, these same wiseacres set up the cry of "*unfair*." So be it. What is the result? The seceders or "unfair" pressmen carried with them a vast majority of the union pressmen of the country, and control the principal part of the situations in which their services are required. How many men who carry International Typographical Union cards are working in the offices where these same *unfair pressmen* are running the

presses? Why don't we brace up and enforce the laws we make? Simply because we are helpless. The remedy has been taken out of our hands. We can't put up incompetency as a plea, for they are the same men. If they were competent in the International Union, they certainly are equally so out of it. If our enacted laws fail to work freely in this case, will it not be the same on other questions of equal importance — shorter hours, machine work, etc.

All this is proof positive that no man is capable, therefore should not have the right, to make laws to govern any part of the trade with which he is not familiar, regardless of the rights of persons working in that particular branch, although it is extensively done, and is one of the evils that should be remedied. It is said that the way the streets of Jerusalem were kept clean, every man swept before his own door. This rule would be very applicable here.

If we have the interest of the union at heart, we will stand together as a whole, shoulder to shoulder, under the generalship of the International, ready to act promptly and in concert when her interests are in jeopardy; but when it comes down to local government, representation in the legislative body to enact laws by which we are to be collectively governed, then it would be more satisfactory and just for each one to "*shinny on his own side,*" for the days of government by mere numerical strength are, or should be, about over.

One of your correspondents deplores the fact that new methods, new machinery and new appliances are classifying the trade already, and that a job printers' union would be another nail in the coffin of the "all-round" man. That is an open question. The "all-round" printer's days are numbered so far as the term in its fullest sense applies today. We cannot stop the progress of the age, and would not if we could, for so far new labor-saving devices have always created new and better fields for labor, and the best we can do is to keep up with the procession. With the demands of the present age the tendency is to create a large army of specialists. Not a great many years ago the pressman was almost unknown in the printing office as a tradesman. The foreman "printer" looked after that department. Could he do it now? Hardly. He has enough to do to "tend his own knitting." Presswork has become a fine art, as THE INLAND PRINTER proves, and the pressman becomes a necessity. So with the printer. The man with brain active enough to create tasteful designs even in commercial work, the rule-twister, all are in demand. Does it look like nailing a man in his coffin to put him where he can acquire these accomplishments? It looks more like taking the lid off the coffin to give the job printers a charter and "right of way." It is the only show for an all-round man to avoid being a specialist.

Sometimes circumstances, but more often a man's own will, control his destiny. So, as soon as he can set "straight matter" enough, together with his "bonuses," to insure him the scale, an apprentice applies for and obtains a card. Not infrequently that card fixes his fate as a printer. He has not finished his trade, in many cases is only an inferior compositor, and his one opportunity is gone, unless he finishes his trade in a country office or perhaps "rats" some union man out of a job. He must live. If not in the union, then out of it. But injustice has been done both him and the union. This is another evil the separate charter will, in a great measure, remedy. Compel him to finish his trade, or grant him a certificate according to his ability, and we would not be troubled further by those who are competent (?) because they "carry a card," yet would be woefully incompetent without one.

The same correspondent does not believe in classification, but rather a subdivision of the whole. All right. He can call it by what name he chooses and we will be content, just so we have a separate charter for our end of the "divvy." He also fears a strong and determined opposition from the political element. This need not be questioned; and this being so, the sooner these political "rings," "combines," etc., are broken up the safer unionism will be, for with such politicians it is *one* for unionism and *nine* for "boodle," and they would sacrifice their union to their political aspirations every time.

Give us the rights we are justly entitled to and pay for, and we will have better printers, more equitable laws, a shorter workday in the near future, and a more fraternal feeling among all printers. As long as the present dissatisfaction exists, no desirable results will ever be accomplished. Give us justice — we can stand it. THE COMMITTEE.

## THE TYPE QUESTION.

We call the attention of our brethren of the press to an article in another column, copied from THE INLAND PRINTER, of Chicago. THE INLAND PRINTER stands confessedly at the head of the list of trade journals of its class in the United States, and as it is noted for its conservatism, as well as its devotion to the best interests of printing in all its branches, we think its utterances should be entitled to great weight.

The publication of the article referred to is particularly appropriate at the present time, in view of the action of the Georgia Press Association, in attempting to commit its members to the patronage of certain typefoundries, to the exclusion of others.

As is well known, the *Journal* is uncompromisingly opposed to trusts or combinations of any kind seeking to control the price of any product. But we are for fair play, and as the result of the present fight among the typefoundries has resulted in lower and more uniform prices to the printer, and as there is no probability of either side ever being able to control prices, even if they desired to do so, we cannot help thinking that the Georgia Press Association should go very slow in taking part in a fight where they have everything to lose and apparently nothing to gain.

This action of the Georgia editors seems all the more strange in view of the fact that the American Typefounders' Company, from which they are asked to withdraw support, has just issued a new price-list making a sweeping reduction of thirty-seven per cent from former list prices and which the outside foundries have so far shown no disposition to meet. Of course, they will be compelled to meet it on large orders, but it is very doubtful whether they will attempt to do so on small bills, whereas the American Typefounders' Company makes no discrimination between the purchaser of $5 or $500 worth of their goods.

Of course, we are all opposed to trusts, and none more so than the *Journal*, but we fail to see why we should cry "wolf! wolf!" when there is no wolf in sight. The new company controls only about seventy-five per cent of the total type product of the country, and as two, at least, of their rivals are millionaires, there seems to be but little prospect of either side ever getting control of the market.

The American Typefounders' Company seems to be a trust only in the sense that the newspaper unions are trusts, or the typothetæ societies, or the furnishers of plate matter, or any other combinations for facilitating business. We are not, however, defending this company, nor can we find any ground for condemning it. Our position is, that it and its rivals are perfectly able to take care of themselves without any assistance from the Georgia press. This company was, of course, organized to make money, and there is no evidence that the foundries outside are in business for any other purpose, or that they refused to join the company for any other reason than that it was not to their pecuniary interest to do so; therefore, all this pretense of philanthropy and maudlin affectation of principle is simply acting for effect. Neither side is in business simply for its health, and printers are not children nor fools to be deceived by any such clap-trap.

We should think that sound business policy would suggest to the members of the Georgia Press Association that they buy their type, as well as paper and other supplies, from the parties offering them the best goods at the lowest prices, regardless of what relations the seller sustains to others in the same line of business.—*Atlanta Journal, May 17, 1893.*

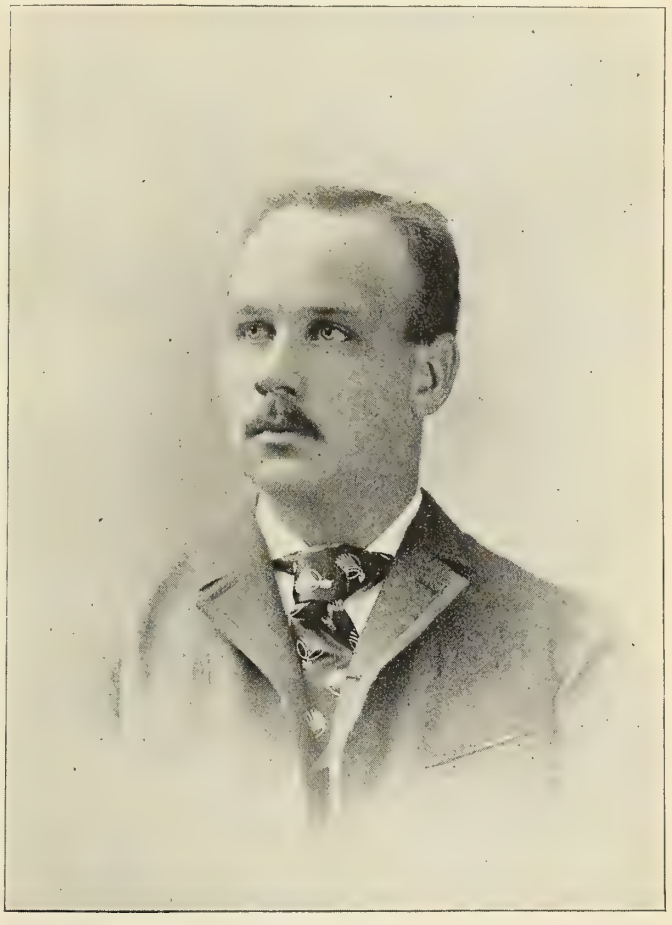
## GRIFFITH, AXTELL & CADY COMPANY.

AMONG the artistic specimens of printing received by THE INLAND PRINTER none rank higher than those produced by the Griffith, Axtell & Cady Company, of Holyoke, Massachusetts. The name of the corporation is familiar throughout the country, and we gratify the interest of our readers by showing in another portion of this issue a specimen of the firm's work in embossing. The moving spirit of the establishment is Mr. J. Eveleth Griffith, president of the



J. EVELETH GRIFFITH.

corporation. Mr. Griffith was born in Washington, D. C., in 1860. His business life began in 1875, and in 1879 he established a job printing office of his own. Later he made several ventures in weekly journalism and started the *Daily Journal*, which bid fair to be a success and develop a bright future for the boy of twenty. He was seized, however, with the western fever, and selling out his Washington interests he went west and traveled over the country for two or three years, gaining experience which has ever since been valuable. In July, 1882, he went to Springfield, Massachusetts, and here began the development of that faculty for artistic printing which has since gained Mr. Griffith fame. The following year he went to Holyoke, accepting a position with Clark W. Bryan & Co., and after working there three years returned to Springfield as a partner in the firm of Wells, Rafter & Co. The firm sent out a strikingly beautiful embossed card announcing the change in the firm. The card attracted instant attention. Six months later he removed to Holyoke and individually opened a new job office which was a success from the first. In fact, business grew so fast that larger quarters became necessary, and in 1888 these were secured and C. S. Axtell taken into partnership. In 1890 further enlargements were made and the Griffith, Axtell & Cady Company incorporated under the laws of Massachusetts. Since that time both Mr. Axtell and Mr. Cady have disposed of their interests. During these years the fame of Mr. Griffith personally and of the firm of which he is the head and soul has been constantly growing wherever fine printing is known, until now orders are sent from all parts of the United States and Canada; especially has he become famous for beautiful embossed work, and for the publication of advertising specialties, among which may be mentioned the "Ideal Masterpieces" and the "World's Fair Illustrator," many hundreds of thousands of copies of which have been sold, and the company's latest publication "A Mint of Hints," of especial value to advertisers and business men, promises an equally large sale. Mr. Griffith's reputation as an embosser is fully equal to his renown as a printer and this sketch would be incomplete without a brief mention of this. From the first small beginning, his work in this line rapidly gained recognition until now he stands in the front rank of artist-embossers in the country. An embossed cover or advertisement is wonderfully effective, and the public is learning this, as may be judged by the large amount of work done by the Griffith, Axtell & Cady Company. The work of Mr. Griffith, both as a printer and embosser, is noted for purity and simplicity of design combined with striking effectiveness of execution. Yet everywhere a keen appreciation of the character of the job is shown; color, paper and type all being in perfect harmony and yet perfectly adapted to the job, though mere smoothness is never attained at the expense of strength. To say that Mr. Griffith's style is striking yet simple is to sum the whole matter up in two words, and when his undoubted typographic genius is mentioned ample



FRED M. SMITH.

reason is given for this position among the experts of the craft. Mr. Griffith is very popular socially and is a member of Springfield Commandery, K. T., and of Aleppo Temple, Mystic Shrine, Boston.

Associated with Mr. Griffith as the secretary and treasurer of the corporation, Mr. Fred M. Smith contributes a ripe experience to its success. Mr. Smith was formerly assistant treasurer

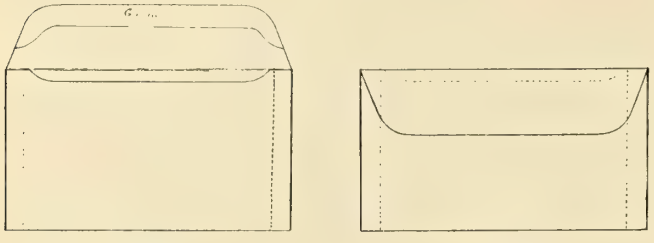
of the Valley Paper Company, one of the largest paper manufacturing concerns in the East, and is esteemed one of the brightest business men of Holyoke. He is a graduate of Amherst College, class of 1884, and has held a number of municipal offices in the gift of his townsmen. His election as town treasurer of South Hadley, Massachusetts, for the last three successive years on both the republican and democratic tickets without a dissenting vote, is a proof of his popularity in the pretty little villa opposite Holyoke, and where he has recently built him a handsome residence. Mr. Smith is also master of the Mount Holyoke Masonic Lodge in South Hadley, member of Springfield Commandery, K. T., and of Aleppo Temple, Mystic Shrine, Boston, Massachusetts.

The company occupies a building at the corner of Front and Dwight streets, three stories in height and 50 by 60 feet. The lower floor is used as the stockroom and engine and boiler room (the firm furnishing their own power). On the second floor is the pressroom and three offices: general office, Mr. Smith's private office and Mr. Griffith's private office. The third floor is the composing room and the designing and engraving departments. As has been said, the specialty is embossing, and this beautiful and popular work is carried to rare perfection. They have lately perfected a method of embossing type forms which in a short time will revolutionize the embossing business and create an immense demand on account of the exceeding cheapness and beauty of the work, the dies being produced for practically the cost of an electrotype.

The products of the company have been frequently reviewed in our "Specimens Received" column, and have ever won our admiration by their elegance and taste.

## THE KIMBARK LABOR-SAVING ENVELOPE.

MR. E. U. KIMBARK, with the J. W. Butler Paper Company, 216 and 218 Monroe street, Chicago, has devised an envelope that will receive a warm welcome from printers and others. Its points of excellence are, briefly, a neater appearance and greater convenience. Either side of the envelope can be used for the address, and the flap side being used for this purpose prevents errors, as the writing or printing is of necessity face up. There is also greater security from



OPEN. SEALED.

tampering, as the stamp acts as a seal. Under the process of manufacture every envelope is perfect, and there can be no poor gumming. Unsealed circulars and pamphlets cannot push out, as the flaps are long, yet easily tucked in. Both sides may be printed at one impression, the flap being used as one side; there is no danger of injury to type as in the old style envelope, and the underlaying for protection being also done away with, gives greater speed in make-ready. There is no "opening out," the envelopes being manufactured open, simply creased ready for folding, they are as easily printed as a circular, giving superior work. The envelopes are made from a roll and there is absolutely no waste in their manufacture. Messrs. Wolf Brothers, of Philadelphia, are the manufacturers, and the new form will no doubt have a large sale. It has already been adopted by all the principal dealers.

The drawings herewith represent the envelope both open as it comes from the factory, and sealed. The dotted lines at the ends show the "seams," or folds.

## PROOFROOM CHAPEL, GOVERNMENT PRINTING OFFICE.

IN every large printing and publishing house there is one department that is highly important and essential. That is the proofroom. It occupies a position similar to the faculty in an educational institution, and with duties fully as onerous and laborious.

Perhaps the best example of a well-disciplined force of proofreaders is seen in the government printing office at Washington, D. C., the largest publishing house in the world. In this issue of THE INLAND PRINTER we reproduce from a group photograph a picture of their chapel in that vast establishment. To them is delivered the author's manuscript, generally a bulky mass of very crude matter. They edit it, indicate style, and send it to the various composing rooms, from whence it returns accompanied by the proofsheets of the printers' work, which are read, put through several processes of revision, and finally, in a marvelously short time, printed and bound, and issued to the people.

These gentlemen are officially known as proofreaders, but among the compositors this aggregation of accomplished printers is facetiously termed the "brainery," for within it is reposed the authority as to the multifarious technicalities laid down as the law of "style" on all government work. While perhaps they may not compare with the *immortels* of the French academy, many of them are accomplished linguists and do much toward the purification of our polyglot language, some of them having received high commendation from authoritative lexicographers. To their acquirements of classic and scientific lore, extracted from the best works of specialists, they have added the benefits of foreign travels, the natural results of the peripatetic proclivities that seem to be inborn in the printer. One of them carries a commission from King Kalakaua as consul from the Hawaiian kingdom to Mexico, another thirty years ago helped to establish the first state printing office in the ancient civilization of Egypt, under the personal supervison of the Khedive, and not only reads nearly all modern and dead languages but is master of the hieroglyphs of the Pyramids. Others make specialties of American Indian jargons and ethnological sciences, and still others are skilled American printers who create and perfect the rule-and-figure-work wonders so often seen and admired in Uncle Sam's publications.

Under the equitable system of government institutions they are gathered from every part of our common country, and had we the space many of them might be personally mentioned without invidious distinction. Their names are indicated on the picture and will be recognized very generally by the craft at large.

## NEVER TOO LATE TO DO GOOD.

They say it is never too late to do good, so I inclose $2 for one year's subscription to THE INLAND PRINTER. I have long appreciated the journal and always intended to send my name, but the printer's habit of procrastination long ago attacked me. While I have been trying to do creditable work, I know I have missed inspiration and lost money by not having your journal regularly. Yours truly, H. F. WARD.

WASHINGTON, Pennsylvania.

## EDITORIAL FRANKNESS.

We will positively enter no name on our subscription book without the cash. We trust that no one will become offended at this rule of ours. The fact is, we had a little trouble in east Texas with three Chinamen about back subscriptions. We killed two of them and hurt the other so badly the doctors had to kill him, and in order to get out of this scrape we had to promise "Squire White" that we would never take another subscription without the cash.—*Nevarro (Texas) Champion.*



C. M. Robinson, Jr. W. A. Mitchell. A. A. Mayerstein D. Harris Smith. Karl H. Baker. W. E. Young. Zirlon E. Ross. Chas. H. Sawyer. W. L. Abbott. A. B. Smith.
S. D. Howells. J. Warren Fletcher Albert R. Dyer. Henry Thurston. Merlin Hull. A. C. Yates. W. B. Lyman. Samuel Jacob. Wm. M. Bass.
E. B. Chambers. F. G. Darnell. John R. Rankin. W. H. Livermore. W. F. Bunnell. G. C. Havenner, Chairman. Robert I. Thomas. Geo. A. R. McNeir. L. H. Patterson. Abner Ustick
Geo. B. Carter. Joseph S. Clarke. J. N. Hall. Isaac Fuller. C. M. Robinson, Chief. W. L. Schmalhofl. J. A. Scott. C. W. Otis. A. H. Brown
Leon Barnett. Jerome A. McGowan.

PROOFROOM CHAPEL, GOVERNMENT PRINTING OFFICE, WASHINGTON, D. C.



THE POLAR STAR.

Half-tone engraving by
GEORGE H. BENEDICT & CO.,
175 Clark street,
Chicago.

## L. B. BENTON.

APART from the natural gratification which arises from an opportunity such as the present affords to testify to the high estimation in which Mr. Benton is held by those who know him, there is to us an added pleasure in that this is the first time that his portrait and biographical sketch with a description of his chief invention — the Benton punch cutter has been published.



L. B. BENTON.

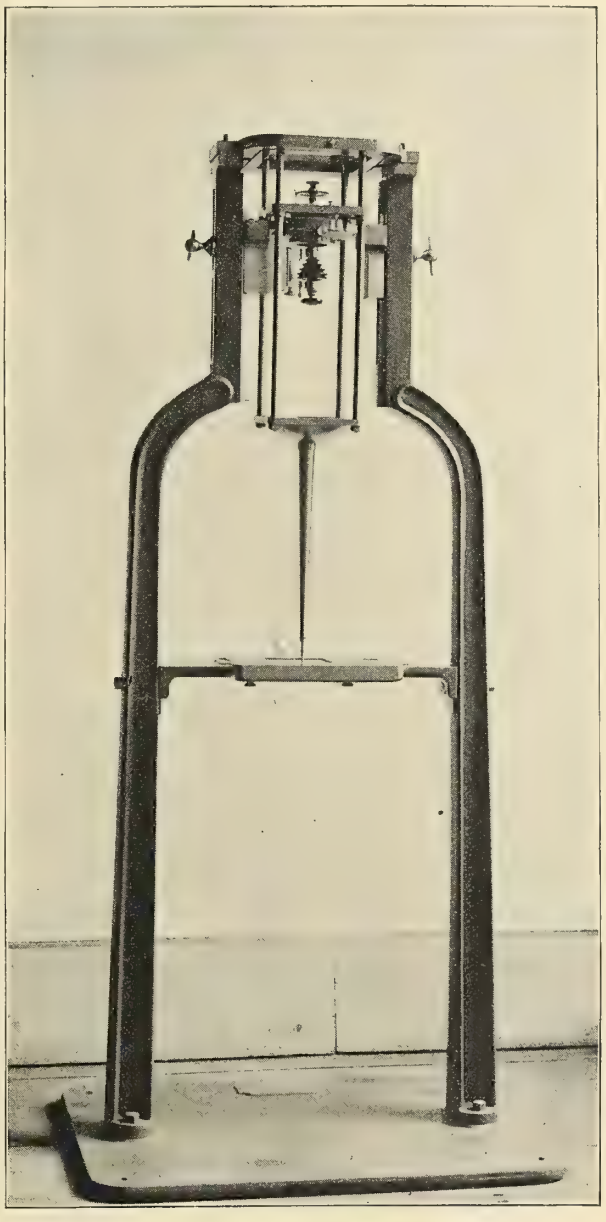
As the senior member of the typefounding firm of Benton, Waldo & Co., of Milwaukee, Wisconsin, Mr. Benton has sought to make his works speak for him. They have spoken so loudly that it was fitting — so many of our readers said, and we agreed with them — that Mr. Benton's native modesty should be prevailed upon to permit the appearance of his picture in these pages.

Linn Boyd Benton was born in Little Falls, New York, in 1844. In 1854 his father went to Milwaukee, and about two years later the family moved to the same city, but shortly after left Milwaukee for La Crosse, where for ten years young Benton remained, at first attending school and pursuing his studies with characteristic perseverance. His strong taste for the higher mechanics diverted his mind from the professional career mapped out for him by his father and the result was an agreement for the division of each day — the morning hours to be given to study and the post meridian to a gratification of his tastes in mechanics, and to these latter studies Mr. Benton traces much of the results that have been reached by him.

The printing business then threw its fascination over him and he entered the office of the La Crosse *Republican*, Charley Seymour's paper, and as a "devil" rolled the forms in the well-known style of the offices of those days. His inventiveness, ever alert, caused him to adopt a method of handling the sheets which assisted the pressman to a degree which appreciably shortened the time at press, young Benton's award being his freedom at an earlier hour. His advance through all the departments of printing was rapid, and as foreman of the office his success was pronounced.

Leaving La Crosse Mr. Benton went to Milwaukee as bookkeeper for Mr. J. A. Noonan, who conducted a typefoundry and paper house. Mr. Benton soon left the business office and took a position in the paper stock store, where he remained eight years, ending as a buyer.

About this time Mr. Noonan failed in business, and at the bankrupt sale Mr. Benton and Edward Cramer purchased the typefoundry, and the former, with his usual energy, began to learn the business, and when the intricacies of that business are appreciated the task before him may be understood. He patiently and persistently labored to perfect matrices and molds, cast leads and slugs, and studied and wrought almost without cessation — whenever he saw an opportunity to economize time and labor his inventiveness was immediately at work, and almost never has he sought to solve a problem in labor-saving machinery without success.



BENTON PUNCH CUTTING MACHINE.
Height, 5 feet 4 inches. Floor space, 22 by 28 inches.

Mr. Cramer sold his interest in the business in about a year to Mr. Frank Gove, and the firm of Benton, Gove & Co. continued for eight years, when Mr. Gove died. Mr. Benton purchased from Mrs. Gove the share her husband had held, and in 1882 sold an interest to Mr. Waldo, and the firm of Benton,

Waldo & Co. still continues, though the foundry has been taken over by the American Typefounders' Company. The firm conduct a large and profitable business in punch cutting in Germany, England and Canada.

One of Mr. Benton's inventions—the well-known self-spacing type—is a labor saver of the simplest and most perfect character. It enables the compositor to accomplish twenty-five to thirty per cent more in the same time than by the ordinary type, and for such justifications as are exemplified in railway tariffs, pedigree charts, etc., it is invaluable. Among skilled mechanics Mr. Benton's masterpiece is the automatic punch cutter, a description of which we attempt.

For the production of steel punches by machinery a sheet of calendered book paper is clamped on a table which is provided with a metal top, and on this paper is drawn in outline with a lead pencil the lower-case "m" and "o" and the cap "H" and "O" (which are known among typefounders as characteristic letters). The shape, heft, etc., of these first letters so drawn determines the general style of all the balance of the letters in the font. These outline drawings, still fastened to the drawing table, are by the use of the pantograph process, reproduced (somewhat diminished in size) on a wax-covered plate, and an electrotype taken from this wax tracing constitutes the pattern which is used in the engraving machine proper.

The lead pencil drawing is about sixteen thousand times larger than brevier, while the electrotype taken from the wax tracing is about one thousand times larger than brevier. The size of the punch produced in an engraving machine from an electrotype pattern is varied by changing the leverage of the machine. The limits in size of punches cut by the changing of leverages vary from a character which is so small as to be imperceptible without the aid of a magnifying glass, up to a size of an inch square. From a typefounder's standpoint the advantages derived by the use of this machine are:

1. It produces punches at a minimum cost.

2. Punches made by the machine are very much more perfect in form, and the cutting is more accurate than it is possible to produce in hand cutting.

3. The "picking" on type cast from matrices made from these punches is much less than on type which is cast from matrices made from hand-cut punches.

4. The machine cuts a bevel at any angle, and a counter to any depth.

5. A letter can be cut in position so that by the use of guides a strike can be made nearly in position, thereby saving much time in fitting and justifying matrices.

The most perceptible advantage derived by the type consumer is that, as all punches cut on this machine present an absolutely perfect and uniform inside and outside angle, it follows that the type will of necessity produce a very much more perfect stereotype or electrotype matrix.

This perfection of angles or bevels insures a uniform wear on the type, and prevents the distortion which is always apparent in partly worn type which is made from hand-cut punches. To demonstrate this advantage, type made from machine-cut punches has been taken and filed or rubbed down an amount equal to a ten years' wear, the result being that the face would still retain its exact contour throughout. We understand this remarkable machine will be on exhibition at the Columbian Exposition. Type made from these punches and worn down so that it was $\frac{9}{1000}$ too low to paper has still presented a fair printing surface.

The exquisite minuteness and exactitude with which this marvelous device can perform its work was illustrated not long since when a facsimile of a signature consisting of two initials and six lower-case letters was cut absolutely perfect in a script so small that it could not be distinguished without the aid of a powerful magnifying glass. The total length of the signature did not exceed the thickness of two sheets of writing paper.

Mr. Benton is reported the best practical typefounder in the country, and is a valued director in the American Typefounders' Company. He is also the mechanical expert in the same association, sharing the exacting duties in that regard with Mr. Henry Barth. He is at present in charge of the exhibit of the association at the World's Fair, and his energy and ability will, without doubt, make the display one of the most attractive to the printers of the country and to the public in general.

Mr. Benton is, like most men who have accomplished much, modest in discussing his achievements. Genial and accessible, he is an entertaining companion, and a compendium of facts on the technique of typefounding.

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Written for THE INLAND PRINTER.

## PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

AMONG the patents relating to the printing interests granted by the government during the month just passsd, three were granted to Samuel G. Goss, of Chicago, Illinois, all being assigned to the Goss Printing Press Company, of Chicago. Two of these patents are illustrated in the accompanying cuts.

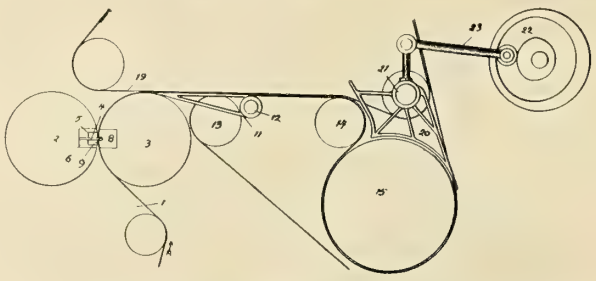


FIG. 1.

Fig. 1 illustrates a delivery apparatus constructed to cut the web into sheets and deliver the several sheets to the associating mechanism. By adjusting the mechanism which operates the switch 20, any desired number of sheets may be associated before they pass to the rollers 15.

Fig. 2 shows a cross sectional view through an apparatus designed to deliver the printed sheet with a single transverse fold. The remaining patent to Mr. Goss covers a different kind of delivery apparatus for delivering sheets after they have been cut and folded. A shaft carries a series of rollers, and

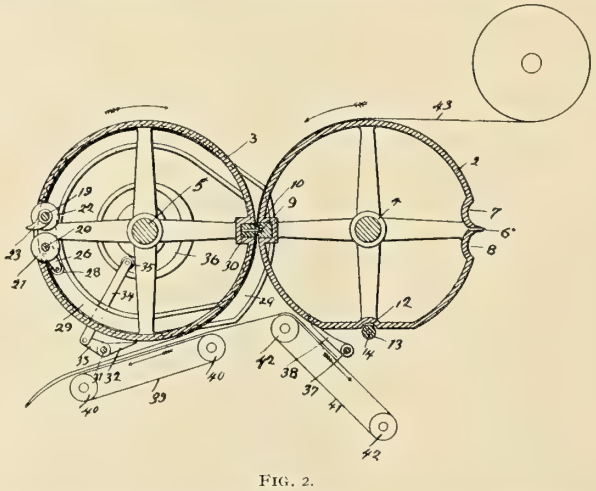


FIG. 2.

mounted in the rollers is a second shaft having gripping fingers which are located between and out of contact with the rollers, so that when the grippers are turned in they will not project beyond the surface of the rollers. Releasing mechanism causes the grippers to drop the paper at the proper time.

Fig. 3 shows a perspective view of an addressing attachment for printing presses invented by Ira W. Newman, of Toledo, Ohio. The addressing attachment is detachably secured to and caused to print at any point upon the table upon which the

sheets are deposited and is operated by the sheet delivery part of the press. A flexible band, carrying detachable plates, is employed and each paper is addressed as delivered.

Fig. 4 shows a longitudinal section through a printing press patented by Hugo Grumbach, of Jersey City, New Jersey, especially designed to print the National Flag, "Old Glory." One

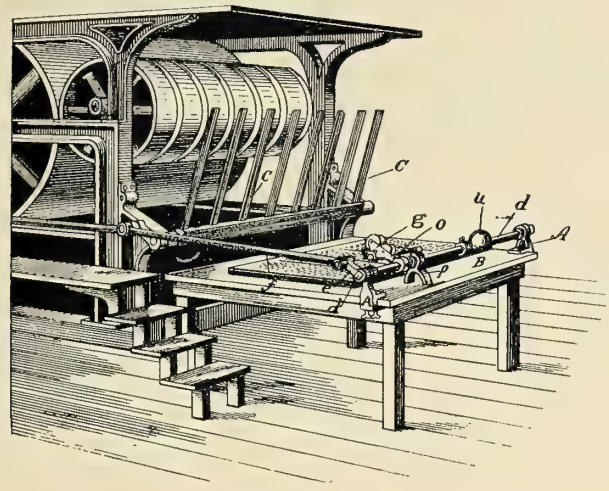


FIG. 3.

inking device shown at O in dotted lines supplies ink to a series of continuous ridges I. The red and blue for the short stripes and the stars are printed by parts K and L, each receiving its color from a suitable inking device which recedes, when not in use, to permit the other printing surface to pass.

Walter J. Smith, of Leamington, Canada, received a patent on a color-printing device. Boxes of the form of the characters to be printed are filled with the proper colored ink and a porous material. The ink passes by capillary attraction to the top of the box, where the paper receives the impression.

Charles S. Travis, of Minneapolis, received a patent for a matrix making machine which he assigned to the Minneapolis Electro Matrix Company. The apparatus is similar to those patented to Goodson several years ago. It is electrically actuated and successively indents and spaces the letters or charac-

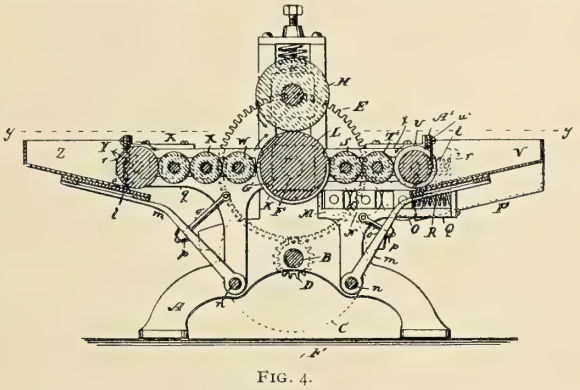


FIG. 4.

ters in a sheet of pasteboard or like material for stereotyping. The apparatus is said to be so constructed as to render possible greater speed, more accurate feeding of the sheet and greater perfection of work.

A second matrix making machine was patented by Casper S. Redfield, of Minneapolis, Minnesota, and the patent was assigned to the Chicago Matrix Machine Company. The device is similar in nature to those previously patented by the same party. It forms stereotype matrices by the successive impression of independent type dies.

John Hooker, of Beccles, England, received a patent for an indicator mechanism for typesetting machines, to show whether a line of type set up is too long or too short. The continuous line of type, as it comes from the composing machine, travels along below two catenas carried by slides which are drawn forward by the type; when enough type are advanced to form a line, if the line needs justification, an electric current rings a warning bell.

A patent has been issued to William Wickersham, of Boston, Massachusetts, for a printer's coin and its key. The two parts of the shell of the quoin have internal grooves adapted to receive a series of discs having cams to expand the quoin as the key is turned. To prevent its getting out of adjustment projections are made on the outside blocks near the edges of the cams.




FIG. 5.

Fig. 5 shows a font of type for which a design patent was granted to Rudolph Gnichwitz, of Ashbourne, Pennsylvania, the patent being assigned to the Mather Manufacturing Company of Philadelphia, Pennsylvania.

## ONLY A PRINTER.

He is only a printer. Such was the sneering remark of a leader in a circle of aristocracy—the codfish quality. Who was the Earl of Stanhope? He was only a printer. What was Prince Edward William and the Prince Napoleon? Proud to call themselves printers. The present Czar of Russia, the Crown Prince of Prussia and the Duke of Battenburg are printers, and the Emperor of China works in the private printing office almost every day. William Caxton, the father of English literature, was a practical printer. What were G. P. Morris, N. P. Willis, James Gales, Charles Richardson, James Parker, Horace Greeley, Charles Dickens, James Buchanan, Simon Cameron and Scuyler Colfax? Printers, all, and practical ones. Mark Twain, Amos Cummings, Bret Harte and Opie Read are plain, practical printers, as were Artemus Ward, Petroleum V. Nasby and Sut Lovingood. Senator Plumb, of Kansas, James S. Hogg, of Texas, are both printers; and the leader of science and philosophy in his day made it his boast that he was a jour printer. In fact, thousands of the most brilliant minds in this country are to be found toiling in the publishing houses of large cities and towns. It is not everyone that can be a printer—brains are absolutely necessary.—*Century.*

## DESERVED.

An article from Mr. F. W. Thomas, of this city, originally published in THE INLAND PRINTER, is attracting wide attention. Mr. Thomas is recognized as one of the neatest and most progressive printers in Toledo, and he is becoming noted as an authority in all matters connected with the higher art of printing.—*Toledo (Ohio) Daily Commercial.*



Written for THE INLAND PRINTER.

## THE LITTLE OLD GRANDMOTHER.

BY A. H. M.

When grandmama her pet beholds,
  Tricked out just like she is herself,
She'll raise her hands, and say "My stars,
  Who is this funny little elf?"

O may this little elf retain
  That joy of life now bubbling o'er,
And be like her she imitates,
  In mind and heart forevermore.

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Written for THE INLAND PRINTER.

## PRINTING PROCESS PLATES IN COLORS.

BY I. V. N.

IN no branch of the printing business has more startling progress been made of late years than in the use of process plates. Zinc etching, half-tones, photo-engravings, etc., are now produced at marvelously cheap rates, and by their aid results are attained that would have exhausted the skill of a Bewick and taxed the purse of a Crœsus. Men who are still young in the business can remember the time when photo-engravings showed a dim figure peering from a hazy background; but one improvement after another has enabled the figure to emerge from the misty stage till it now rivals the finest steel engraving in strength and vigor, and the hazy middle distance has become a beautiful landscape filled with life and animation, every tone and color distinctly represented by a suitable treatment of black and white, which appeals to the eye in a manner that suggests the proper colors to be supplied with a very slight stretch of imagination. The latest advance is to relieve the imagination of even this slight strain, the process plates being now printed in colors, giving effects that are laboriously striven for in lithography and only attained in the finest oleographs. This result, too, is attained with a degree of ease, rapidity and economy that may well excite the astonishment of anyone. Those who have seen the colored illustrations that are now being issued may have marveled and wondered how the result was accomplished, but to the initiated the proceedings are simplicity itself. Duplicate half-tone plates are made of the subject, and by judicious routing, toning down and blending of tints beautiful effects are produced, with but little left for the pressman to do that any ordinary printer cannot accomplish with reasonable care and perseverance. Of course, in printing half-tones in more than one color it is necessary that the operator should have a good eye for color, as the best set of plates would yield but poor results unless the blending and shades are carefully worked up with a vivid idea of the end to be attained carefully kept in view.

The selection of the ink used, too, has a great deal to do with the general result, as an opaque ink, that will give an excellent result on one set of plates, will show up indifferently on another class of subjects in which it is used in a different combination. For a two-color landscape, for instance, good results may be had with a light blue and a burnt umber; of course the delicate tints of green, etc., can only be suggested by this combination, but the idea conveyed will be so vivid that lack of the primary colors will be hardly noticeable. With three colors — a raw sienna, blue and black — still more striking effects can be reached, the greater part of the grays found in nature having in them more or less of these colors, while the variety of tints and shades that can be made by the different combinations of these three colors and the white must appear almost marvelous. By going a step further and throwing in yellow and pink, the work can be made to rival the finest chromos, the primary colors — red, yellow and blue, making almost every conceivable tint by judicious blending, with the aid of the brown and black. A short résumé of the process may not prove uninteresting to the uninitiated.

When the blocks are received from the engravers a finished picture comes with them that forms the copy from which the work is to be done. The only thing the pressman has to do is to imitate the colors as closely as possible, and with a clean outfit, good register and a careful make-ready, he will have very little difficulty in turning out a presentable job. The first essential in this matter is absolute cleanliness on everything pertaining to the rollers, fountain and ink disc, for the tyro had better commence his operations on a Gordon until he has mastered the rudiments of the mystery. When the block is to be run with type, the key block and the type form will probably go together in the same color, and the preliminary step will be to make them up, and after arranging the proper margins, run off a number of try sheets to be used in making ready the tint blocks. If only one press can be spared care should be taken to run off enough try sheets before the form is lifted, as quite a number are likely to be needed before the proper register of the various colors is reached, for a little too much or too little overlay on one or other color will make a vast difference in the appearance of the finished work. Of course the hardest kind of a tympan should be used in printing the cuts and for the best results good book paper should be run for stock.

Supposing the illustration is to be printed in three colors: After the margins have been arranged and the try sheets run off with the matter in its proper position, the darkest of the tints should next be made ready, the fetching up as far as possible being done by underlays, the final touches being given by the finest tissue overlays, then more try sheets run and the form taken off. After the press is washed up, the lighter tint is put on and the whole operation of making ready repeated with this block, which is then run on the brown try sheets, and when a satisfactory result has been attained the colors may be tried on the key block try sheets, which will give a fair idea of the general appearance of the work although the result will not be so sharp and clear as when the key block is printed on the other colors. If it is found, on comparison with the engraver's proof, that defects appear, now is the time to remedy them, overlaying here and cutting out there as may be necessary to strengthen or weaken one color or another, to

harmonize the general appearance of the work and bring it up to standard. This lifting and trying one form after another of course entails much work in washing up each time that can be obviated by putting each color on a different press, but where only one press can be spared for the work it will be found that it is much better to proceed slowly than to rush the work and make a botch job of it.

Having secured an "O K" on the try sheets the dark ground can be put back on the press and the make-ready used again to run off the whole work. The light tint comes next, and last of all the key block, which gives life and tone to what has hitherto been a lot of meaningless colored splotches. With practice much of the preliminary work can be obviated; but it will be found advisable to print all the colors on the try sheets and see what the result is like, as it is very easy to get the wrong block on or run it a lead or two out of place unless this precaution is taken, as the preliminary tints are of themselves meaningless dabs until they come together and their effect can only be ascertained by trying them all. With ordinary intelligence the printer can soon gain sufficient experience and knowledge of the effect of the various colors to run his different blocks without the preliminary trials, merely registering them by the use of try sheets run from the key form; but even if he should find it necessary to try all tints before starting up for the run, the class of work he will be able to handle will amply repay him for his trouble.

## EASTERN PRINTERS' EXHIBIT AT THE PRESS CLUB FAIR, NEW YORK.

THE exhibit of the F. Wesel Manufacturing Company, 11 Spruce street, New York, was on a most elaborate scale. The writer has never seen (except may be at the great universal expositions in Europe) such a representative and profuse exhibit, at a local exhibition, of printers' supplies. When it is said that there is everything from sticks to paper cutters (and all in the greatest variety), the extent of the installation may be surmised. The type racks and cases combine every improvement.

Close by is the instructive exhibit of A. D. Farmer & Son, 63 Beekman street, New York, typefounders. Printers like to see either something very new or something very old. At the Farmer stand, they can see perfected type being turned out, ready for composition, requiring no manipulation once it has left the casting machine. Now, look at this old curio. At a distance, it looks somewhat like the heavier part of an antiquated potato digger. Nothing of the sort. It is a seventy-year-old typemaker.

Who has not read and heard of the Sanborn paper cutters? You will even see them in the Latin-American republics. At the Fair, George H. Sanborn, the manufacturer of cutting machines and bookbinders' machinery, at 69 Beekman street, New York, shows eight machines, occupying a fine central position. Some of the guillotine cutters are giants.

The well-known Cottrell people, 8 Spruce street, New York, are represented with three presses—one a flat-bed perfecting press, the principal feature of which is the shifting tympan for preventing offset; another a two-revolution front delivery, while the third is a two-revolution pony. This concern uses counters of the W. N. Durant (Milwaukee, Wisconsin) make, which ought to have success after the years of push which that counter has had.

Further printing press makers with a practical and high-class working exhibit are the Campbell concern, 160 William street, New York. They show one of their latest style presses, the "Economic," which they call the "giant of cylinder presses," and on it was a cut form of the *Cosmopolitan*. The agent of the company called attention to many new features, not the least being the continuous register rack, insuring (it is stated) perfect register at all speeds and for all time. A "pony" press with new movement, air-springs, and the above mentioned improvement, was claimed to be running with ease three thousand per hour. Folding machines were also shown, manipulating books and pamphlets.

Walker & Bresnan, typefounders, 201 William street, New York, have a model typesetting room. Everything is brand new, and the distributers have a sweating experience of cut fingers. A dozen hands are employed. At the other end of the hall, there is another ideal printing office, curtained off, but not working. It is called the "Twentieth Century" printery. It is possible that in the next-century print-shop type will be unknown.

The Brehmer wire-stitching machines, probably made in Germany, and represented by C. Beck, 609 Chestnut street, Philadelphia, are shown in force at the Press Club Fair. There are seven machines. The three-stitcher is ingenious. An interesting catalogue is issued. H. Pieper, 57 John street, is New York agent.

The Burr Typesetting and Distributing Machine Company, 307 Water street, New York, have two machines in operation (H. Thrush, representative). Their features have been repeatedly described. A few steps further up is the costly linotype apparatus, which has remained under its shroud up to the time of writing—so where the benefit of exhibiting it comes in is hard to see. This is the day of competitive fights between the different typesticking apparatus, and it will be a case of the survival of the fightest.

Rollers and roller casting is well exemplified in the stand of Bingham Brothers' Company, 49 Rose street, New York. There are sets of the most modern gun-metal molds (looking like huge mitrailleuses) and perfect rollers, from one little larger than a thimble to lengthy ones for the web presses. Some pressmen judge of the good qualities of a roller by quidding pieces as chewing gum, and it is little known that these rollers are a preventative against cholera.

Hewitt Brothers, 48 Beekman street, New York, exhibit a new rag-cutting machine, cutting rags 6 by 2 inches. It is to be in operation shortly. Quick and thorough work is claimed for it.

F. A. Ringler, 26 Park place, New York, and the Moss Engraving Company, Puck building, have beautiful and edifying exhibits of interest to printers and engravers.

A Dooley paper cutter was exhibited by the Atlantic Works, East Boston, Massachusetts.

In duplicating writing apparatus there was but one exhibitor—the Cyclostyle Company, 26 Vesey street, New York, who showed the "Neostyle." There is, however, nothing like typographic printing for duplicating.

George Mathers' Sons, 29 Rose street, New York, have a good ink exhibit. They supply all the Fair presses with ink. A sort of joint exhibit at this stand is the *American Pressman* (439 Pacific avenue, Brooklyn), which is the only American printing journal in evidence at the Exposition.

Two Gordon treadle presses are shown by Damon & Peets, 44 Beekman street, New York. They have steel shafts, steel drawbar arms, and the arrangement is such as to permit of a longer dwell on impression (without interfering with the speed), giving the paper time to absorb the ink.

The reproduction of the Bradford printery of two hundred years ago is very good, and may or may not be a faithful resurrection, but it is decidedly airy of antiquity. Ben Franklin's press (lent by the Hoe combine), which he worked in the climatic pest-hole of Europe, is also shown. It was made by G. Paul, Saffron-hill, London.

All credit is due to Mr. W. J. Kelly, for his beaver-work over the Fair.

The exertions of Messrs. Munro and Pasko have also to be recognized, and those of Mr. Allan Forman.

The Dexter Folder Company, of Fulton, New York state, exhibited what their firm title suggests.

The Huber Printing Press Company, of Taunton, Massachusetts, show a new two-revolution press. All the advantages of

making ready from the rear are patent here. This machine, like all the others (with perhaps one exception) are running daily, the best advertisement for a press on exhibition.

New York's largest scale printing press manufacturers are not so largely represented as minor houses. The 504 Grand street firm have but a hand press and a small stop-cylinder and neither at work (at least, the scribal optics did not perceive any motion during two evening visits).

T. W. & C. B. Sheridan, of New York, show in the big Palace of Industry at the corner of Forty-fourth street and Lexington avenue, a paper cutter of their improved design.

No banknote companies show any of their valuable specimens, although a few would have been valuable for review.

The other features of the Fair — paintings, photographs, educational exhibits (a terrific variety of little-looked-at efforts from young hopefuls) — all are good. The Fair is an exhibition of the highest interest to printers and this short review all too inadequately describes it.

## A CONVENIENT CHECK AND RECEIPT FORM.

MR. G. H. MOLL, secretary of the William A. Orr Shoe Company, of St. Louis, some years ago designed the check blank the general form of which is illustrated. As it facilitates and renders more convenient the sending of receipts, we publish it as a matter not generally known or in use. Mr. Moll gives the following explanation of his plan in a letter to this office: "The object of the receipt at the bottom is to have the acknowledgments of remittance come back in uniform shape, which facilitates the filing. To fill in the item on the receipt is no more trouble than to make mention of same in an ordinary letter or remittance blank.

"While the blank in itself is quite neat and useful, the chief advantage lies in the book which we use in connection with it. The object is to dispose of the remittance with one writing. Ordinarily the items of a remittance are first written on a stub of the check book and then again on the cash book. This book contains the whole record. From it the amount is posted direct to the ledger. Once a month the bank receives credit for the checks drawn as shown by the check column and discount is credited with the amount of its column."

No. $.....

WILLIAM A. ORR SHOE CO.

ST. LOUIS,..... .....189

Pay to the order of .....

..... Dollars

To the National Exchange Bank, Boston, Mass. } WILLIAM A. ORR SHOE CO.

.....

ST. LOUIS,.....189

M.....

.....

Dear Sir:

We hand you herewith our check on National Exchange Bank of Boston for $.....in payment of account as per receipt attached below. If correct, please date same and return to us with your signature.

Yours truly,

WILLIAM A. ORR SHOE CO.

.....

189

Received of WILLIAM A. ORR SHOE CO. $.....

in payment of Bills.....

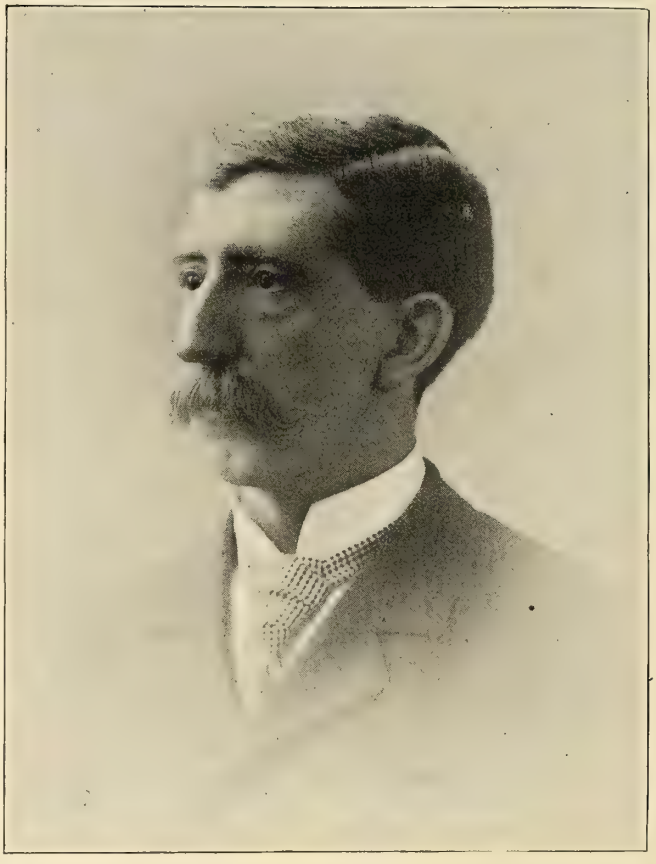
.....Discount .....

.....

A CORRESPONDENT of the *Confectioners' Journal* says that banana juice makes a first-class indelible ink. A spot on a white shirt from a dead ripe banana is marked forever, and the juice from bananas thoroughly decayed, is a bright, clear carmine.

## SECRETARY-TREASURER A. G. WINES.

MR. A. G. WINES, secretary-treasurer of the International Typographical Union, was born near New Lisbon, Ohio, September 19, 1850. Five years later his parents moved into that town, where, in due course of time, young Wines became an apprentice in the office of the *Ohio Patriot*, at that time the palladium of the liberties and rights of the citizens in that particular neck of woods. In the spring of 1869 Wines became a member of the Pittsburgh union, after which he applied his energies to the task of getting up strings of satisfactory length until 1873, traveling over a considerable section of the country in the meantime. Then followed an interval of ten years, during which time he tempted fortune in a business venture, failing in which he became one of the great army of truth



and modesty popularly designated as traveling salesmen. It is a matter of dispute among Mr. Wines' friends as to whether that gentleman engaged in this business with a view to giving full play to his persuasive powers, or whether his pronounced gifts in that line are due to the experiences then gained.

Mr. Wines resumed occupation as a compositor in St. Louis in 1883, and soon became an active participant in union affairs, at the same time becoming very popular among the members of No. 8. He was elected delegate to the Kansas City convention in 1888, to the Boston convention in 1891, and again to Philadelphia in 1892. On the latter occasion, his numerous friends insisted upon presenting his name to the convention as a candidate for the presidency. Upon the retirement of Mr. McClevey, who had filled the office of secretary-treasurer in a specially satisfactory manner for nearly six years, the choice of the Executive Council fell upon Mr. Wines as a man well qualified to carry on the work to the expiration of the term.

Being an Ohio man, it was to be expected that Mr. Wines would take naturally to office-holding, but what is of more importance, he brings to the office qualifications of a high order, being a good correspondent, a graceful writer, with a faculty for mastering details, and the ability to get through

with a vast amount of routine work. And it may be remarked, incidentally, that the work to be done at headquarters is in every way ample to engage the energies of an alert, wide-awake man, a fact that will become apparent to anyone who will take the trouble to investigate the matter. What with the publication of the *Typographical Journal*, and the rapidly increasing number of local unions constantly being added to the rolls, the secretary's duties have assumed an importance where the supervision of a level head and a clear judgment are indispensable. The gentleman under discussion is gifted in these directions far beyond the average.

Socially considered, "Judge" Wines (as he has long since been dubbed by his friends) is one of the most agreeable and companionable of men. Like many notable printers, he has a keen appreciation of the ludicrous under all circumstances, and, when official cares are laid aside, can contribute his share to the enlivenment of an evening party with the best of them. He combines the rare qualities of being the best of companions in his leisure moments, with a firmness of purpose that will permit of no infringement of a thorough discharge of official duties, to the performance of which he brings tact, judgment, ability and perseverance.

## HOW PRINTERS CAN MAKE FRIENDS.

If you want to make friends rapidly — friends that will stick to you closer than a brother through your short but dazzling career — observe some of the following suggestions. It is not necessary to follow all of them; a few, judiciously selected and persistently adhered to, will soon bring you a swarm of friends who will not desert you in the hour when you most need new material — if you have the money to pay for it or anything to mortgage.

Never stoop to pick up type that has dropped on the floor. It is degrading to stoop, and is liable to bring on spinal disease. Let the type lie where it fell, underfoot, and at night it can all be picked up at once, which is a great saving of time. If any of the letters show wear after being walked on during the day it proves that they are not made of good material. If any of them are thrown in the case the proofreader will find them, and, when marked, they can be carefully exchanged for perfect letters and put back in the case again. This keeps the proofreader busy, and enables him to earn his salary. In setting job work, try and get in as many capital lines of script, text letters, etc., as you can; they are odd, and will be sure to attract attention and give you a reputation as a printer whose flights of artistic fancy are unique, and untrammeled by dogmas of conservatism. Never mind the kerns on job letters; do not be so foolish as to put spaces under them; let the planer break them off; the letter is better without them any way. Use both bodkin and tweezers in pulling letters; if the form is locked up you will need both. A pair of worn-out tweezers should be gripped firmly when used, so that when they slip the sensation will not be so trying to the nerves. Tweezers are peculiarly adaptable to pulling script letters; you have only to seize the kerned portion of the type, and pull for dear life; if the letter breaks, the material is poor, and the font should be returned. Do not waste time in planing down a form before it is locked up; ten to one it will spring up again when the quoins are tightened if you do. When you begin to tighten a quoin always drive it home before you leave it. Some printers tighten their quoins a little at a time, first with their thumbs and afterward with the shooting stick or key. Anyone can see that this uses valuable time. After the form is well locked up plane it down with a vim. By holding the end of the planer with your left hand you are enabled to strike a very hard blow with the mallet, without danger of hurting yourself, and it is only hard blows that get your form on its feet. If the form springs, see if you cannot make some of the quoins still tighter. Springing in this case is caused by uneven locking up, and by tightening the looser quoins you make the pressure uniform. Now plane it down again. Brace yourself against the stone, and strike. Don't be afraid of the type — it cannot strike back; and as type is made for wear it must of course endure the drubbing. If the chase breaks, send it back to the dealer—it is no good. If any letters or lines fail to lift, drive in a "dutchman." If that won't do, plaster it. Never unlock a form to remedy any of these defects; that is another waste of time, and besides it compromises your dignity and reputation as a skilled printer to do your work over a second time. By observing these rules you will have the typefounder for your friend.

Leave electrotype plates and woodcuts on the cold stone as much as possible. The absorption of the moisture in the wood will give them a beautiful curve, and they will engage the attention of the pressman and enable him to earn his wages. If you find they have warped badly, turn them face down and plane them down on the back. If that won't answer, put them on the press face down, and take an impression. That will give them a smooth, even face, and take off all the burrs. In putting away plates, never protect the faces with strawboard or paper. That is a waste of material and good plates should not require to be so tenderly handled. Thus you will secure the friendship of the electrotyper.

Do not waste time trying to level a press. A first-class machine should work all right with one leg hanging over the edge of a precipice, and this enables the feeder to dispose of spoiled sheets where they will not be seen again. If the press rocks badly, or runs hard, write a letter to the dealer and tell him the machine is no good. Never put anything under it to make it stand solidly. You are not expected to be a machinist. When you put a form on a job press always take one impression on the old tympan, to find out where your grippers are. This will show you with unerring accuracy how much they will have to be moved, and whether you will have to change the position of the gauge pins. Never oil a press unless it stops. Oil is expensive, and if you can only get the bearings smooth enough the press will run without oil. Of course, when it stops you must apply a few drops of oil, and if it refuses to move, then write the dealer another letter, and tell him that his machine is a fraud. When you try to take an impression on the wrench, be sure that it is fed to gauge, otherwise it may cause a blur when the machine breaks down. A first-class job press will print on a sheet of French folio, a piece of furniture, a quoin, a shooting stick or a monkey wrench with equal facility, and if it breaks in the operation the fault is in the machine. Never, under any circumstances, let the secret out if the press has broken down under one of the above conditions. Always say you were running along smoothly, when all at once the press flew to pieces without any provocation. In this way you will have the press dealer for a lifelong friend.

By following all of these suggestions you will, in a short time, have the sheriff, also, for a friend and adviser.

## THE TRUE SOLUTION.

TROY, Ohio, May 11, 1893.

*The Inland Printer Company, Chicago, Illinois:*

Volume X of THE INLAND PRINTER at hand, and the way in which I can most appropriately show my appreciation of it is by inclosing my own and two other subscriptions for Volume XI. I have been a subscriber to most of our trade journals, but have never received one to which I concede so high a place as to THE INLAND PRINTER, which I propose to place at the disposal of every employé in our office.

I think the true solution of the shorter workday and better wages for the workman lies in the higher education of the wage earner. Nothing so tends to make the workman capable, conscientious and painstaking as study, and the knowledge that the *best* work only commands the highest price.

Yours sincerely, CHARLES S. KESSLER.

## SELECTED POETRY.

For the present it is proposed to set aside a column in each number of THE INLAND PRINTER for poetry, selected from the works of writers of the past and present. In some instances these selections will be garnered in fields not readily accessible to the general reader of this journal, and, as far as may be, they shall be grouped in such manner as must commend them to all.

### LYRICS FROM A. H. BULLEN'S ELIZABETHAN SONG-BOOKS.

APRIL is in my mistress' face,
And July in her eyes hath place;
Within her bosom is September,
But in her heart a cold December.

AWAKE, sweet Love! 'tis time to rise:
Phœbus is risen in the east,
Spreading his beams on those fair eyes
Which are enclosed with Nature's rest.
Awake, awake from heavy sleep
Which all thy thoughts in silence keep!

COME, Phyllis, come into these bowers:
Here shelter is from sharpest showers,
Cool gales of wind breathe in these shades,
Danger none this place invades;
Here sit and note the chirping birds
Pleading my love in silent words.

COME, Phyllis, come, bright heaven's eye
Cannot upon thy beauty pry;
Glad Echo in distinguished voice
Naming thee will here rejoice;
Then come and hear her merry lays
Crowning thy name with lasting praise.

CROWNED with flowers I saw fair Amaryllis
By Thyrsis sit, hard by a fount of crystal,
And with her hand more white than snow or lilies,
On sand she wrote *My faith shall be immortal!*
And suddenly a storm of wind and weather
Blew all her faith and sand away together.

GO CRYSTAL tears! like to the morning showers,
And sweetly weep into thy lady's breast!
And as the dews revive the drooping flowers,
So let your drops of pity be addrest!
To quicken up the thoughts of my desert,
Which sleeps too sound whilst I from her depart.

Haste, hapless sighs! and let your burning breath
Dissolve the ice of her indurate heart!
Whose frozen rigour, like forgetful Death,
Feels never any touch of my desert.
Yet sighs and tears to her I sacrifice
Both from a spotless heart and patient eyes.

HOW many things as yet
Are dear alike to me!
The field, the horse, the dog,
Love, arms, or liberty.

I have no wife as yet
That I may call mine own;
I have no children yet
That by my name are known.

Yet, if I married were,
I would not wish to thrive
If that I could not tame
The veriest shrew alive.

LADY, the melting crystal of your eye
Like frozen drops upon your cheeks did lie;
Mine was dancing on them with delight,
And saw love's flames within them burning bright,
Which did mine eye entice;
To play with burning ice;
But O, my heart thus sporting with desire,
My careless eye did set my heart on fire.

O that a drop from such a sweet fount flying
Should flame like fire and leave my heart a-dying!
I burn, my tears can never drench it
Till in your eyes I bathe my heart and quench it:
But there, alas, love with his fire lies sleeping,
And all conspire to burn my heart with weeping.

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## TITLE-PAGE COMPOSITION.

NINE suggestions in all have been received in the matter of the defectively composed title-page submitted in the April issue of THE INLAND PRINTER. In the May issue Mr. J. E. Wall makes some changes in type and spacing. The result is a slight improvement in the lower portion of the page.

Mr. H. J. Barrow, with Cooper & Co., Black River Falls, Wisconsin, is the next in order. His suggestions involve more changing of lines than the suggestions of Mr. Wall. He makes no change in the spacing, however. The page is therefore spaced at our discretion. Mr. Darrow suggests:

*First*—Make the word "Catalogue" one line in 12-point extended old style and make a catch-line the word "of."

*Second*—"In Elegant Bindings" put in 8-point old style extended.

*Third*—"And rare books" make a catch-line of "and"; put "rare books" in one line, in the same type as shown in the title-page in INLAND PRINTER.

*Fourth*—Put "Little, Moorehead & Co.," in 12-point type, in old style or some other face that will harmonize with the rest of the title-page.

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## A BLANK BOOK INVENTION.

An improvement in blank books has been patented that consists in the peculiar construction of a detachable blotter secured to the back of the book. The book comprises the usual leaves, front cover and back cover, hinged together in the usual manner, preferably covered with leather, as for a good quality of blank book. The leather on the back cover extends beyond the ends of the cover and is turned inward and secured to a leaf of paper or cardboard, forming between that leaf and the back cover a pocket. The leaf is preferably covered by a thin sheet of paper to give a finished appearance to the inside of the cover. A blotter and securing strip, preferably of cardboard or similar material, of the same length as the blotter and secured thereto by a wide, flexible hinge strip, the width of the strip being substantially equal to the thickness of the leaves of the book, is inserted into the pocket, leaving the hinge and blotter extending outside. The blotter may be turned into the book at any page, either at the back or front of the book, as the hinge is of sufficient width to span all of the leaves and allow the insertion of the blotter at the front or at any other point.—*Paper Trade.*

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THE following were installed as officers for the ensuing year at the May meeting of the typographical union of Columbus, Ohio: President, J. C. Coleman; vice-president, William M. Tomlinson; secretary-treasurer, E. P. Reynolds, 83 Clinton building; recording secretary, G. W. Whitehead; sergeant-at-arms, H. B. Wilkins; conductor, Ed. S. Veit. Trustees—D. P. Boyer, Jno. A. Ross, F. M. Nash, Frank Grove and Van L. Drake. William P. Kunze and Van L. Drake will represent No. 5 at the Chicago meeting of the International Typographical Union.

CATALOGUE OF

# IMPORTED BOOKS

IN ELEGANT BINDINGS

INCLUDING

FINELY ILLUSTRATED

AND RARE BOOKS,

*OFFERED AT VERY MODERATE PRICES.*

SELECTED FROM THE STOCK OF

Little, Moorehead & Co.,

44 and 46 MONTANA AVENUE,

LOUISVILLE.

ORIGINAL.

CATALOGUE

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LOUISVILLE.

AS CORRECTED.

SUGGESTION. — H. J. Darrow, with Cooper & Co., Black River Falls, Wisconsin. (1) Make the word "catalogue" one line, in 12-point Extended Old Style, and make "of" a catch-line. (2) Put "in elegant bindings" in 8-point Old Style Extended. (3) In "and rare books" make a catch-line of "and"; put "rare books" in one line, in the same type as shown in the original. (4) Put "Little, Moorehead & Co." in 12-point type, in old style or some other face that will harmonize with the rest of the title-page.



THE ATTACK.

An incident of a winter's trip across the Russian steppes.

Specimen of half-tone engraving by
SANDERS ENGRAVING CO.
400 North Third St.
St. Louis, Mo.

Written for THE INLAND PRINTER.

## A BLANK-BOOK BINDER'S FIRST VISIT TO THE WORLD'S FAIR.

BY T. F. EDGAR.

AS the majority of the people are heading for Chicago to visit the great World's Fair, I of course mingled with the throng, not having far to go, however—only from Louisville, Kentucky. And going there this time for special purposes, I give you my opinion of what I saw there in the line of blank books, paper ruling, bookbinding, and a slight description of printing. Blank-books being my business, I of course lay more stress upon them. Expecting to find six times as many competitors for such a great prize, I was greatly disappointed in finding but two from the United States and four from the entire world, namely, America two, France one and Australia one. It is needless to say that the foreign countries have altogether a different style when blank books are in question, while their magazine work or bookbinding is similar to ours. The French, for instance, will bind a blank book in morocco, full bound, and then have a jeweler trim it up with a plated metal or something of that sort, place a lock on the front same as an album; and in appearance it resembles a large book of that kind, and shows no forwarder's or finisher's art, but principally the jeweler's, who acts as the finisher does in this country. Whether they have this jeweler working right in their binderies or whether they send the book out to be finished this way, I was unable to ascertain. Of course the book fixed this way looks handsome, and to a man not in our business would look like a fine large album, as the corner-pieces of metal and the lock on the front gives it that resemblance so often seen in our shop windows; but a bookkeeper or a man handling blank books would not look for such an article to represent a blank book in this country, nor would the mechanic in our business consider this bookbinder's art. In my opinion the French don't let expense drive them back from their desires; hence the expensive trimmings, etc. The edges of the French books, as far as marbling is concerned, are perfect, and by far the finest I have ever seen, and I have seen some good ones in my time. The forwarding is only ordinary, as they have no hubs to contend with further than a string band. Imagine a string hub on a double royal eighteen-quire book, and you have an answer for your imagination. The French have a taking exhibit to the eye, but to the jeweler is due all credit but the edge. I could not see the ruling or printing in the books, nor could I get any information concerning the exhibit further than: "*It took ze long time to make ze display.*" I ascertained this from one in attendance and connected with the exhibitors. This exhibit hails from Paris, France. There is some printing in the French exhibit, but not out of the usual order. Their stamped work is good and very like the German style, and their engraving seems to be of the very highest order when lithography is in point. In general, the French are in line with the latest, as far as stationery is concerned.

I next visited the Australian exhibit, which is placed there by the government printer at Sydney. Printing does not adorn this exhibit to any great extent, blank books and binding predominating. Again, we find an entirely different article from the French blank book and a trifle on the American order, yet strictly English. Their blank books are American so far as staying in a bindery to complete them is concerned, as no jeweler puts the finishing touches to their books. Vellum seems to be their hobby, as there are but few books not covered with this material, bound in it, and finished with it. Their fancy work on all books is laced in different designs with strips of vellum. This style is very ancient with the English, its object being strength undoubtedly, and of course has a handsome appearance while the vellum is nice and white. It would not be adapted to a Chicago climate nor a London fog. One thing very noticeable in foreign blank books is that they seem to discard hubs on the backs. The French use but a string band and the Australians use none at all, making their books a plain spring back and otherwise ends, etc., same as our full bound E. and B. binding without hubs. The bindings in this exhibit are ordinary, and there is no choice between it and the French. In general the Australians make a very nice exhibit.

It being but a short distance from Australia to Germany at the World's Fair I next visited the Germans, but I found no exhibit in printing, bookbinding nor blank books, and from a guard on duty I ascertained there were none; but not feeling satisfied with his word I strolled over their section and found a few books here and there that were at some time or other made for the King, but they were rather a crude get up, studded with metals, silver and gold corner pieces—rubies and garnets, etc., very similar in architecture to the French books. The German exhibit is gorgeous, but nothing in our line worthy of special note. Found Belgium, Italy, Canada, Austria, Switzerland, Great Britain and all other foreign countries devoid of any interest in bookmaking.

On entering the American exhibit, I visited the publisher's section first, and was delighted to see so many exhibits and from all parts of the United States. All publishers of any note or reputation are here represented. Among those who do their own printing and binding may be seen some elegant work in embossing and hand tooling on calf and morocco leathers. Most of the bindings, however, are the regular run of this class of work. I was a little disappointed, nevertheless, for some of the houses which I expected would make an extraordinary effort for a grand display fall far short of even half justifying my hunt. I have seen nothing new in this section pertaining to our line. In passing through this department I ran onto the lithographers and steel-plate printers. Here one may spend two hours and not see it all; the work is marvelous. From a $1,000 greenback down, you may see it all here. The effort in this section had all I desired, and I left this department perfectly satisfied with what I had seen. I entered this building at 9:30 A.M. and it is now 3:20 P.M., still I have yet to find an American blank book. I fully expected to find all the blank books I wanted to see by 12 o'clock. In this building one may put in a week, and I doubt if he could see it all, but I could now show him all the blank books in half an hour, and unless I find America well represented in this line I shall pronounce the Fair a failure, as far as our art is concerned.

In strolling around I find myself in front of the ledger paper displays. I imagine myself coming closer to my desires, as here I find a part of the raw material, so blank books can't be far off if present indications go for anything. The paper display is good and all that may be expected. In glancing down the aisle here, I notice the familiar article, and in abundance, too. In a large showcase I see blank books of every description and style. I then say to myself: "Ah, this looks American," and American it is. Right here shall I put in an hour or two, but first I shall stroll to the other end of the great building and see how many more I have to look at in a hurried way. After going twenty or thirty yards, the attraction I left behind seemed to draw me back, as it were, and I returned a little envious and yet much admiring and proud of the colors this showcase bore, as the very center of the scene represented the colors of the exhibitor, and I felt as though I could shake him by the hand with a brotherly grasp and say: *Nobly, exquisitely* produced. Examining this case closely, I find it is, also, a local concern which I at first did not notice. Good for Chicago. I am prouder of her than ever, and more so of the H. O. Shepard Company, printers and blank-book makers.

I shall give this exhibit a thorough examination, and if space will allow, make a note of each book in detail, as I never saw such a variety of blank books or such style of bindings before in quantity or quality comprising one exhibit. Of course, I have never been to a World's Fair before, but I have been to many different state expositions where competition for blank

books were a great deal stronger than at this the world's greatest fair. In this exhibit may be seen any style of blank book one may desire, from the ordinary everyday merchant's ledger or county record to the very finest full russia panel sides. The lettering and trade-marks on the different books show them to be all orders and not gotten up for show purpose expressly. Having feasted my eyes on this great display for a half hour or more I also sharpened my appetite and felt as though it was necessary to partake of a little lunch before proceeding to give a minute description of this banner show, as I felt I could see no better class of work, and would have been surprised had I found any as complete in workmanship, originality or design. Being released from the lunch counter after a brief stay of fifteen minutes at the rate of $5 per hour, I returned by way of another route, but found nothing of any interest in our line, as nothing outside of a panel-side book would have caused me to be side-tracked.

Returning to the Chicago exhibit I found a cordial invitation in the shape of a nice desk, a vacant chair, pen and ink, stamped envelopes, letter-paper, etc., and a card "Please register." This register itself shows a marked piece of workmanship, and I proudly registered on one of its handsomely ruled pages. Describing this exhibit, I will begin with this register, which handled by anybody and everybody shows remarkable durability. It is a double cap book of 800 pages, ruled with a tasty border, handsomely printed, bound three-quarters russia back, with ends and fronts, blue calf sides, with a medallion, undoubtedly a likeness of H. O. Shepard, sunk in the front cover. The book is well bound and neatly finished and I regret it was not in the cases instead of outside. Still its present location signifies that expense was not the object in view, and I feel proud of the honor of having my name inscribed upon it. Close by in a small case is a complete set of THE INLAND PRINTER from Vol. I to Vol. X, bound in half antique cloth sides, its steadily increasing thickness showing its marvelous growth. This set of books signifies that bookbinding as well as blank books designate marked abilities in this line. In this same case, full cloth catalogue work, flexible morocco gilt edge, full morocco gilt, price-lists, etc., can be seen. Noticeable among this work is the high art printing which I doubt is excelled by any house and in my opinion rarely equaled.

A glance at the large case is where the interest begins. Here are books of all sizes, from a fifteen-quire super royal down to a six-quire demy, and all bound in full American russia, with extra hubs and panel sides. From all appearance of this show, I should judge it took three or four months to produce it. Yet, I am told, it was produced, with but few exceptions, by one man, and done in the short space of five weeks. If this be a fact, the record belongs to this firm with a clear abstract and title. The first book that came to my notice is one gotten up for Charles D. Cox — a ledger. The back is entirely new to me, and certainly unique. It is what I should call an E. and B. double hub. It is bound in full russia, panel sides, the panels being an exact facsimile of the trade-mark of the firm in question, and represents a tent-like shape showing the automatic sprinkler showering gold (not water). The edge is also something I never saw before, and was undoubtedly made to harmonize with the book, as it imitates russia red, and is finished with gold fillet lines diagonally across and highly polished. Making the edge of the book same color as the binding is quite a trick, I imagine; still, this is carried out here complete, and it would do any member of the craft good to see it. This firm is evidently in the fire insurance business and must be prosperous, judging from the books they use.

The next book is another odd hub, having a seven-hub raise on the back, also in full russia and panel sides. The hubs on this book will draw many a sigh from forwarders. This book is for the Brunswick-Balke-Collender Company, and on the panel sides are embossed a billiard table, complete in its design. The edge on this book is perfect, being an ultramarine blue and finished off in gold fillets, diamond shape. An elegant piece of work throughout, royal in size and about ten quires. The firm of Lord & Thomas are well represented in this case and have some of the largest books in it. All full russia extra hubs and panel sides. Their trade-mark, "Advertise Judiciously," is well carried out on all the panels, and the backs are elegance itself. The center-piece of this exhibit, which was referred to before, is a large double medium book, bound on the end and about eight quires in thickness. It has a triple extra hub back and bound in full black russia with silk flags (American) padded and sunk in both covers. The effect of this book mingles with the loyal feeling of all Americans, and the exhibitor placed it where it belongs, on the top notch. This book was made for the Illinois Steel Company, and its make-up is perfect.

The next book is on the Australian idea, but in many ways more classic. It is Australian as far as lacing with vellum is concerned. Otherwise it is American. This book is demy in size and about ten quires in thickness, with triple extra hubs bound in full russia and panel sides. An inlaid placard panel in the middle, neatly carried out, representing a scroll on which, neatly lettered, appears the firm name of Fred S. James & Co. The outside panel is richly laced with vellum. The workmanship on this book is complete and it is one that girls will say is a little beauty.

The next book is an ordinary everyday neat twelve-quire end and band book and marked "Invoices, Fraser & Chalmers." If this book had not been there I should have said, "Can't they make ordinary books at all in this house?"

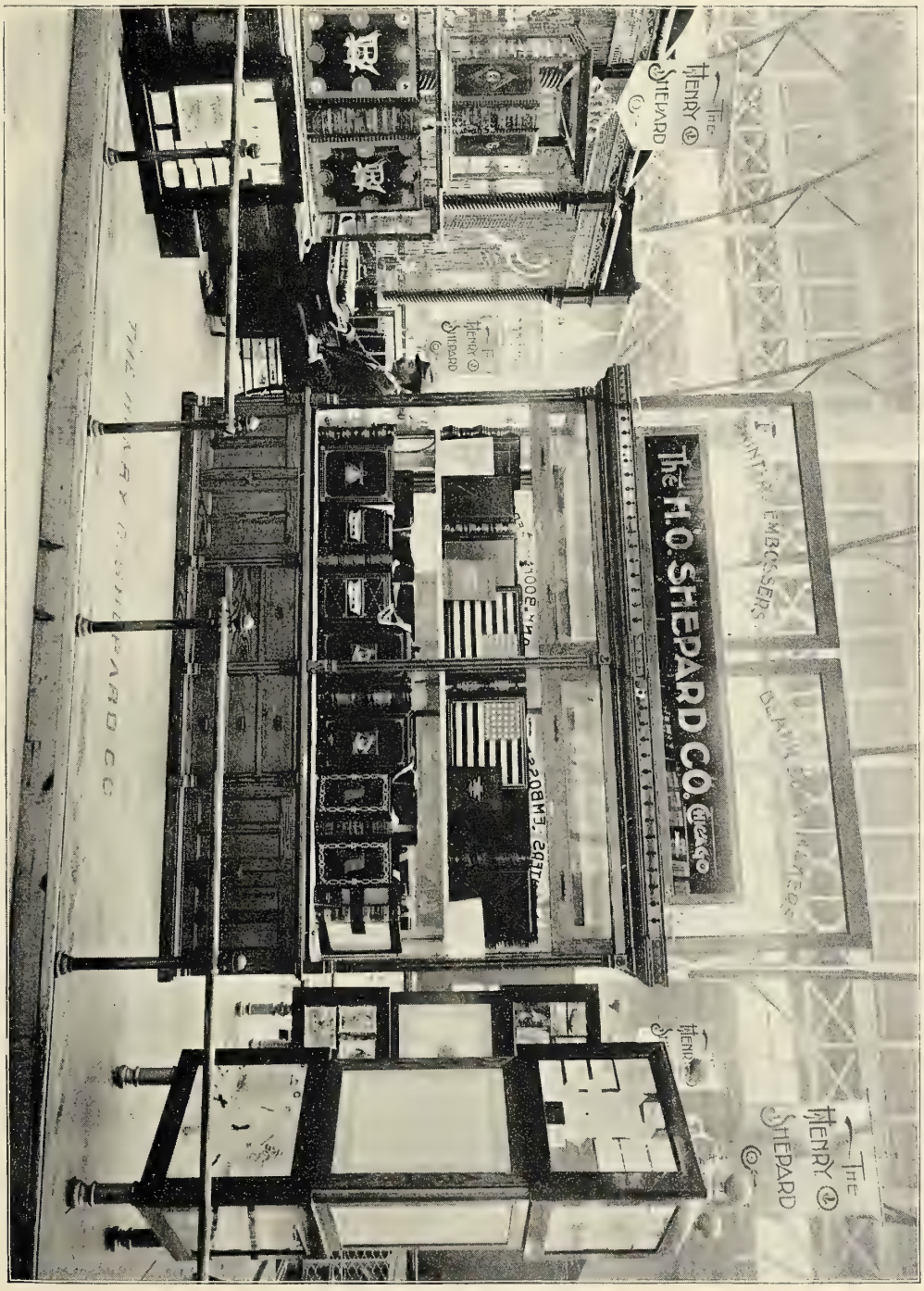
The next book is an eight-quire super royal, bound with extra hubs and double panel sides, diamond design. This is a very handsome book, neatly illuminated. The ebony imitation on this book is a marked piece of work. This book is also for the Illinois Steel Company. Throughout this case are scattered a dozen or so more of the very handsomest books, and no two books have the same edge, showing that there is no limit to the abilities of the mechanics in this establishment.

One book more in this case worthy of special note is a ten-quire medium journal for the Northern Packing Company. This book is bound in full russia extra hubs and a monogram panel on both sides. It certainly seems as high as art will carry anyone in blank-book making. The monogram is cut out by hand, I should say, from a No. 14 tar board. The russia is worked through it with marked skill, and shows no flaw whatever. The illumination of this monogram is unmistakably tasteful. The "N," in cochineal red, the "P" in light blue, and the "Co." in white vellum.

I will have to draw to a conclusion on the large case, although there is much more to be said on what it contains in embossed full cloth catalogue work, etc., as well as many blank books of all varieties.

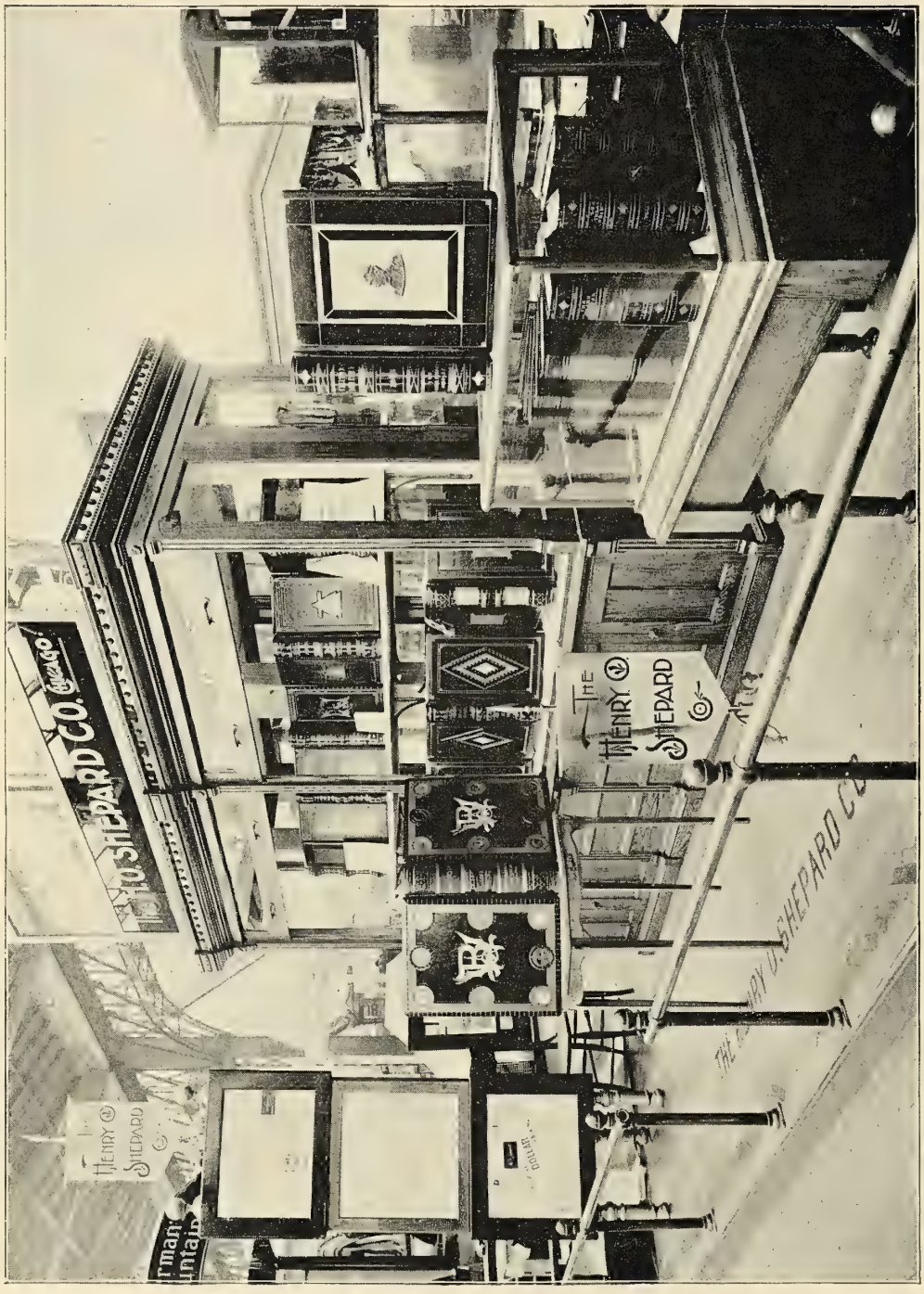
In one corner of this exhibit and in a separate case is my idea of a book, and for classical work it excels all I have ever seen in the line of blank books. This book has been made for Gane Brothers & Co., of Chicago and New York, dealers in bookbinders' materials, and is without doubt the best piece of work in the exhibit of its kind so far. It is bound in full russia, extra hubs, with double panel sides, and the firm's trade-mark, a letter G inclosed in a diamond-shaped border, exquisitely carried out. The ebony finish is a marvelous attraction and the ruling is perfect.

In another case, and a much larger one than that containing the Gane Brothers Company's book, is the monarch of the exhibit. Here is where the art is shown in all its glory. This is a sixteen-quire book, double medium in size, bound with extra hubs, full russia and monogram panel sides. The monogram is cut out by hand in a No. 14 tar board, and cut as perfect as if done by an expert wood carver. The leather is worked around the hubs and in the monogram perfectly. On top of this monogram, in richly engraved aluminium, is a reproduction of the monogram in sheet and fastened to it in good style. In each corner and on each side of the middle of cover




PRINTING AT THE WORLD'S FAIR.

Front view of the Blank Book and Printing Exhibit of the Henry O. Shepard Company, Chicago, in northeast part of Gallery, Section F, Block 5, Manufactures Building.




PRINTING AT THE WORLD'S FAIR.

Rear view of the Blank Book and Printing Exhibit of The Henry O. Shepard Company, Chicago, in northeast part of Gallery, Section F, Block 5, Manufactures Building.

are the medals received by the Byron Weston Company, the great papermakers of Dalton, Massachusetts, for whom this book was made. These medals are sunk in the outside panel, eight on each side, making sixteen in all. The harmony between the medals and the monogram show admirable taste. Imitation ebony finish seems to prevail on this cover. The ruling is visible in this book, and it is in line with the binding. The first page is a title and ruled, with a handsome border and ruled monogram of a different character than the cover, showing the paper ruler to be up to the top notch as an expert. A glimpse of the printing shows that to be perfection as well. This book so dazzled me that I stood there in wonderment, and could say nothing more than: "Here is *the book*, when it comes to blank-book makers' art." In the same case is a miniature blank book — the smallest blank book in the world, as a card sign over it claims. This little thing is bound and finished, paged, ruled, etc., just as the remainder of the books, paneled sides and all, and must be a trifle smaller than a postage stamp. This also belongs to the Byron Weston Company, and is perfect in its construction. It was made in 1889. On the other side of these cases are samples of fancy paper-ruling, monograms and many other unique designs accomplished by machine. This is the finest I have ever seen. Here, also, may be seen all kinds of printing samples. The embossed printing is as fine as done anywhere in the world, and there is much of it. Here the visitor may spend an hour to good advantage and with much interest, if on printing bent. The half-tone printing is brought to perfection in every respect. Being satisfied with what I have seen, I determine that during my stay in Chicago I will spend many more days at the great Fair, and the H. O. Shepard Company can always count on me for a visitor at their fine exhibit.

## HIS MAJESTY KING OSCAR OF SWEDEN.

IN the March number of THE INLAND PRINTER there appeared as a frontispiece, a pen drawing of King Oscar II — the work of Mr. Hugo von Hofsten — and on another page in the present issue is afforded a suitable contrast to that process by the half-tone from a recent photograph of his majesty. The Messrs. Blomgren Brothers, who made the plate, are, with Mr. von Hofsten, natives of Sweden, which perhaps lends additional interest to the reproduction of the picture.

H. M. KONUNGENS BUREAU.

Stockholm March 23. 1893

Sir

It is the King has received your letter of March 7 with the Copy of "the Inland Printer" and has ordered me to forward to you His kind Thanks for your attention

I remain,

Sir,

your obedient servant
L Ceding

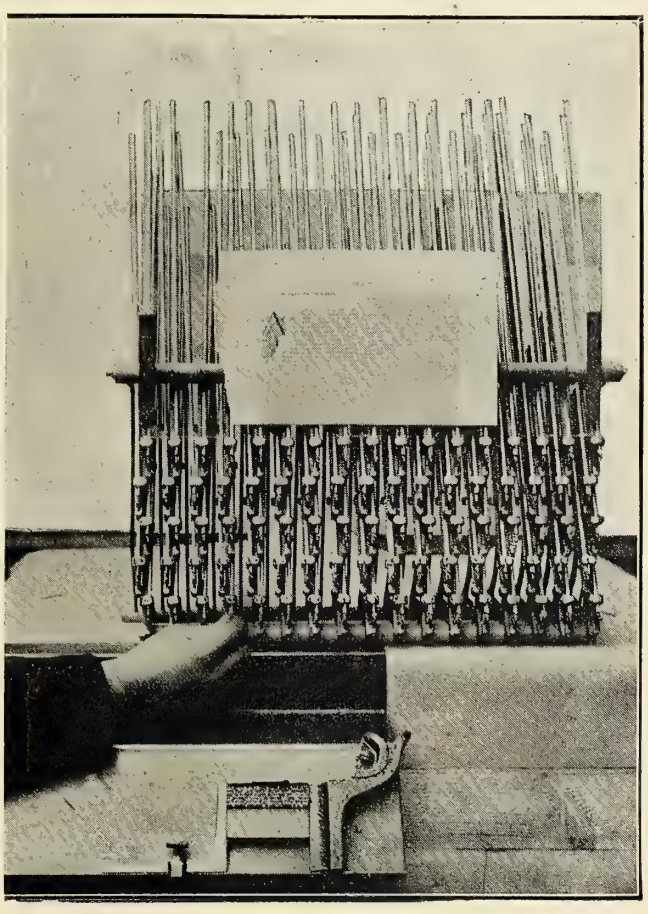
Chief of St to the King's Secretaryship

Written for THE INLAND PRINTER.

## THE WINDER COMPOSER AND DISTRIBUTER.

BY H. WOOD SMITH.

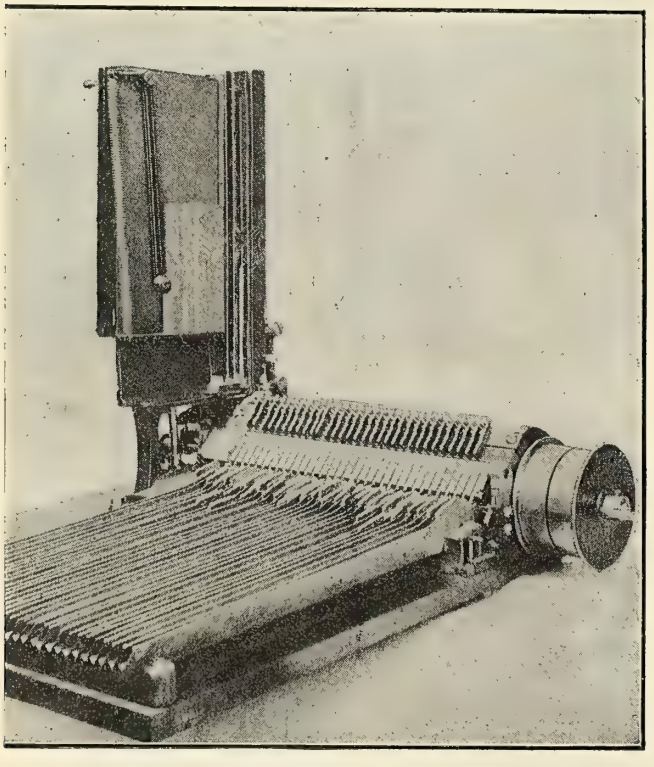
THE Winder composer is not a great machine; it is an unpretentious and simple arrangement for facilitating rapid setting of type by hand. It has no complicated parts — no keys or levers, nothing in fact that can in any way get out of order. The inventor does not claim for it any remarkable powers of typesetting, but he does claim that by the use of his apparatus composition is increased to the extent of, at least, 100 per cent, and, in the hands of capable workers, to considerably more than this. Space will not allow of my dealing at length with this apparatus. I must, therefore, confine my remarks to a brief summary of its principal features. These are as follow: The general orderly condition of the types, which are ranged in due order in the tubes that come from the distributer, and as each type is extracted from the base of each tube the type above takes its place, so that without the aid of mechanical movement, types are always ready for the workman. The types are all arranged face to the front and are all in close contiguity to the stick. The apparatus having no motive parts the result is a constant readiness for use from morning to night. It consists only of a certain number of exactly similar castings joined together, wherein the tubes from the distributer are placed. Any operator can sit down to it, and in a couple of days do more than at case. He employs both hands equally, corrects as he proceeds and can employ in his stick more than one font without moving from his seat. If a type tube becomes exhausted, it is quickly and easily replaced by another which has been filled by the distributer. There is really nothing to get out of order and consequently nothing to repair. A glance at the accompanying engravings will show at once the general arrangement of the type tubes from which the type is extracted just in the same position as it



THE WINDER COMPOSER.

is placed in the stick. Where in ordinary setting from case the hand travels often two feet or more, in the arrangement of the Winder composer the hand travels only a matter of six inches. Mr. Winder claims that 3,000 ens an hour can be set and justified and the speed maintained throughout the day. I have not seen the apparatus in everyday use, but judging from what I have seen of its work during several exhibitions I should say that 3,000 ens was quite within the mark. I cannot, perhaps, describe the apparatus more correctly than to say that it is simply an improved and compact case, by the use of which composition is facilitated by more than 100 per cent.

The automatic distributer is a most ingenious invention, which will distribute with absolute perfection 10,000 ens per hour, sixty-two sorts of upper and lower case. One machine will serve three composers. Its operation is extremely simple. The block of type is placed on the ledge of the box on the left of the machine with the nick of the type away from the operator, and, if desired, one block can be placed above the other so as to fill the box. It is essential that the type be well washed and dried before being placed in the box. The machine being set at speed of 10,000 an hour will eject each type singly and place them consecutively on the race distributing them into their proper compartments, and casting the undistributed letters into the last compartment. As each compartment becomes full the line is run into a tin tube. It will at once be seen if there are any mistakes by viewing if the line of nicks in the type is consecutive and not interrupted by a type nicked in a different manner. The lower-case letters are cut on the side of the founder's nick, and the upper-case letters on



THE WINDER DISTRIBUTER.

the reverse side. The upper-case letters are first passed through the machine with lower-case letters. They are collected in the last compartment of the distributer; are then placed in block, turned round, passed through the machine again and distributed. A lad can attend to the machine, and also see that the type tubes of the composers are kept constantly full.

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THE compositors of Scranton, Pennsylvania, have been granted a nine-hour workday — eight for Saturday — and an increase in wage from 30 to 32 cents for afternoon papers, and from 33⅓ to 35 cents on morning papers.

### MY UPPER SHELVES.

Close at my feet in solid rows they sit,
The grave great tomes that furnish forth my wit,
Like reverend oaks they are of Academe,
Within whose shade broods Science, staid of mien.
I honor them and hearken to their lore,
And with a formal fondness view them o'er;
As ever with the wise, they have the floor.

But high on top, all other books above,
The precious pocket volumes that I love
Forgather, in a Friends' Society
Whose silences are pregnant unto me,
The poets be there, companions tried and true
On many a walk, for many a fireside brew;
The golden lays of Greece, the grace urbane
Of Roman Horace; or some later strain
From lyre Elizabethan, passion-strong;
From minnesinger or from master-song;
And down the tuneful choirs of nearer days,
The chants of Hugo, or the soulful praise
Of Wordsworth, tranced among his native fells;
The orphic art of Emerson; the wail
Of Heine, ever slave to Beauty's spells;
The voice of Tennyson in many a musing tale—
These and their fellows poise above my head,
And at their back imperious I am led

Through all delights of living and of dead,
Less weighty, say you? All aerial things
That float on fancies or that fly on wings
Are small of bulk, and hence soar heaven high;
They have all manner of wild sweet escapes
From bonds of earth, and so they do not die
As die these grosser, more imprisoned shapes.
My upper shelves uphold a mystic crowd,
Whose lightest word, though scarcely breathed aloud,
Will all outweigh a million folios
That groan with wisdom and with scholar woes,
So long as love is love and blooms a sole red rose!

*—Richard Burton, in Harper's Magazine.*

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Written for THE INLAND PRINTER.

### THE PAIGE TYPESETTING MACHINE.

BY W. C. ROBERTS.

THE Paige typesetting machine, which is controlled by the Connecticut Company, with headquarters in New York city, though incorporated in Hartford, Connecticut (capital stock $15,000,000), is manufactured by the Webster Manufacturing Company, of Chicago. A private exhibition of the working of the machine was recently given, which proved the invention a marvelous success. This machine will be on exhibition in all probability at the World's Fair, in the summer, at which time the trade will begin to be supplied. Extraordinary speed is claimed for the machine. In fact it can produce as fast as anyone can operate it. The speed of the apparatus itself is practically without limit. The keyboard — in appearance as simple as that of an ordinary typewriter — is half of the invention, and the inventor, after ten years of study of the difficulties to be overcome, has succeeded in so arranging the keys that, although each one commands a certain letter, the operator is able to strike every letter in a word at the same instant, or, at least, do so without more than one perceptible movement of the hands. The keys are close together, and when both hands are brought into play, they command every lower-case letter. When it is known that the operator produces whole words with a single pressure of one hand, or both at the same time, and that the machinery takes charge of the grouping and spacing, the marvelous speed achieved in setting

movable types on this machine can be understood. It distributes, spaces and "leads" automatically. It automatically rejects and disposes of broken or battered type. An indicator on the keyboard shows the operator when a line is full, which is also announced by the tap of a tiny bell. The justification is absolutely perfect and the spacing so even as to be faultless. The operator at work on the machine, at the private exhibition mentioned, stated that after five months' practice he was able to produce 12,900 ems per hour of solid nonpareil. The type in use on the machine is very lean.

The following is as close a description as can now be given without drawings:

The Paige machine is about nine feet long, weighs three tons, and is substantially made of the finest steel, finished with the smoothness of the machinery of a watch. A machine must be made for each kind of type to be used — a nonpareil machine will only set nonpareil; minion only minion, etc. It uses the same kind of type usually set by hand, only there must be a special nick on each letter, as is the style with the Thorne machine. The type of any foundry can be used or the type in use in any office, only it must be specially nicked.

The keyboard contains 109 characters, arranged in five rows running from left to right. The keys are about three-quarters of an inch square and appear to be made of celluloid. The lower-case letters are at the left. The type case is above the keyboard, each letter being in a channel directly in line with the key which governs it. The case is about three feet long by two and a half wide, and is slightly inclined back from a perpendicular position. It contains 109 channels about half an inch apart, which run up and down, each the size of the letter for which it is made when placed with the nick up. At the extreme left on top of the machine is the space case, eleven different sizes being used. When a letter is called for by touching the keys, it drops out of the case from the bottom and is pushed along to a finger which draws it into a space where it remains until all the letters in the word being set are there, when the operator touches what is called the word key, and another finger moves it along. The machine records the length of the word and then moves it out of the way of the second word, already on its way to join the first. Each word is automatically measured without assistance from the operator. An indicator tells when the line can receive no more words, or parts of words, and a line key is then touched and the machine automatically justifies the line, after which it is dropped into a galley. The machine is spacing the first line while the third is being set. When this galley is filled, it automatically locks the keys, thus calling the operator's attention. The duty of the operator is simply to touch the proper keys; the machine automatically does the remainder of the work, and it looks to the observer as though the machine regulates the operator instead of vice versa.

What is called the brains of the machine is a wonderful device, and is the result of eighteen years of hard study. It controls the working of every part. For instance, if a key is touched and there is some part of the machine which is not ready to perform its duty, this piece of mechanism locks every other part, until it is time for them to continue working; and although the letter called for cannot leave the case without the permission of this device, it is not retarded for but a fraction of a second, and then, without a further touching of the key, takes its proper place.

To the left of the operator is the distributor. Three columns of matter placed side by side and about a foot long are placed on a sort of a shelf standing nearly perpendicular. The machine takes the first line, which is, in fact, three, and automatically distributes it. The shelf then moves up and the next line is distributed and so on. It removes any type which may have been damaged by stereotyping or turned end for end by the hand compositor in correcting or otherwise, and drops it in a box provided for the purpose. It takes the spaces out of the line and distributes them in the proper case. The types are then built up one on another from the bottom. On top of the type in each channel is placed a piece of metal resembling a common slug, the thickness varying with the width of the channel. When any one of the channels of type reach up to a certain point in the case, the metal comes in contact with a bar which stops the distribution, thus preventing an overflow of the case. All this of course is done automatically. If the operator should be called away from the machine, it would not matter, as it takes care of itself.

The machine sets and distributes at the same time, and a type can be put in and one taken out during the same revolution of the machine, and although the last letter distributed is the first letter out, there is no chance for conflict.

Here is the explanation of their method of justification: "While this has always been considered impossible of accomplishment its practicability will be clear to anyone, if considered from the mathematical side. Of course, to make any number of things the same length one must start with some length as a standard unit. This unit can be made whatever length the work to be done requires, as the width of any book page or newspaper column. With this length known, the problem is simply this: Take the length of any number of words which are to compose a line and subtract their sum from the unit or standard and the remainder will be the length, which is to be filled out by spaces to separate the words of the line." And this mathematical problem is automatically worked.

The machine runs very lightly, an ordinary sewing machine belt being used on the pulleys. The only machine now in running order is the result of twenty-two years' work. While there will be no change in the principle, the new machines will be different in some respects, some parts made lighter and others heavier, but the whole will weigh considerably less. It oils itself. It adjusts itself to any wear, and it is claimed that the machine can be run constantly for years.

Tables can be set with this machine much quicker than they can be corrected by hand.

It also automatically measures the number of lines set. It counts up to 9,999 lines, or about 270,000 ems, four or five days' work. When a foreman doubts that an operator is doing the proper amount of composition he can easily satisfy himself by glancing occasionally at the register. As this is regulated automatically the operator is at the mercy of the machine, and "soldiering" would be exposed as soon as attempted.

It is safe to assert that any fairly good operator with this machine will be able to produce 12,000 ems per hour. The company's prospectus states that anyone can run the machine, and no observer of the working of the apparatus could doubt the statement. The operator need only know how to read and punctuate correctly.

Some half-dozen printers visited the Paige manufactory after reading a description of it in the *Union Printer*, and after an hour's visit and exhibition of what it could do, they came away greatly impressed with its possibilities. Mr. Slattery, one of the operators, is a member of the typographical union, and before becoming an employé of the Paige Company worked on the Hartford *Courant*. Without his knowledge time was kept on several lines, and the average was ten seconds each, six lines a minute. This was accomplished without any effort on the part of the operator.

All in all, it is a great piece of mechanism, and the inventor can well feel proud of the outcome of his many years' work.

As to the printers — that is another question. For one of the craft to publish what he really thinks of the future would call down upon him the wrath of thousands who do not or will not realize what is in store for them.

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TYPOGRAPHICAL UNION No. 121, of Topeka, Kansas, has raised its scale to $16 per week for time work, and on morning papers to 35 cents; evening papers, 30 cents. The old scale called for $15, 33⅓ cents and 28⅓ cents respectively.



Written for THE INLAND PRINTER.

## BLOSSOMS.

BY A. H. M.

Looking up at the stars of the cloudless night,
While sweetly sighing the west winds blow,
In my little lad's eyes is a sober light,
And his dimples come and his dimples go,
While he questions me of those worlds serene
That softly shine in space eternal,
Flooding the earth with their silvery sheen,
With their glorious rays supernal.
"Moon-blossoms, mamma, I dess they be!"
Then he whispers low, while his cherub face,
Framed in a halo of starlight beams,
To my loving eyes has an angel grace.

## OBITUARY.

THOMAS F. COHEN, New York representative of the Ault & Wiborg Company, died suddenly in that city on May 23.

DIED, at Chicago, on May 27, Stephen S., son of the late Stephen McNamara, aged twenty-three years and seven months. The funeral was held on Tuesday, May 30 ,from the residence of his mother, 1258 Fulton street, at 9 A.M., to St. Matthew's church. Interment at Calvary cemetery.

WILLIAM S. NIXON, an old-time printer and newspaper man, died at Hamilton, Ontario, after a day's illness, on May 17. His funeral took place on May 20, and was attended by Hamilton Typographical Union. Mr. Nixon was born about fifty-seven years ago on board a British troop-ship. His father was a sergeant in a British regiment. While he was still very young, the regiment in which his father served was ordered to the Island of Mauritius. Young Nixon lived in that tropical island until he was about ten years old, when, his father having been honorably discharged from the army, he came with his family to Canada, and settled in Hamilton. Mr. Nixon served on the Northern side through the civil war, and was an eye-witness of the most important incidents of those troublous times. After the war was over, he returned to Canada, and served on the several occasions when Canada repelled invasion and quelled rebellion. He was a man of large liberality.

THE death is recorded of Mr. Charles Lorilleux, of Paris, the celebrated printing ink manufacturer. Mr. Lorilleux was born in Paris in 1827, and at the age of sixteen worked with his father in the fabrication of printing inks, and was taken into the firm in 1857, taking the management thereof in 1856. He had remarkable foresight, and was especially fortunate in his combinations of ink for the new processes of printing, and his experiments with new materials were of a most varied and interesting character, no trouble or expense being deemed too great to make suitable inks for the various presses and styles of printing that have so rapidly succeeded each other during the last fifty years. As a recognition of his merit, after the Paris Exposition of 1878, Mr. Charles Lorilleux was named commander of the order of Christ of Portugal, and chevalier of the Crown of Italy; the cross of the Legion of Honor was awarded for his success at the Melbourne Exposition in 1881; then, in 1883, at Barcelona, he was given the cross of commander of the order of Isabella the Catholic. At the Paris Exposition, 1889, he was member of the jury on chemical products, and his report of the exhibits on that occasion were exceptionally lucid and interesting.

## QUERIES AND ANSWERS.

MICHAEL CURLEY: The advertisement is fairly well displayed. It lacks strength, however. We will make use of the ad. in our July issue.

"SUBSCRIBER" asks how to print on glazed paper so as to secure a dense black without tearing off the glaze. *Answer*—Use a stiff black ink and run very slowly.

THE Chance-Matthews Printing Company ask if it is customary to use the prefix Mr. on a wedding invitation, thus: Susie K. Fagan and Mr. Clarence W. Doll. *Answer*—It is customary.

HOWARD CHITTY asks how to prepare the ink used in zinc etching, which is incorporated with the dragon's blood and applied to the zinc plate. Will some of our readers supply the information?

"GRIPPER" asks for a few hints regarding guides, grippers, etc., on cylinders, in securing accurate register work. We have not space to ventilate the subject at this time. Perhaps some of our readers have ideas on the subject. We shall be glad to hear from them.

J. A. K. asks our opinion on the capitalization of the sentence, "The Butler School has been painted." *Answer*—"Butler School" being the name of the building, it is properly capitalized.

THE Chance-Matthews Printing Company ask why the typefounders do not make the lower-case "qu" a logotype. *Answer*—It is not considered necessary presumably. We leave the question for our typefounding friends to answer.

MAUDE R. KELLY: The letters "I" and "V" at an early time substituted respectively "J" and "U." When these latter were given distinctive characters they were given space in the case as at present, no change being made in the other boxes presumably on account of the slight confusion it might occasion for a time.

## A HAWAIIAN RHYME.

He'd been eating the stuff they call
And it filled all his nature with joi;
When asked if the stuff
Was substantial enough,
He winked and said: "What do you soi?"

—*Minneapolis Journal.*

## SPECIMENS RECEIVED.

Owing to limitation of space this department has been held over to the July issue, when a full review of specimens will be given.

## CHICAGO NOTES.

THE Chicago Paper Trade Club has been incorporated. Incorporators, A. T. Hodge, J. E. Wright, J. Fred Waggoner and F. O. Butler.

THE partnership of Milton George, Madison La Monte and J. J. O'Donnell, in the firm of La Monte, O'Donnell & Company, has been dissolved. Their successors are the La Monte-O'Donnell Company (incorporated), who will continue at the old address, 158 Clark street.

THE Globe News Ink Company and Geo. Mather's Sons Company have opened a bureau of information for all visiting printers and publishers during the World's Fair period, in their office in the *Herald* building. Visitors can have their mail addressed to that office, and will find attendants there at all times to answer any inquiries.

WE understand that Mr. Martin Knowles has been honored as the selection of the Chicago Printing Pressmen's Union to furnish the Chicago *Herald* with a series of articles on press-work from the exhibits of the World's Fair. The *Herald's* enterprise promises to be a marked success if the same good judgment in selecting experts is carried out in the other industries.

MESSRS. MARDER, LUSE & CO. have issued a very neat and admirably written pamphlet, explaining the points of the Hercules Gas and Gasoline Engine, under the title, "What Makes the Wheels Go Round? A Cannon and a Glow." Mr. F. J. Hurlbut, who planned and wrote the booklet, is to be congratulated not only on its attractiveness, but on the clearness and forcefulness of its description.

THE Illinois Paper Company, 181 Monroe street, announce that during the continuation of the World's Fair, their place of business will be closed on Saturdays at 12 o'clock. Most of the other paper houses in town have adopted the same rule, and the plan has also extended to the engraving firms, typefoundries and other lines of business connected with printing, although some have made the hour a little later.

WILLIAM A. GIBSON, formerly president of the Gibson Engraving Company, of Denver, Colorado, has accepted a position with Messrs. Blomgren Brothers & Company, the photo-engravers of this city, and will use his best endeavors to increase the business of that concern. He has a wide acquaintance among the printers of the country and a thorough knowledge of the business, and the firm is to be congratulated upon having secured the services of such an efficient gentleman.

THE National Editorial Association have been the guests of Chicago. One of the features of their entertainment most appreciated was the excursion on the magnificent passenger whaleback steamer "Christopher Columbus," the creation of Captain McDougal. To Messrs. B. B. Herbert, F. J. Hurlbut and F. S. Verbeck, on whom the greater share of the work of arranging the various entertainments fell, much credit is due. No doubt the guests will have pleasurable recollections of the banquets, excursions and theater parties of the Garden City, without counting the glories of the World's Fair.

AMONG the distinguished foreigners who have been in Chicago to see the World's Fair and the American people, was Sahei Ohashi, proprietor of Hakubunkwan, the leading publishing house in Tokyo, Japan. He will make a tour of the country and, returning, "do" the Fair at his leisure. He is the greatest paper consumer in Japan, issues something over a dozen different periodicals, and pays $30,000 annually for advertising, and employs between 5,000 and 6,000 people. He is the publisher of many works, and while he is in this country, proposes to obtain all the information possible as to new methods and improvements in bookmaking, in printing, stereotyping, lithographing, etc. Not all the paper manufactured by the largest paper manufactory in Japan nor all the energies of the largest printing establishment in Tokyo can meet even half the requirements of Hakubunkwan, so 'tis said.

SECRETARY GRESHAM has selected three Chicago newspaper men for important federal positions. Two of these were announced in President Cleveland's list of appointments, namely, George Horton, of the Chicago *Herald*, to be United States Consul at Athens, and Frank H. Brooks, of the Chicago *Tribune*, to be United States Consul at Trieste. The other appointment decided upon was that of Clinton Furbish, formerly an editorial writer on the Chicago *Times*, as chief of the Bureau of American Republics. The compensation of the Athens consulship is $2,500, that of Trieste $2,000, and that of chief of the Bureau of American Republics $4,000.

## NEWSPAPER GOSSIP.

Two Mergenthaler machines have been put into the *Morning Call* office, Harrisburg, Pennsylvania, and are doing good work.

NIXON WATERMAN has accepted the editorship of *Peck's Sun*, where his versatility will have full scope. We congratulate the *Sun*. Shine on!

F. E. WOOD, proprietor of Wood's College, Scranton, Pennsylvania, has purchased a controlling interest in the *Tribune*; consideration, it is said, being $34,000.

IN Jerusalem there are eight printing offices, of which five belong to religious orders and three are devoted to the publication of newspapers — *Haor* (light), *Hacharazeleth* (flower), and *Jeruscholajim*, all three in the Hebrew language; at the convents the most of the printing is done in Latin and Arabic.

ISAAC T. BROWN, of Columbus, Indiana, has purchased the daily and weekly *Republican*, of that city, as well as the job printing and bookbinding departments, which he will run in connection with the paper. The *Republican* was founded by Mr. Brown twenty-one years ago, and has enjoyed a very prosperous existence.

THE *Times*, of Scranton, Pennsylvania, was sold at constable's sale, Tuesday, May 17. The plant was sold for $2,600, a ridiculously low price. The *Times* is said to have sunk in the last months about $30,000. The purchaser was Hon. D. W. Connolly, ex-congressman, and the purchase was made in the interest of a syndicate.

THE Scranton *Tribune* office is one of the largest in Northeastern Pennsylvania, but notwithstanding this fact it is now obliged to look for more commodious quarters. Since the advent of Professor Wood, a new home of its own is being advocated. It certainly is to be said of the *Tribune* that it is an infant of a healthy growth.

THE *Morning Press*, of Fort Wayne, Indiana, has once more made a shift, this time from a morning paper to an evening, dropping one case. This change took effect on May 15. When this concern started three years ago it run seven cases seven days a week, manufactured plates and run a jobroom. It now runs three cases six days a week; all else has gone.

A NEW aspirant for patronage appeared in the morning field of Indianapolis May 2 — *The Daily Record*. It is a four-page paper, backed by Iron Hall funds, having W. A. Wilkins, formerly city editor of the *Sentinel* and *Journal*, for managing editor, and Charles Baker, formerly political writer on the *Sentinel*, for city editor. Its telegraph service is furnished by the American Press Association. Considering its limitations it gets out a good sheet.

THE Indianapolis *Sun* celebrated its fifth birthday by issuing a double number on a Scott web perfecting press. The *Sun* is a great paper in the evening field, and is great in a different way from the others. It occupies a field peculiarly its own, reporting occurrences in an entirely different

manner. It is bright, newsy and piquant and what it doesn't say in local matters does not need saying. That is all. It is the only penny paper in the city and is booming in circulation and influence just now.

AT Findlay, Ohio, negotiations are pending for the purchase of the *Hancock Courier* plant by H. W. Brown, of the *Union*, together with Hon. Fremont Arford and Mrs. Murray, the wife of J. P. Murray, an old-time printer and editor, with the view of consolidating the two papers and establishing a new democratic morning paper, with associated press reports. Mr. Arford is a brilliant writer and would make an excellent editor. Mrs. Murray is a writer of some renown, and a contributor to several magazines.

CORNELIUS MEYER, for the past eight years city editor and general factotum of the *German Telegraph*, has been made private secretary of the superintendent of the Central Insane Hospital at Indianapolis. Meyer was the only omnipresent reporter in Indianapolis. It mattered not what the occasion of news, no reporter ever arrived at the scene but he found Meyer ahead of him ready to give him points on the affair from the beginning to the end. He was the most popular newspaper man in the city has received many and warm congratulations from his old comrades.

THE May number of the *Keystone*, a monthly journal devoted to the interest of the retail jewelry trade, published by S. H. Steele, Philadelphia, has reached this office. It is the World's Columbian Exposition issue, and is considerably larger than their regular numbers. The cover is of an attractive design, printed in two colors, showing a bird's-eye view of the World's Fair, and the landing of Columbus. The articles are unusually interesting, and the extended space given World's Fair matters makes the number of especial value to people connected with the jewelry trade, who contemplate a visit to Chicago. It is a number of which the publisher may well be proud.

WE acknowledge receipt of several copies of *La Revista Tipográfica* (*The Typographic Review*), the first and only journal devoted to printing in the Mexican Republic, conducted by E. M. Vargas, Yrapuato, Gto., Mexico. The paper is issued monthly and circulates largely throughout Mexico and South America, and as it goes directly to the trade in these countries, it affords one of the best advertising mediums in that part of the world. Manufacturers in the United States desiring to extend their trade to Mexico and South America, can do no better than to place their advertisements with this paper. It contains correspondence in English and Spanish, and much other valuable information. The price is $1 a year, or 10 cents per copy.

THE Indianapolis *Sentinel* is on the way to great prosperity. In the past two years it has increased from the employment of two reporters and a city editor to a local force of six, and the increase all along the line has been just as marked. It is preparing to move into a new office on Illinois street before very long, which, when completed, will be the finest newspaper office outside of the large cities in the West, and nothing will equal it in Indiana. Not the least of the improvements will be the introduction of Linotype machines. For a long time the force has been hustling up the copy on Remingtons. The pressroom will be fitted with the latest improved fast presses and the business office will rank with a bank in its palatial appointments. The editorial department will be arranged for the economical transaction of the business of that department. The selection of the editor-in-chief, Samuel E. Morss, to be consul-general to France, has made a reorganization of the force necessary. Mr. B. A. Eaton, formerly managing editor, becomes editor-in-chief as well. Arthur C. White is the city editor — a young man trained on the *Sentinel*, who forsook his first love for the *Journal*, but came back in January to take charge of the local department. Jacob P. Dunn will continue as leading editorial writer, while B. H. Allbee writes editorials, Sunday features, handles big conventions or takes a turn at the city editor's desk, as occasion may demand. The local force get up from ten to twenty columns of local matter every day, and one of the men turned in twenty-seven columns of matter in five days on one thing and a large amount of special stuff besides, only a short time ago. The paper is leading the state now and there seems to be a great field before it. The men who are now directing it are young, energetic and fully abreast with the times.

## TRADE NOTES.

WILSON, HUMPHREY & CO., of Logansport, Indiana, are doing an unusual amount of bookwork.

THE Landis-Skinner Printing Company has lately been formed at Nebraska City, Nebraska, Mr. E. Skinner purchasing a half interest in the business of Mr. Frank Landis.

THE Journal Company, of Fort Wayne, Indiana, has put in a power Advance paper cutter, from the warehouse of Shniedewend & Lee Company, Chicago, that is proving very satisfactory.

FRANK V. CHAMBERS, late of the firm of Chambers, Davis & Goodman, has resumed the printing business, with an entirely new plant, under his old title of Chambers Printing House, at 501 Market street, Philadelphia.

THE firm of Carson, Hurst & Harper, of Denver, Colorado, has been succeeded by the Carson-Harper Printing Company (incorporated) and will continue business at the old address, 1336 Lawrence street. Mr. Hurst has retired from the concern.

H. D. WADE & CO., printing ink makers, 28 Reade street, New York, have issued a neat little pamphlet, showing the various colors of inks made especially for half-tone printing. Printers desiring to purchase colored inks for half-tone work should send for one of these little books.

MR. W. O. EVANS, of the Beverly Printing Company, of Beverly, Massachusetts, reports that his firm has doubled its facilities within the last few months, and is now turning out large quantities of commercial and box label work. We are pleased to learn that the firm is meeting with such success.

MR. J. W. SWINEBURNE and F. H. Andrus, formerly with the L. Kimball Printing Company, have formed a partnership under the title of Swineburne & Andrus, 252 Hennepin avenue, Minneapolis, Minnesota. They have a model printing office, carefully equipped in every way to turn out promptly the very best of work. Fine printing will be their specialty.

THE Moss Engraving Company are now located in their new home in the *Puck* building, corner East Houston and Mulberry streets, New York city, and have largely increased their facilities for turning out first-class work. We acknowledge receipt of one of their little circulars, announcing the removal, which shows a very handsome half-tone engraving of the building occupied by them.

HOPKINS & HINDSON, of Wilkesbarre, Pennsylvania, have invented an excellent powder for stereotype backing work. It is said to spread easily, dry quickly, hold up, and yet not become hard and cake, and allows the matrix to shape itself readily to the curved box. This is something stereotypers have been looking for, and will no doubt meet with a large sale. Their address is 13 North Main street.

WE have received a series of sample cards issued by the Buffalo Printing Ink works, Buffalo, New York, called "Three-Color Combinations." There are ten cards in the set, presenting in a most pleasing way the various combinations of color. With one of these sets a printer can save much time in arranging color effects. The firm has also sent to THE INLAND PRINTER office some handsomely framed specimens of half-tone colors, which have been given a place upon our walls, and for which we return our acknowledgments.



THE VISITORS.

Specimen of half tone engraving by
NEW YORK ENGRAVING AND PRINTING COMPANY,
322 Pearl street, New York.

(See the other side.)

Our Enameled Copper Half-Tone Process



******** Is the Best in Use!

(SEE SPECIMEN ON OTHER SIDE.)

It not only produces accurate and beautiful results, but its printing quality is unsurpassed.

NEW YORK ENGRAVING AND PRINTING CO.
320 AND 322 PEARL STREET,
NEW YORK.

A. R. HART, President
J. C. VON ARX, Vice-President
C. M. COOPER, Secretary

## OF INTEREST TO THE CRAFT.

THE Scranton, Pennsylvania, city directory is being printed at the *Tribune* office.

MOST all the offices at Scranton, Pennsylvania, except those of the German papers, are now open to union workmen.

THE vote of Ottawa Typographical Union, No. 102, was adverse to Plan No. 2, but favorable to district representation.

A. E. RIEFER and J. S. Burke are the delegates of Scranton (Pa.) Union to the International Typographical Union convention.

THE *Morning Capital*, of Topeka, Kansas, has placed an order for five linotypes, and some of the boys are learning to run typewriters so as to "get onto the motion."

THE People Printing Company's office, of Scranton, Pennsylvania, has been thrown open to union workmen again. W. H. Thompson is now manager of the concern.

A MAJORITY of the compositors laid off at the Canadian government printing office about a month ago have since been taken back, while others who took out traveling cards have obtained work at Montreal and surrounding points.

TYPOGRAPHICAL UNION No. 260, of Findlay, Ohio, is heartily in favor of Plan No. 2, as presented by the International Typographical Union, with the exception of payment of dues. It is in favor of paying dues on the percentage system.

THE J. A. Vaughn Printing Company, of Oakland, California, have bought the job office of J. W. McCombs. They have added new material and moved to a more central location. Mr. McCombs intends making Detroit, Michigan, his future home.

THE London Society of Compositors has lately purchased a building for its new home for $55,000, and has transferred its offices to Nos. 7 and 9 St. Bride street. It has also recently admitted a compositrice among its members for the first time—Mrs. Jane Pyne.

ANYONE knowing the address of W. N. Striplin will confer a great favor by sending particulars to his mother, Mrs. J. A. Striplin, Forest Grove, Oregon. He was last heard from at Graceville, Minnesota, but left for the twin cities and Kansas City. Craft papers please copy.

WE acknowledge the receipt of the initial number of the *Inter-Mountain Printer*, the official paper of the seventh district typographical union, of Helena, Montana, published and edited by George B. Staring. It is very neat typographically and has a wide field of usefulness.

THE eighth contest for the bronze medal of the Association for the Encouragement of the Study of Greek Among Apprentices was recently held at the National Printery, Paris, France, when the test consisted of the composition of a page of Greek, thirty lines long by fifty letters wide, from manuscript in two hours.

MR. A. M. WHITE, of 701 South Main street, Waterbury, Connecticut, has placed on the market a composing stick of superior merit which insures no deviation from trueness, the stick locking at both sides instantly by a single pressure. It is very simple and retails at $2, mailed postpaid to any address.

THE Estienne school of typographical instruction in printing, etc., will make quite a display at the Chicago Exposition, in photography, bookbinding, lithography and letterpress work. The various exhibits are the work of French apprentices and include many specimens that would be a credit to older "comps."

AT Helsingfors, the most northerly city of Europe, with a population of 52,000 persons, there are eleven printeries, employing forty compositrices, who receive the same wages as their male fellow workers. Apprentices serve five years under contract. The city has nine daily papers, six of which are printed in Swedish and three in Finnish. The compositors are among the best paid in Russia.

AT the May meeting of Typographical Union No. 99, of Jackson, Michigan, the following officers were elected: James Frank, president; G. W. Lawrence, vice-president; William T. O'Brien, recording and corresponding secretary; C. J. Van Every, financial secretary; I. B. Rich, treasurer; John Bain, sergeant-at-arms. H. B. Noyes has started a job printing office.

IN the person of H. M. Ives, Topeka Union expects to have one of the ablest representatives that will attend the International. Mr. Ives will be accompanied by S. M. Peffer, who is also one of the most popular and efficient workers in No. 121. Mr. Ives is the originator of reorganization Plan No. 2, which was recently indorsed by a popular vote of all the unions.

UTICA (N. Y.) Typographical Union, No. 62, elected the following officers at its May meeting: President, Edward A. Bates; vice-president, F. W. Bean; financial secretary, A. Frank Dickinson; recording secretary, William R. Merrill; treasurer, John M. Tillinghast; property trustee, E. B. Horton; auditing board, M. T. Pittman, J. A. Dent, Virgil J. Essel.

TYPOGRAPHICAL UNION No. 260, of Findlay, Ohio, elected the following officers at regular meeting in May: President, Rembrandt Rowe; vice-president, James F. Moorehead; recording secretary, Frank Galleher; secretary-treasurer, H. F. Wendell; sergeant-at-arms, Austin J. Horn; directors—Rembrandt Rowe, Fred C. Grose, Ed. P. Glick, Frank L. Fenstemaker and A. L. Bowen.

## PAPER TRADE ITEMS.

THE financial condition of the country and the general depression now felt in most all lines of business has been keenly felt among the papermaking and paper stock industries. There is a general complaint among many of the papermakers that their orders are coming in very slowly and smaller than usual, and it is hinted in some quarters that the mills will likely shorten production by a general shut-down. Money is very close and collections consequently are slow. The mills generally are heavily loaded with high-priced rags purchased during the late cholera scare, and are practically out of the market for stock at any price. The paper stock and rag dealers, on the other hand, are suffering for a market, and prices have reduced very materially in consequence. There is no one wise enough to know what the market price for rags is at the present time, and what few sales are made are very close down to prices before the late boom. The fact is the markets are fearfully demoralized. The best thing to do is to shut up shop and go to the World's Fair until the clouds roll by.

WINDSOR LOCKS, Connecticut, is to have a new tissue mill.

LOREN ALLEN, of Allen Brothers Company, wall paper manufacturers, of Sandy Hill, New York, is now sightseeing in Europe.

WILLIAM J. CORLETT, of Boston, the champion paper stock dealer, is to build a six-story rag warehouse to accommodate his large business.

THE Nonotuck Paper Company, of Holyoke, contemplate building a new and commodious office in connection with their two large mills.

EX-GOVERNOR BYRON WESTON, of the Byron Weston Company, of Dalton, Massachusetts, has returned from his winter trip to California much improved in health.

THE Holyoke Card and Paper Company have decided to increase the size of their plant in order to keep up with its increasing business. They propose to extend their building south of the present building. The extension will be fifty-five feet long and eighty-five feet wide. Will be three stories and basement. They intend to furnish their own power and light.

They will put in a 100 horse-power engine and two boilers and a dynamo. The cost of the improvements will be about $40,000.

HASCAL DODGE, of Boston, the well-known builder, has commenced work on the new mill of the Keith Paper Company, of Turner's Falls, Massachusetts.

GODFREY & CLARK, of Pittsburgh, Pennsylvania, whose mills are among the largest in Western Pennsylvania, is reported failed. Their chief creditors are in Chicago.

THE Hurlbut Paper Manufacturing Company, of South Lee, Massachusetts, recently lost a warehouse, about seventy-five bales rags and a quantity of lumber, by fire. Fully insured.

THE United States Paper Company, with headquarters in New York, representing a large number of tissue manila mills, located in New York state and New Jersey, have had a receiver appointed.

R. M. FAIRFIELD, of the Fairfield Paper Company, Fairfield, Massachusetts, has been laid up at his home in Holyoke with a throat difficulty. We are glad to report him out again and able to attend to business.

JULIUS H. APPLETON, president of the Riverside Paper Company, of Holyoke; Alfred Birnie, of the Birnie Paper Company; A. H. Page, of the Albion Paper Company, of Holyoke, have gone to the World's Fair.

A NEW pulp mill is to be established at Veazie, Maine, by the Penobscot Pulp and Paper Company, with capital of $100,000. The capacity will be about seven tons daily. The mill is expected to be in operation some time this summer.

GEORGE A. CLARK, treasurer of the Newton Paper Company, of Holyoke, Massachusetts, was married on May 17, to Miss Flora Wilson, at the house of Miss Wilson's brother, at Northampton. Mr. and Mrs. Clark have our good wishes.

L. J. POWERS, of the Connecticut River Paper Company, of Holyoke, is president of the Springfield Baseball Club. His club at the present time stands at the head of the eastern league. Among the Holyoke papermakers are many baseball admirers.

L. A. GRIFFIN, of Holyoke, Massachusetts, has received a communication from his brother, T. H. Griffin, of Eureka, California, stating that he has taken steps to erect a paper mill there, and will come east in the fall to purchase his machinery in Worcester and in Holyoke.

EATON & ROBBINS, of Lee, Massachusetts, have purchased the stock of the E. & S. May Paper Company, of Lee, outside of the holdings of Mr. H. B. May, and the name will be changed to the Eaton, May & Robbins Paper Company. Mr. A. W. Eaton, we understand, is to be the business manager.

CRANE & CO., of Dalton, Massachusetts, are to build a first-class mill near the site of the old stone mill. This mill will make bond papers, and those grades on which they have established a world-wide reputation. As the Cranes have abundance of means and never do anything by halves, we may look for a model mill.

THE Friend & Forgy Paper Company, of Franklin, Ohio, has made an assignment, with $200,000 liabilities. This mill made manila paper and was managed by Mr. Geo. N. Friend. The capacity of the mill was about twelve tons daily. The cause of this failure is assigned chiefly to complications arising from the failure of Clarke, Friend, Fox & Co., of Chicago, some years back.

A NEW invention has recently been introduced by the Carew Manufacturing Company, of South Hadley Falls, Massachusetts. The invention is an attachment to the drying apparatus of the paper machine. By its use the water that collects from the condensed steam in the steam-heated cylinders of the paper machine is removed by pipes overhead, to be used again in the boilers. It is estimated that this new invention will save from sixty-five to seventy per cent in bad paper. It was first used in the Southworth Company's mill, at Mitteneague, Massachusetts, and was invented by Mr. Paul, of Boston. A number of Holyoke manufacturers have investigated its workings and are pleased with it, and intend adding it to their machines.

## BOOKS, BROCHURES AND PERIODICALS.

"PI": A collection of sketches relating to workers in printing offices; culled from the scrapbook of a compositor. Griffin & Kidner, Hamilton, Ontario.

This little book of some 216 pages is interesting from cover to cover. It is a compilation from a variety of sources, and no printer can take it up without desiring to possess a copy. It is very amusing.

NAPOLEON, A Drama. By Richmond Sheffield Dement. Reading edition with appendix. Chicago: Knight, Leonard & Co.

The book is a most fascinating one. The character of the first Napoleon will ever be of interest, and Mr. Dement has produced a work of much power. Messrs. Knight & Leonard have given the work a handsome setting, as, indeed, might be expected. Printed on fine paper from new type, and illustrated with numerous finely executed half-tones, the production is highly creditable to the firm.

FUNK & WAGNALLS promise their Standard Dictionary of the English Language by the close of the present year. The prospectus and sample pages of the work have been issued, and even from the very cursory examination we have given the pages, we discern that the work promises to be a boon to proofreaders and to printers in general, as therein an attempt has been made to reduce to a system the vexed question of compounding words. Criticism of the work is impossible in the space at our disposal. The most eminent scientists and linguists in the world have assisted in the preparation of the dictionary, and a vast number of able critics are emphatic in praise of the book. It will contain 4,000 illustrations made expressly for it; 280,000 words, 50,000 more than any other dictionary of the language. Exquisitely colored plates adorn the book. Typographically, it is superb, and the paper is of fine quality. The dictionary will be sold for $12 in single volumes; in two volumes, $15. Anyone desiring to subscribe previous to the completion of the work, and sending $1 with proper blank filled out to Messrs. Funk & Wagnalls, New York, will obtain the dictionary for $8 in one volume, or for $10 in two volumes.

## GROLIER CATALOGUE OF ORIGINAL EDITIONS.

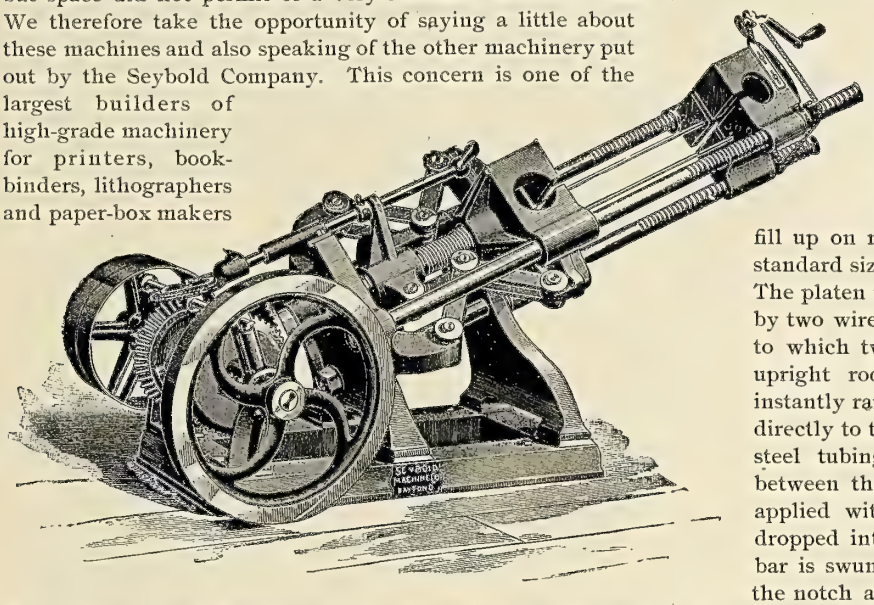
The committee on publication of the Grolier Club has arranged for the publication of a "Catalogue of Original and Early Editions of Some of the Poetical and Prose Works of English Writers" from Langland to Wither. It will be the first of a series of special bibliographies covering various departments and periods of English literature, intended as an aid and guide to collectors and book-lovers, and it will be illustrated by facsimiles and artotypes of eighty-seven titles and frontispieces. The work has been undertaken by a special committee of the club. The volume will be a royal octavo, printed on Van Gelder paper of special tint; the edition is limited to 400 copies on paper and three copies on vellum. Copies will be presented by the club to the Lenox, Astor and Columbia College libraries, of New York; the Bodleian, British Museum and Cambridge University libraries, of England; the Newberry Library, Chicago; Boston Public Library; and the libraries of Princeton, Yale, Harvard and the Pennsylvania Historical Society.

## MRIOUS.

She frowned on him and called him Mr.,
Because in fun he'd merely Kr.,
And then in spite,
The following nite,
This naughty Mr. Kr. Sr.—*Life.*

## THE SEYBOLD MACHINE COMPANY.

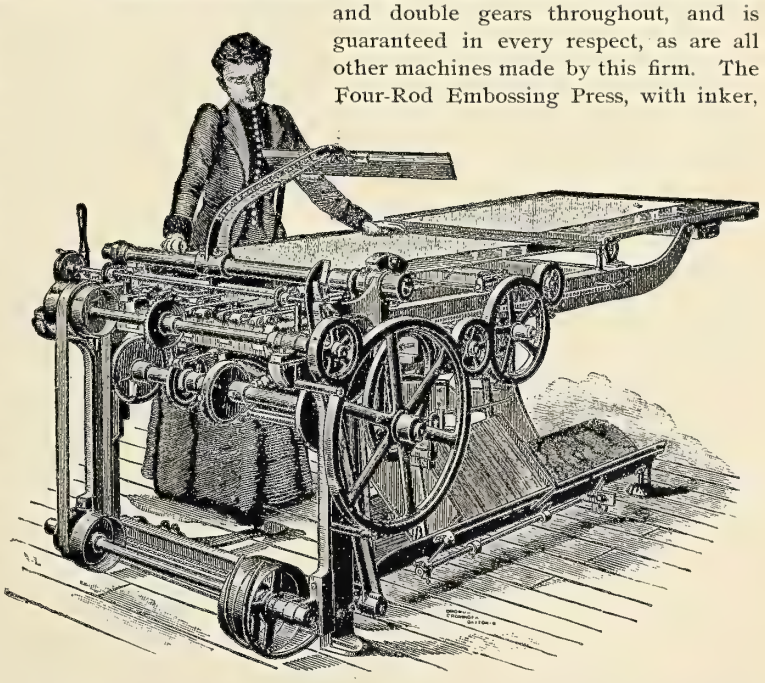
IN the last number of THE INLAND PRINTER, in the article on printing exhibits at the World's Fair, we referred to five machines which the above company had on exhibition in connection with the bindery plant of the W. B. Conkey Company, but space did not permit of a very extended notice of them. We therefore take the opportunity of saying a little about these machines and also speaking of the other machinery put out by the Seybold Company. This concern is one of the largest builders of high-grade machinery for printers, bookbinders, lithographers and paper-box makers



in the world. Our readers will notice that each month the firm show a different cut in their advertisement, together with a short description of each machine. By examination of these, those interested in this class of machinery can obtain much information in regard to the different manufactures of this company.

One of the illustrations shown in connection with this article is that of the Hercules Signature Press, one of the most important machines manufactured by the company. It is intended for pressing and binding folded printed matter. Its superiority consists in high pressure and great speed, applied by means of quick adjustments, and it is made to suit all requirements. The mechanism of a nut driven by a screw, in combination with a triple knuckle movement, assures great speed at the start and immense pressure at the last, requiring very little driving power, and having very little wear or friction while under its highest pressure. Both heads are provided with large holes to insert the hands when tying bundles. The end-head is adjustable to size of bunch desired, and is moved by an endless chain and a crank, so that both heads can be brought together, or can be placed any distance apart, the space between the two heads serving as a measure by which bunches can be made of equal size. For dry pressing, bundling and smashing folded sheets this machine is one of the most useful ever invented, and should be in every bindery doing much work of this kind. In addition to the uses spoken of above, it can also be used for padding printed matter. It is an acknowledged fact that when sheets are bundled, they occupy less space, are more readily kept clean, and none are liable to be lost. We also show cut of one of the book-folding machines manufactured by this company. This machine is of new design and possesses patented improvements owned and controlled solely by the Seybold Machine Company. Its superiority consists in doing a large range of work, having rapid adjustments and producing a great number of signatures. It will make two, three and four folds, producing sections of eight, sixteen, twenty-four and thirty-two pages, delivering the eight and twenty-four pages and the sixteen and thirty-two pages in the same trough, without the operator leaving her seat. The register and stops can be regulated by the operator without loss of time, thus entirely dispensing with the services of an expert or machinist when a change from a sixteen to a thirty-two is wanted. The operator can also adjust the points from a fifteen-inch to a twenty-inch sheet instantly.

Among the other machines we might mention the Criterion, Monarch and Capital Power Paper Cutters, made in five sizes—34, 38, 44, 48 and 54 inches; also the Screw Standing Press, the construction of which is unsurpassed, and combines great speed, strength and handiness of operation, and does away with the piles of blocks used to fill up on many presses on the market. It is built of a standard size to suit the demands of printers and binders. The platen is detached from the screw, and is suspended by two wire ropes that pass over two pulleys on the top, to which two counter-weights are hung outside of the upright rods. By these means the platen can be instantly raised or lowered at will and be brought down directly to the paper to be pressed. Different lengths of steel tubing go with each press to fill up the space between the platen and the screw. The pressure is applied with a bar, placed in a hinged socket, and dropped into one of the notches of the disc; after the bar is swung around, it and the socket are lifted out of the notch and placed in the next one, without removing or replacing the bar. The Seybold Arch Smasher (single geared), is simplicity itself in construction. It is built in a massive frame, with very strong toggles and cam roller, so that the greatest possible strength and speed are attained. The Double Geared Arch Smasher is fitted with double toggles, to bring the platen up with equal strength at front and back edges. Nearly all smashers are broken by carelessness in letting the pile to be smashed get pinched outside center of platen. With double toggles, this cannot happen. This machine is fitted with double balance wheels, double clutches and double gears throughout, and is guaranteed in every respect, as are all other machines made by this firm. The Four-Rod Embossing Press, with inker,



is a new candidate for public favor, and cannot fail to become a very popular machine. It is of handsome and symmetrical design, great speed, and occupies but little floor space. The base is cast in one solid piece, and this, with four upright rods and massive toggles, gives full guarantee of strength. The power is not dependent upon the momentum of the balance

wheel; the straightening of the toggles does the work. They are built with or without inker, as may be desired. The Seybold Automatic Trimmer is perfectly automatic in all its movements, and the only labor to be performed is the handling of the books or bunches. The clamp is operated both up and down by the movements of an oscillating treadle, allowing the operator the use of both hands to handle the work. After the clamp is applied the machine is started by means of a hand-lever, makes four consecutive cuts and turns of the table, after which it stops automatically, ready to have the work replaced. The knife is lowered and raised to suit the height of bunches or piles, by simply turning a screw.

All visitors to the Exposition are invited to examine the machines made by the Seybold Company, in Machinery hall, and will find many others that are not shown at the Fair at the warerooms of Montague & Fuller, 345 Dearborn street, Chicago. Messrs. Barnhart Brothers & Spindler are the Chicago agents for the various folding machines made by the Seybold Company.

## LONDON NOTES.

THE Hansard trial has come to an end at last, and in a manner very satisfactory to the accused, all of whom were acquitted of the serious charges of fraud made against them.

I REGRET having to announce the death, which occurred on March 30, at Nottingham, of Mr. Henry S. Cropper, the founder of the well-known firm of H. S. Cropper & Co., makers of the Minerva platen machine.

THE strike at Hull has caused a vast amount of excitement one way and another. In order to support the dockers in their struggle with the shipping federation, the Lithographic Artists and Engravers' Society, at a special meeting, agreed to make a compulsory levy of 1 shilling per week for two weeks.

THE *Pall Mall Magazine*, published by the well-known firm of Routledge, has made its appearance and is certainly a creditable production from both a typographical and literary standpoint. So many magazines are produced nowadays with little or no thought to artistic appearance that it is a pleasure to be able to record an exception.

THE London Association of Correctors of the Press held its annual dinner at the beginning of May, Prof. Stuart, M.P., in the chair. The chairman, in proposing "Success to the Association," spoke of the services rendered to literature by the care and attention of the printer's reader. The association appears to be in a very satisfactory condition.

I FIND that I omitted to note last month the appearance of the *Printers' Register* in an improved form. This highly interesting journal is now in its thirty-second volume — a fact which speaks for itself. The publishing office is now at 4 Bouverie street, Fleet street, E. C. The periodical is printed by one of the few really artistic printing firms in the country, and is in every way a great improvement on the past.

THE opening of the Imperial Institute on May 9 by the Queen, and the approaching marriage of the Duke of York with the Princess May of Teck are events which are sure to have a very decided effect upon trade of every description, and there is no doubt that the printing fraternity will reap a rich harvest one way or another. Trade is already a little better as far as London is concerned, but as a whole there is, unfortunately, not much improvement.

ANY plan by which litigation would be materially reduced would render a signal service to the industrial classes. I am glad, therefore, to be able to note that Captain Grice Hutchinson, member of parliament for Astor, is determined to try his hand in this direction, his object being to give to the parties the option of proceeding at once to a board of conciliation, whose assessment of damages shall be final. Not the least of the advantages of such a mode of settlement would, of course, be its promptness — a matter of vital importance where widows or disabled men are concerned. Such a plan deserves every welcome.

IN confirmation of the editorial note which appeared in the March number of THE INLAND PRINTER on the vitality of wood engraving, I note that the International Society of Wood Engravers recently held its first annual dinner — a fact which certainly proved they had not yet succumbed to the advance of the mechanical processes. Mr. W. L. Thomas, of the *Graphic*, presided, and in the course of his remarks stated that it was his belief that the much threatened art of wood engraving had never been more worthily upheld than by the engravers of the present day. It was true that much of the mechanical work had been swept away, but there remained to them the more purely artistic engraving of the highest order.

WITH the opening of the Royal Academy of Arts there has been quite a number of special issues of the illustrated journals giving reproductions of the principal pictures of the year. Foremost among these is the Royal Academy Pictures, published by Cassell & Co. At the time of writing, the first of five parts of this publication has just been issued and shows the remarkable development that has taken place in the half-tone process. Most of the reproductions are exquisite examples of what can be done in this direction when the necessary care is taken. The result is all the more gratifying from the fact that this year the work has been printed from electrotypes and not from the original zincos. The *Graphic* also produces a special number containing reproductions of nearly two hundred paintings, which forms a pleasant souvenir of the exposition.

JUDGING by the number of new publications that are constantly appearing the printing trade should be in a flourishing condition. *Talk* is the title of one of the most recent aspirants to public favor. It is a new sixpenny illustrated weekly, intended to deal mostly with light social topics of interest. Politics, finance, fashion and dress will be the leading features. The other new or coming publications are the *Cable*, the organ of the National Agricultural Union; the *Retail Trader*, a new penny weekly for shopkeepers and their assistants; *Larks*, a half-penny comic pictorial weekly of eight pages, crown folio; the *Butterfly*, a sixpenny monthly of humor and art; and the *Lady's World*, a weekly journal for women. Considering the number of periodicals already in the field it seems almost impossible for others to exist, let alone to make a decent profit out of the publication.

H. WOOD SMITH.

## FOUR MILLION AND A HALF EIGHT-PAGE NEWSPAPERS IN TWENTY HOURS!

THE New York *World* celebrated its tenth anniversary on Sunday, May 7, by a 100-page paper with a handsome lithographed cover in colors. Without considering the marvelous quantity and quality of the reading matter, the mechanical achievement is perhaps without a parallel. Respecting this the *World* says there were 370,000 of *Sunday World's* of one hundred pages each required for that edition — equivalent to 4,333,944 eight-page newspapers, 273 tons of paper and 4 tons of ink. The presses — the celebrated quadruple of R. Hoe & Co., of New York — turned out this immense mass of printed matter in 19⅓ hours! The waste, we are told, was but one-fifth of one per cent. It is doubtful if even the Hoe presses ever had a more thorough test, and it would seem that these remarkable productions require some stupendous enterprise such as the *World* has accomplished to give an approximate idea of their powers.

The presses ran continuously until the entire edition was printed, delivered, folded and counted, and the condition of the presses at the finish showed that the work could be continued indefinitely. The Hoe Company have every reason to congratulate themselves on this remarkable achievement.

Roman—100 a 36 A 24 a, $3 50 *Italic—80 a 30 A, $2 75*

6 POINT CADMUS OLD STYLE—NONPAREIL.

THE Ethiopians affirme that Atlas, Hercules, Cadmus, and others, had from them the first light of all those Arts, Letters, Sciences, and civill Policies, which they afterward profest, and taught others: and that Pythagoras himselfe was instructed by the Lydians: to wit, from the South and superiour Egyptians: from whom those which inhabited neerer the out-let of Nilus, as they say, borrowed their Divinitie and Philosophie: and from the Greekes, then barbarous, received Civilitie. Then, the Phœnicians challenge this invention of Letters and Learning: acknowledging nothing from Egypt at all. Out of doubt the Phœnicians were very ancient: and from the Records and Chronicles of Tyre, Josephus the Historian confirmes a great part of his Antiquities. Lastly, whereas others bestow this invention on Moses, the same hath no probabilitie at all; for he lived at such time as Learning and Arts flourished most, both in Egypt, and Assyria, and he himselfe was brought up in all the learning of the Egyptians, from his infancie. But true it is, that letters were invented by those excellent Spirits of the first

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*dome and understanding hath proceeded. And as the same infinite God is present with his Creatures, so hath he*

*Phœnicians first, if fame may credit have,*
*In rude Characters dar'd our Words to grave.*

*CADMUS OLD STYLE SERIES $1234567890 QU Qu Q ſi fl ff ffi ffl as ct es is ſp us*




CADMUS OLD STYLE.

Roman—80 a 30 A 18 a, $3 50
*Italic—70 a 24 A, $3 00*

8 POINT CADMUS

THE Ethopians affirme that Atlas, Hercules, light of all those Arts, letters, Sciences, and civill taught others: and that Pythagoras himselfe was South and superior Egyptians: from whom those

as they say, borrowed their Divinitie and Philosop received Civilitie. Then, the Phœnicians challer acknowledging nothing from Egypt at all. Out c and from the Records and Chronicles of Tyre, Jose

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*probabilitie at all; for he lived at such time as*

*Phœnicians first, if fame n*
*In rude Characters dar'd o*

*CADMUS OLD STYLE $1234567890*

Roman—60 a 24 A 12 a, $4 00
*Italic—60 a 18 A, $3 00*

10 POINT CADMU

THE Ethiopians affirme that Atlas, H from them the first light of all those A Policies, which they afterward profest, thagoras himselfe was instructed by th

and superiour Egyptians: from whom out-let of Nilus, as they say, borrowe and from them the Greekes, then barba Phœnicians challenge this invention o

$1234567890 abcdefghijklmnopq

*very ancient: and from the Records*

*Phœnicians first, if fame*
*In rude Characters dar'd*

*CADMUS $1234567890 QU Qu*

Roman—50 a 18 A 12 a, $4 00 *Italic—50 a 12 A, $3 25*

12 POINT CADMUS OLD STYLE—PICA.

THE Ethiopians affirme that Atlas, Hercules, Cadmus, and others, had from them the first light of all those Arts, Letters, Sciences, and civill Policies, which they afterward profest, and taught others: and that Pythagoras himselfe was instructed by the Lydians: to wit, from the South and

superiour Egyptians: from whom those which inhabited neerer the out-let of Nilus, as they say, borrowed their Divinitie and Philosophie: and from the Greekes, then barbarous, received Civilitie. Then, the Phœnicians challenge this invention of Letters and Learning: acknowledging

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*were very ancient: and from the Records and Chronicles of Tyre, Josephus the Historian confirmes the*

*CADMUS $1234567890 ſi fl ff ffi ffl as ct es is ſp ll us*

Roman—36 a 12 A 8 a, $4 00 *Italic—36 a 12 A, $3 50*

14 POINT CADMUS OLD STYLE.

THE Ethiopians affirme that Atlas, Hercules, Cadmus, and others, had from them the first light of all those Arts, Letters, Sciences, and civill Policies, which they afterward profest, and taught others:

and that Pythagoras himselfe was instructed by the Lybians: to wit, from the South and superiour Egyptians: from whom those which inhabited neerer the out-let of Nilus, as they say, borrowed

$1234567890 abcdefghijklmnopqrstuvwxyz

*Greekes, then barbarous, received Civilitie. Then, the Phœnicians challenge this invention*

*CADMUS $1234567890 ſi fl ff ffi ffl as ct es is ll ſp us*

This face is the original "French Old Style" so much admired by printers. It is cast from matrices made from drives from the original steel punches, which were imported from France by this firm.

*A. D. Farmer and Son*

TYPE FOUNDING CO.

115 QUINCY ST., CHICAGO.

RETURN IN FIVE DAYS.
Practical Designs
SAVING IN COMPOSITION.

RETURN IN TEN DAYS
Type Ornaments
SPECIALTIES.

MERITORIOUS
DESIGNS
BY THE
BEST ARTISTS

WORLD'S EXPOSITION.

Practical Exhibit

Section A, MACHINERY HALL.

TO
THE PRINTER

THESE CLEAN, CLEAR-CUT TYPE ORNAMENTS WILL PROVE PROFITABLE TO THE PRINTER.

PERFUME

ORIGINAL DESIGNS
FOR THE
GENERAL PRINTER

NEW SPECIMENS

Art Typographic

JOHN GRAHAM,
TYPE FOUNDER,
451 BELDEN AVE., CHICAGO, ILL

THESE CHOICE BORDERS ARE THE WORK OF SUPERIOR ARTISTS AND CAN BE USED ADVANTAGEOUSLY IN A VARIETY OF PRINTING.

*New York and Chicago*

ORDERS FILLED THE DAY RECEIVED, AND CAREFULLY PACKED. SEND US FULL SHIPPING ADDRESS. PARTIES THAT HAVE NOT AN ACCOUNT WITH THIS HOUSE WILL PLEASE REMIT WITH ORDER, LESS 10 PER CENT. EXPRESS OR P.-O. MONEY ORDER OR DRAFT ON NEW YORK OR CHICAGO.

**STEEL-PLATE ORNAMENTS.**
Price, per font, $2.60.




PATENT PENDING.

**ART RIBBON,**
Price, per font, $2.95.




PATENT PENDING.

**STAMP & SEAL.**
Price, per font, $1.00.



PATENT PENDING.

**24 POINT.**
3 feet, $2.20.



FOR BONDS, CERTIFICATES, ETC., THIS BORDER IS UNEQUALED AND WILL NOT SHOW THE JOININGS. SEND FOR A FONT, YOU MAY NEED IT SOON.

BEAUTIFUL DESIGNS ARE EASILY SET WITH A FEW PIECES. AS EACH FONT IS CAST ON ONE BODY, POINT SYSTEM.

For Sale by TYPEFOUNDERS and DEALERS in PRINTERS' SUPPLIES, U.S. and EUROPE.

# BUSINESS NOTICES.

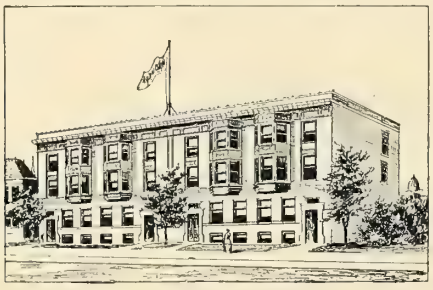
ANYONE desiring to purchase a job office in Chicago would do well to write to Denker Brothers, 3851 State street. They have a first-class office, a good location, and an established trade. Their advertisement appears in our want column.

## THE RAPID ADDRESSER.

On page 261 of this issue will be found an advertisement of a low-priced addressing machine for mailing newspapers, addressing envelopes, postal cards, etc., which will meet the wants of many printers who do not care to purchase regular mailing machines. The device is said to do the same work as an ordinary and more expensive mailer, but its makers do not claim that it is as rapid. For small offices sending out from 300 to 4,000 papers at a time, it answers the purpose very well. The manufacturers call the special attention of job printers to the opportunities which are offered in cities and towns for using their mailer in connection with notices gotten out by societies, lodges, clubs and other organizations. Many companies have lists of people to whom they send circulars and other printed matter from time to time, and if the printing offices could set up a number of lists for these people and agree to get out the printed matter for them whenever wanted, they could do so at considerable profit. The plan is well worth looking into, and we regret that space will not permit of our giving it a more extended mention. By writing to Van Wormer & Tiedtke, 420 St. Clair street, Toledo, Ohio, circulars giving full information in regard to their machine and the plan mentioned above can be obtained.

## THE AUDUBON.

In a recent issue of THE INLAND PRINTER we spoke of this house, which was then under construction, but have since visited the Audubon in running order, and been welcomed by its genial manager, Mr. N. H. Henchman, Jr. We have



examined its rooms and facilities, partaken of its viands, appreciate its home-like accommodations, and therefore feel that we are doing our friends a favor in referring them to this house. By addressing Montross & Coolidge, Midway Plaisance and Oglesby avenue, Chicago, you can obtain a catalogue and make engagements with ease through the simplicity of their management.

## THE ACME PAPER CUTTER.

In our reference to the printing exhibits at the World's Fair in last month's issue, we did not make very extended mention of the machines to be exhibited at the Fair by the Child Acme Cutter and Press Company. This firm have sent one thirty-two-inch power and hand self-clamp machine, one thirty-six-inch regular, double gear self-clamp machine with extra foot clamp, one forty-six-inch extra heavy, double gear self-clamp machine with extra foot and hand clamp, one inside gear fifty-six-inch paper mill self-clamp cutter. They are all to be used by the W. B. Conkey Company, in connection with other bookbinders' and printers' machinery represented by Montague & Fuller. These machines can be seen in Section 34 of Machinery hall, in the space marked 26 on the diagram shown in our last month's issue. The Acme Cutters have taken gold and silver medals at the Centennial and other fairs, and have been very much improved of late. Visitors to the Fair should not fail to examine them when in this portion of Machinery hall.

## THE PENNSYLVANIA LINE'S NEW TRAIN, CHICAGO TO LOUISVILLE AND NASHVILLE.

On May 21 the Pennsylvania Line put on an additional train to run through from Chicago to Nashville, via Indianapolis and Louisville. It leaves Chicago daily at 4:00 P.M., arrives at Indianapolis 9:40 P.M., Louisville 12:45 A.M. and Nashville 6:50 A.M. Pullman buffet parlor car and coaches, Chicago to Louisville, and Pullman buffet sleeping car through, Chicago to Nashville. Passage, sleeping and parlor car tickets at Pennsylvania ticket office, 248 Clark street, corner Jackson, under Grand Pacific Hotel, Chicago.

## WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 5th of each month, and no want advertisements for any issue can be received later than the 25th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

A FIRST-CLASS pressman is open for a position; one able to take charge of a pressroom doing first-class work or miscellaneous printing. Address "PRESSMAN," care INLAND PRINTER.

ALL LIVE PRINTERS should have Bishop's "PRACTICAL PRINTER," 200 pages, $1. Also his "DIAGRAMS OF IMPOSITION" and "PRINTERS' READY RECKONER," 50 cents each; the "PRINTERS' ORDER BOOK," price $3, and "SPECIMENS OF JOB WORK," price $2. Sold by H. G. Bishop, 128 Duane St., N. Y., and all type-founders. The handiest and most useful works ever published for printers. Also, by same author, "THE JOB PRINTER'S LIST OF PRICES AND ESTIMATE GUIDE," price $1. Just published.



A PRINTING, binding and lithographing house, employing 35 to 40 hands, with a good business, situated in a live and growing southern city, wishes to secure the services of a competent man as foreman of composing and pressroom. A good opening for an intelligent, practical printer of good business capacity. A small interest in business will be sold if desired, after investigation. Engagement not desired before first of August or September. Address "X Y Z," care INLAND PRINTER.

BOUND Vol. VI of THE INLAND PRINTER for sale at a bargain. Also Vols. VII, VIII and IX unbound; all in first-class condition. E. L. RICHMOND, 439 West Main Street, Battle Creek, Michigan.

DESK ROOM FOR RENT—We can accommodate a number of people at our office on the second floor of 212-214 Monroe street, Chicago. Suitable for paper salesmen, gentlemen having charge of exhibits at the World's Fair, or anyone connected with printing and kindred industries. THE HENRY O. SHEPARD CO.

DON'T YOU NEED some labor-saving wood furniture or reglets. We make a great variety of regular cases. Specialties ordered. For all blank work steel furniture is best. MORGANS & WILCOX, Middletown, New York.

FOR SALE—A most valuable patent, which has never been placed in the market. The patentee has up to the present refused to part with it, hoping to be in circumstances to introduce it himself. A necessity in every printing office. Address BOX 230, Salem, Massachusetts.

FOR SALE—Zinc etching outfit; good condition and about half price; articles single or together. Address "D," care INLAND PRINTER.

JOB OFFICE FOR SALE—Good business; live town; good run of bank and brief work; steam, and plenty type; building and lot; small paper in connection; splendid opening for newspaper. An opportunity for couple of good printers. Will bear close investigation. About $1,200 cash, balance easy monthly payments. Write at once. Address "A. E.," care INLAND PRINTER.

"PI"—A collection of old-time typographical sketches; racy and rare; 216 pp. of live matter. Price 25 cents, postpaid to any address. GRIFFIN & KIDNER, 58 King William st., Hamilton, Ontario.

PRESS BARGAIN—Country Campbell in excellent condition. Springs and steam fixtures. Will go cheap if it goes quick. HERALD, Tonawanda, New York.

PRESSMEN—The *Pressman's Manual* is the only work of its kind published; contents: hints on cylinder and platen presswork; how to emboss; how to make, use and care for rollers; how to mix and use inks; how to bind books and make pads; simple methods whereby every printer can do his own stereotyping; price 50 cents, postpaid. J. H. SERGEANT, Box 258, Spring Valley, New York.



Photo by S. L. Stein.

LILIES.

FRONTISPIECE
THE INLAND PRINTER
JULY, 1893.

Copper half-tone by
BINNER ENGRAVING COMPANY,
87-89 Washington Street,
Chicago.

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THE INLAND PRINTER

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

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Written for THE INLAND PRINTER.

## WILLIAM MORRIS AND THE KELMSCOTT PRESS.

NO. II—BY W. I. WAY.

MR. WALKER CRANE, in rushing to the defence of Mr. Morris, says that the indentation of the type, which shows through the paper in some of the volumes, is "considered a characteristic charm of the Kelmscott books." One is at a loss to know why what has always been considered an objectionable feature of printing should now be considered a "charm." There seems to be no harm in Mr. Morris "amusing" himself, even at our expense, but next to Mr. Crane he should be the last person to deny us the privilege of criticising his work since he is not loath to criticise and condemn the work of others who have made printing their life business. It is all very well for the esthetic person to set himself up as an authority and declare his infallibility, but in the case of Mr. Morris he is anxious to please, and if someone can show him where improvement may be made in the Kelmscott Press work he will not be slow to take advantage of it. It is a glorious thing for printing that artists should be turning their attention to the designing of type. "In the old days," Mr. Kegan Paul tells us, "each type-founder was desirous of getting designs for his letters from men of real artistic feeling; nor did these disdain to design a comma any more than they would scorn to make a beautiful leaf or flower in a picture devoted to saints or historical personages." It takes a man with some "real artistic feeling" to fully apprehend one of Mr. Morris' books on first inspection. The mere novice will say it is not easy to read, that the page is too black, that he doesn't like these "new-fangled notions," but the "golden type" possesses certain beauties which recommend it instantly to the "man of feeling." And when the eye becomes a little accustomed to a page of Mr. Morris' type, a page of ordinary typography pales into artistic insignificance. The "Shakespeare's Poems" is an especially lovely book, the quaint typography and the original spelling combining most appropriately. Yet one can hardly claim this appropriateness for the page from "John Ball," reproduced in this issue of THE INLAND PRINTER. Mr. Morris' language is archaic, or at least it is "an English which is elderly," but at the same time it must be a little offensive to those who are privileged to read it only in its florid dress. If it were a cheap pamphlet for circulation among working people who might be pleased with Mr. Morris' socialistic doctrine it would not all appear so incongruous. Here is a note from "John Ball," made impressive by rubrication, which is lost to those very persons whose sympathies it is intended to arouse:

> Forestaller, one who buys up goods when they are cheap, and so raises the price for his own benefit; forestalls the due and real demand. Regrater, one who both buys and sells in the same market, or within five miles thereof; buys, say, a ton of cheese at 10 A.M. and sells it at 5 P.M. a penny a pound dearer without moving from his chair. The word "monopolist" will cover both species of thief.

But perhaps the author feels that the only way in which he can administer his pills to those who do not like them is to make them sugar-coated. And in this way his medicine can do but little harm.* The noble lord and the bibliomaniac who buy books because their editions are limited may or may not read the Kelmscott books, but it would be better for art if these books could have a more extended circulation among those who could better appreciate their many beauties and turn them to more practical account. Many book-lovers and even book-fanciers have not even heard of the Kelmscott books, yet the press has been running for two years and the early issues have doubled, and, in several instances, trebled in price. All this gossip has little to do with the advancement of the arts pertaining to bookmaking, to be sure, but it may not be wholly devoid of interest to the casual reader, whose attention we desire to direct not so much to Mr. Morris' socialism, which has "always been as feeble in practice as it is violent in theory," as to his enterprise and daring in producing something novel and artistic where innovation is a crying necessity.

Like his illustrious predecessors, he is calling to

*There is a "John Ball" in a 50-cent dress, which may be had of any bookstore.

## A SHORT TALE OF A KING'S LESSON.

IT IS TOLD OF Matthias Corvinus, king of Hungary, the Alfred the Great of his time and people, that he once heard (once only?) that some (only some, my lad?) of his peasants were over worked and under-fed. So he sent for his Council, and bade come thereto also some of the mayors of the good towns, and some of the lords of land and their bailiffs, and asked them of the truth thereof; & in diverse ways they all told one and the same tale, how the peasant carles were stout and well able to work, and had enough and to spare of meat & drink, seeing that they were but churls; and how if they worked not, at the least, as hard as they did, it would be ill for them and ill for their lords; for that the more the churl hath, the more he asketh; and that when he knoweth wealth, he knoweth the lack of it also, as it fared with our first parents in the Garden

his aid brother artists, and we are now promised a reprint of his "Glittering Plain," with twenty-three woodcuts designed by Walter Crane; and the works of Chaucer with about sixty designs by Burne-Jones. These are pretentious books, but aside from their illustrative features it is doubtful if they will surpass in beauty of typography the works hitherto printed while the type was new and fresh. The size of the Chaucer must be somewhat against it, as was the case with the reprint of Caxton's "Golden Legend" in three large volumes, a book which some inexperienced persons bought as an investment who now wish they had not. Fashion is a fickle dame, and one hundred years hence she may look askance at the Kelmscott Books, as she now does at the productions of Lee Priory Press. Beautiful as these latter are, and the editions never exceeded one hundred copies, they are often offered in old book stores at prices which must cause the shade of the sensitive Sir Edgerton Bridges many a pang. "The crowning glory of the nineteenth century" may be forgotten in something more startling in the twentieth. Let us hope that Mr. Morris' golden types may meet a better fate than those which tradition says Hogarth designed for Baskerville, "the last English types of originality or beauty," as Mr. Kegan Paul calls them in his paper already referred to. For the best types now in general use in bookmaking, Mr. Paul believes we will have to go to France, as the French and not the English are the true descendants of Baskerville. Since the Baskerville types were sold to France in 1775, this is not unlikely.

Too much attention cannot be paid to details in the making of beautiful books. Since the machine for making paper was first successfully used in 1803, we have had too much of the cheap machine-made article, and now that people are educated to cheapness they cannot understand why they should squander money for books printed on paper made as they prefer their whisky made, *by hand*. In Holland, paper is still made at the Van Gelder mills in the same forms that have been in use for two hundred years. But the hand-made varieties of paper are produced in all civilized countries, even in America. The L. L. Brown Paper Company made the paper used by the De Vinne Press for the Grolier Club's edition of the "Philobiblon," and Mr. De Vinne pronounced it one of the best he had ever used. But it is costly, even too much so for the ordinary publications of the Grolier Club, and in consequence of this many of the publications are printed on Van Gelder paper especially imported. When more linen and less cotton and calico was worn linen rag was cheaper, and it is only a few years ago that papermakers, like railway builders, learned to use clay for ballast. But many things besides paper are neglected, and all the attention attracted to the subject of fine bookwork by Mr. William Morris and his critics must bring about an improvement on the part of the publishers, and a greater intelligence and appreciation on the part of book buyers generally.

Written for THE INLAND PRINTER.

## THE PRINTING OFFICE SALESMAN.

BY H. A. BLODGETT.

UPON the ability of this important functionary rests heavily the welfare of the printing office. No matter how well and economically the mechanical departments are managed, little difference how capable the bookkeeper, if the man who sits at the order desk, takes the orders and makes the prices does not thoroughly understand his business, the balance sheet is not likely to have a soothing effect upon the proprietor.

I believe that the most efficient salesman in this line of business is not necessarily one who has worked at the trade in some capacity. A bright young man, by daily intercourse with the composing room, the pressroom and the bindery, and by thoughtfully reading the trade literature can learn not only how work should be done, but how much it costs to do it. He can learn it better in this manner than he could by pursuing the mechanical parts of the business, for he could work as a compositor, or even as a foreman, for years and never acquire knowledge of the cost of stock, of material, of doing business, or even the value of his own labor.

With knowledge of the business learned from careful observation and thoughtful application, the most important thing for the printing office salesman to be familiar with is the "market." He should not only know how to make an estimate on a job with a reasonable profit, but when he has his figures made he should know from the nature of the job whether it will bring more or whether a bid on the basis of his figure would be likely to lose the job. This knowledge can only be acquired by making estimates daily in competition with others, and noting the results.

The man at the order desk in a busy printing office has opportunities to make personal friends who will be of great value to the office. Most of the printing for large corporations is ordered by one person who makes it his special charge, and who by daily visits to the printing office can be "cultivated" judiciously by the order man. In doing this great care should be exercised, for a little familiarity may disgust and drive away one whom by proper treatment could be made a profitable customer. The way in which an acquaintance may be pushed depends altogether upon the disposition of the customer, and advances that would be agreeable to some would be repulsive to others.

The printing office salesman, in his intercourse with the trade, imparts to the public in a great measure the impressions that the outside world has of that office. His manner of meeting his customers and making estimates inspires confidence or lessens confidence, as the case may be. If in estimating he seems to take great pains to avoid errors, and when he arrives at his conclusion makes the quotation unhesitatingly and confidently, and withstands successfully efforts to be "jewed" down, and at the same time has the keen perception to enable him to size up the situation and

make his quotation accordingly, he is a successful salesman, and more popular with the trade than the one who will give in to the first opposition on the part of the customer, and begin to make concessions almost before he is asked.

I have known a man, well up in the business, when asked for an estimate on a certain job from several pages of manuscript, to cock his head on one side, knowingly squint at the copy with one eye half closed, and disdaining the use of pencil, hazard a "snap" bid, probably thinking the while that he was impressing the customer with the idea that he was an expert. Any fool can make an "estimate" in this manner, but a true expert will go into the matter intelligently and be able to back up his bid with unimpeachable figures.

A good memory is of the utmost importance to the salesman. It is embarrasing indeed to be unable to recall a customer that calls in the afternoon for a proof on a job he left in the morning; on the other hand it helps one greatly if he can instantly greet by name the customer whom he has not seen for months, and have at command the details of former transactions with him. A retentive memory is also of great service in settling the disputes which are bound to arise.

Self-assurance is an important factor in the make-up of the printing office salesman. People that buy printing generally have to charge it to "General Expense," and there is a great disposition to "squeeze" down the printing bills, and many are the methods taken by the public. A very familiar one to the salesman is the "little game of bluff." "You are out of sight!" says Mr. Bluff. "I can get it done for half that figure." Yet he seems to linger, and something whispers to the salesman that "he knows better," and a bold front and a persuasive manner will usually carry off the honors.

The printing office salesman, if he is a good one, whether he is proprietor or hired servant, has in his hands the building of the business. The friends that he makes and the business that he controls determine in a large measure the success of the business. The good salesman is a scarce article and can always command a good position.

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Written for THE INLAND PRINTER.

## A BUSINESS MAGNET.

BY F. W. THOMAS.

THE most substantial business is that held by the power of one's personal acquaintance, backed by a spotless reputation for square dealing. Acquaintance is the magnet which controls patronage in scores of unseen ways. Particularly is this true in regard to printing. Show windows filled with novel displays of goods, special sales and other devices for catching the passing purchaser form little part of the printer's means of obtaining business. There is a certain amount of trade which may be called transient—the patronage of people who only get two or three jobs in a year. Such trade as this may be reached by miscellaneous advertising, but the fact that printers are seldom such extensive advertisers that their names become household words makes it more than probable that when some person unaccustomed to ordering printing and unfamiliar with the various houses wants printing, they will ask some friend where to go. Now, a personal acquaintance with that friend will be the surest and most satisfactory means of turning that order to you. Surest, because a man will go several blocks out of his way to patronize a friend of his friend. Most satisfactory, because when that man comes to you he is already predisposed in your favor, and having confidence in you, dealing with him will be rendered much pleasanter.

Nearly every man can influence the placing of more or less orders for printing. A good word spoken by someone else is often more fetching than personal solicitation on your own part. Many orders are received by mail and telephone. These are all controlled by the unseen force of acquaintance. New concerns are continually being started, and old concerns occasionally become dissatisfied with their present printer. In these events, the recommendation of some mutual friend is a strong magnet for attracting the business which is uncertain just where to go.

Now, it is a well-known fact in electricity that a bar of iron is a magnet only when surrounded by the coils of an electric current. Remove the current and the magnet soon loses its tendency to attract. In the same manner the influence of friends and acquaintances soon becomes passive without encouragement. Active influence is what you want; friends who will go out of their way to do you a favor.

There is a knack in the making of friends. One of the best rules to begin with is, never to make an enemy. It's the jolly, good-natured man, hail-fellow-well-met everywhere, the man who always has time for a pleasant bow, hearty greeting or to tell you the latest "best story." It's the generous, wholesouled individual, always doing favors for other people, who has them showered on himself. The chap who belongs to several societies and clubs, and stands well with the boys. These are the ones who are popular, and whose personal acquaintance goes for something. Their friends are active friends.

Now, brother printers, make it a point to become just such a fellow yourself. Money spent making friends is better than advertising. The "ad" vanishes with the day. The friend is a fixture, if you treat him right. And on that point I wish to dwell for just a moment.

*It is far cheaper to keep a customer than to make one.* John Wanamaker says it costs $10 to make a customer. You certainly cannot afford to lose one on account of some difference involving less than that amount. With the most successful firms, when any cause for complaint arises the question is not what have they got to do or what they will do, but "*What will make it*

*satisfactory?*" Such a business policy persisted in for years secures a business which is permanent.

When you are first introduced to a man, don't hand him your business card and solicit his business. Make him your friend first. Business relations will follow naturally. The best trade is seldom obtainable through direct solicitation. It comes of relations brought about by confidences established through a personal acquaintance. When you have made a friend do all you can for him; never forget to make personal mention of such favors as he may do for you. If he sends you a customer once, and you never mention it, he may do so again but chances are against it. There is a tendency to forget such little things, and to guard against this I use in my own business a little blank acknowledging such favors. It shows that the friend's recommendation has come to my notice, and has been appreciated, and induces a repetition of the favor.

*Make the most of personal acquaintance. It is a powerfully attractive business magnet.*

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Written for THE INLAND PRINTER.

## AMERICAN TYPOGRAPHICAL MAKE-READY.

NO. IV.—BY WILLIAM J. KELLY.

CONTINUING my remarks on "methods of applying underlays," let me state that while underlaying is an absolute necessity to the accomplishment of good printing, yet it can be largely overdone and is often misplaced. Indeed, I am not aware of any other preliminary step so important at the outset as that of skillful underlaying; and it is because of this fact that I wish to hold my reader's attention a little farther.

### UNDERLAYING SMALL AND LARGE SECTIONS.

That small sections, pages, etc., in a form require lighter treatment than do those of a larger character is undeniable; but they must be built up to standard type-height in all cases.

What is meant by lighter treatment is that it is easier to secure proper results with one and the same thickness of paper underlay on a small plate than it would be by placing the same degree of underlay under a much larger one, for this reason: the small page yields more easily to the slight additional building up, because of the open margins around it, and the ease with which the rollers can cover it with ink and the impression be taken therefrom. In other words, where one thickness of paper will suffice under a small page, it will often require two similar thicknesses of paper under a much larger page to force up inequalities, although to appearances, from a printed impression, one thickness would do for both.

This is an error many pressmen fall into, and wonder why they make so great a miscalculation of optical sameness. Moral: a small lever will raise a small object or weight, while it takes a more powerful fulcrum and lever to raise a larger one. In this connection let me add that I have found two classes of pressmen — I mean skillful workmen — who really work from different standpoints, which I here class as the timid or over-careful ones, and the bold, quick-acting ones. The former, ever apprehensive of putting on a sheet too much, however often they may have to raise the form to add another sheet, and the latter, who take risks and put on an effective thick underlay rather than waste time in numerous annoying "form lifts." Of course repeated practical tests have made this class dogmatic in their methods, but they are more frequently right than wrong.

Different thicknesses of plates will also necessitate different treatment, in so far as equivalent of underlay is concerned: because a thin plate will more readily yield and assume a correct height than a thicker one; not that the uniform underlay will not raise each plate equally high, but that the thicker one will not respond to the rolling and impression as fully as the other. This, of course, alludes mainly to plates mounted on wood bases; in some cases the application will serve those on metal.

Thus far I have spoken of underlaying in so far as it applies to building up surfaces to height-to-paper in the general way, so that an even surface may be presented to the form rollers, the tympan and the prepared overlay. Yet there is still another important merit in the underlay, because it can be made subservient to the overlay by adding to or reducing the solids through upward pressure from the bottom of the plate. Indeed, the writer has demonstrated the correctness of this method to such a degree as to often abandon the overlay on a number of varieties of work, relying almost solely on a strongly made and cut-out underlay. Of course, this procedure is not set down as a rule to be followed where fine illustrated work is desired; the statement is merely made to direct attention to the great possibilities of

### THE CUT-OUT UNDERLAY.

In making an underlay of this kind the reader must first square up the plate to even height with the balance of the form; then proceed, if the illustration is one with strong or medium solids or much high lights, to cut out entirely the high lights and the grayer portions of the medium solids, grading the tones by scraping or cutting away in a slanting fashion such portions as are too strong or which will have a tendency to rob the full solids of their proper strength. On the same sheet add another thickness to these solids where the field is wide or extra strength is demanded. Such an underlay, carefully registered on to the bottom of the plate, will be found harmoniously responsive to the properly made overlay.

Right here let me caution the pressman not to go about making up a cut-out underlay such as I have just described without first studying out the actual requirements of the plate under treatment, for there are plates which are as different in their leading peculiarities as are Nature's faces. Not alone should this fact be kept in view, but also the danger that in

adhering to a given rule he may so build up his underlay as to produce a rocking motion to the plate and thereby destroy the very object sought.

Where the character of a plate is such as to require a strongly built-up underlay at extreme ends, whereby one or two sides form an angle and have a rocking tendency, it is wise to apply only a light underlay and look to the overlay to produce the desired result.

In preparing a cut-out underlay for an illustration of average size, I endeavor to regulate the different thickness of paper so that the very light portions and outer edges of the plate may be minimized. By doing this the gradations become more tractable and harmonious under a strongly made overlay, besides securing an even and well defined foreground and a softer outline on the edges.

Underlays should not extend beyond the bottom of the plate; nor should they be cut full size, unless the necessities of the subject require this. It is better to taper off the outer edges of an underlay than to leave them terminate abruptly; always keep in mind this fact, a moving roller is kinder in its contact with an inclined body than if run against a sudden one, whereby its face is jammed against the object and, as a natural result, filling up ensues.

Much more might be added to this paper regarding methods of underlaying, but enough has been said to show its primary importance from various standpoints of practicability. *(To be continued.)*

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Written for THE INLAND PRINTER.

## ENCOURAGEMENT OF HONEST ENDEAVOR IN NEWSPAPER WORK.

BY A COUNTRY EDITOR.

AN experience of fifteen years in newspaper work, during ten of which I have been a newspaper owner, has taught me that communities, like republics, are ungrateful. Rewards for honest effort to benefit the community by showing up the thieving proclivities of a corporation or individual which is taking advantage of the people, are very slow in putting in an appearance. Farmers, who with one breath will applaud you for self-denying efforts that you are putting forth to aid them, and to show up abuses under which they suffer, will, with the other breath, say that you are doing it all for political effect. Experience seems to teach that the dear public likes to be humbugged, and I am getting to believe that the thing to do is to try to make the people believe that you are working for their interests, but at the same time look out for yourself. People come to me and tell me that the two great beneficent influences of this age are the press and the pulpit, and that the two should work hand in hand to promote morality, to show up evil wherever it occurs, and denounce the corporations and other institutions that are getting more than their share of the public wealth. But I have got nowadays to learn that the best way for me to secure enough of the good things of this life to support my family in comfort, and to pay my employés, typefounders and paper dealers, is to advise the people who want me to rake chestnuts out of the fire, to themselves go and hire a hall. I tell them that they are able to reach the public with their tongue as I am able to reach them with my newspaper. Or I suggest to them that they should write a letter to the newspaper and sign their names. But no — that would hurt their business. They think little and care less about the way my business will be hurt.

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Written for THE INLAND PRINTER.

## ELBOW-ROOM IN THE PRINTING OFFICE.

BY F. J. HURLBUT.

THE reduction of the cost of producing a given job of printing has not yet been brought to its lowest terms. It may be said that this will never be accomplished so long as improvements in labor-saving appliances and machinery are constantly multiplying, but the proposition is still correct with regard to the facilities afforded in this day and age. Economy in a printing office has only its foundation laid in the judicious selection and purchase of the plant. The building process goes on constantly, and the structure is never finished. After a printing outfit is secured there are but two general elements of outlay, namely, labor and stock. Even the latter is secondary in importance. The stock buyer for a printing office occupies a much less responsible position than the one who controls the labor, though he is often better paid for his services. Paper stock has no fairy margin of profit on which to juggle with prices, and the patron usually indicates the character of stock he desires, so there is not a great deal of discretion left for the buyer. The keen, persistent, intelligent economy of the establishment is most effectively applied in the department where skilled labor is either eating away the financial vitals of the concern, or, under good management, is supplementing the economy of the business office by systems and methods which are calculated to produce the largest results of the best quality at the least outlay. This calculation is where the business experience of the proprietor may be profitably utilized.

The workrooms should not be crowded, but should be equipped for economical operation. Compositors in each other's way, pressrooms crowded with stock and machinery, reduce the capacity of the force, and this loss is so insidious, being distributed over so many processes, that it is difficult to arrest except by heroic measures of a radical and general nature. In locating, the printer frequently congratulates himself on saving a few thousand dollars yearly in rental by the selection of his quarters. The sum is appreciable, and sounds large. He may, however, have so crowded his machinery and labor that the gain is more than lost annually, and the loss is not appreciable, because it is here a little and there a little, in numberless ways. It is only when he figures up his year's business that the loss is discovered, and even then it cannot always be

located. The most prosperous and successful printers in Chicago, those who have made great strides in the last fifteen years, will be found to have composing rooms and pressrooms where elbow-room and good order are prominent features, or else they have just arrived at the crowded condition where more space has become a recognized necessity and are seeking to obtain it.

Piles of stock in the pressroom occupy space too valuable for them. Tiers of drying racks in their places would be much more profitable, and would frequently be the means of saving expensive stock ruined by offsetting because in the hurry the pressman took chances and stacked it up before it was dry. Some portion of the pressroom, or another room entirely, should be given over to printed and unprinted stock. The presses should not be crowded together. It may be urged against this proposition that rents are high and space is valuable, which is true, but nothing is so valuable as time. There is also a mean between overcrowding and lavish space which is the high point of economy in this regard, but the latter error is the least dangerous of the two, and is also the least frequent.

Behind the delivery tables of the machines there should be a row of tables on which to lay paper temporarily, to examine sheets, and for various other purposes. These are particularly necessary when fine work, which requires constant watching, is done, as the sheets must be frequently examined, which cannot be done without spoiling unless there are convenient places for laying them out.

There should be ample room for washing and storing rollers, places for storing ink in cans or kegs, drying racks for both cylinder and job presses, and table room for straightening sheets. It may be said, incidentally, that sheet-straighteners are now generally used in the larger printing offices, and would be quite as economical in the smaller ones. Every cylinder press should have one. They save time, and, what is quite important, the inevitable spoilage of many sheets in the handling when they are being straightened in the old way.

Elbow-room for compositors is perhaps more important still. There are now so many varieties of case stands, frames and cabinets, designed with a view to economize space and prevent interference of the workmen with each other's labors, that no excuse except ignorance of what the market affords can be given for crowding the composing room.

Various methods of equipping the room are adopted. These depend on its shape, the manner in which the light is secured, the general character of the work to be turned out, etc. Where it is necessary to use great economy in the room, it is customary to have the compositors' stands filled with job cases, and to pull them out from the back, leaving the compositor of straight matter undisturbed while the job printer is setting his display lines. Cabinets are now so cheap that they furnish really the most economical storage for job letter, when the increased longevity of the type by reason of its protection from dust and grit is considered.

In addition to ample stone room, more attention than is usual should be given to storage for sorts, dead and live matter, extra material, etc. Provision for this purpose should be substantial and permanent. There is seldom sufficient "board-room" for standing matter. There are usually a few badly adjusted and badly cracked boards under the imposing stones, and these are in many cases so large as to be unwieldy.

Board stands, made for the purpose, with or without imposing stone on top, are comparatively cheap, and they will last indefinitely. They relieve the stones, save pied matter and furnish elbow-room for the lock-up. Sort cabinets, with flat or galley top, are compact, and furnish safe storage for large quantities of sorts in a small space.

An office equipped with these and other modern articles of printing-office furniture furnishes its compositors with the most economical resources, supplies definite and well-designed receptacles for all material, and leaves them with plenty of elbow-room for the effective pursuit of their duties. When entering such an office the beholder is impressed with its air of neatness. He would scarcely give it credit for the facilities it actually possessed, but any of the compositors could tell him that they knew just where to find everything, and that they could accomplish more there in a given time than in any other office they ever saw.

The writer recalls two printing offices in which these suggestions are anticipated, and they are two of the most prosperous printing concerns in the country, both of national reputation. One is that of the Henry O. Shepard Company, Chicago, and the other that of Mast, Crowell & Kirkpatrick, Springfield, Ohio. There are many others, but these two are notable examples of printing offices where elbow-room is appreciated.

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Written for THE INLAND PRINTER.

## MY IDEA OF A COUNTRY NEWSPAPER.

BY R. C. PENFIELD.

I SERVED an apprenticeship in a country printing-office, and as I grew in the business my love for it increased. I have had charge as manager and owner of several country journals, and have had diversified experience in large city concerns, and now as I look back at my earlier days I am convinced that those years in which I was occupied with a newspaper in the country were the happiest of my life.

Things have changed in the last eight or ten years, however — changed wonderfully. Advertisement writers have clamored for better display and the advertisers have sent in samples of the style they wish followed; and the publisher has bought the type to please them and imported a compositor to set the "ads" properly. The subscribers have objected to paying $2 a year for an eight-column folio, set in long primer leaded, with one side so devoid of ink as to be pretty nearly a blank sheet, or the other so flooded as to be a smear when

handled. Employés have "kicked" against dirt and rubbish ankle deep on the floor, and a new "devil" has been installed to keep the place clean. Even the editor has felt the change, and the progress of the world hurries him along with it. Nowadays his office is usually swept every day, a red cuspidore is used for the inevitable instead of the floor, and the office cat no longer takes her daily nap on a two weeks' pile of exchanges in the corner, because they are cleaned out twice a week.

If I were to start a country newspaper now, or take hold of one already established, I should take care to have it typographically unsurpassed. I fully believe good printing pays in a country newspaper now, as it always has on a magazine. It must be well edited and have all the news. Briefly these are the points I would put before my readers:

The best form for a village newspaper is a five-column quarto. This size contains forty columns. The paper is 26 by 40, should weigh fifty pounds to the ream, and be a good white stock. It should have a fair finish, not too much, and should be put up flat. It will probably cost, delivered at the freight station, 5¼ cents per pound. This is considerable, but, on three reams per week — an average circulation — the cost would be about $1.50 more than a cheap stock. The advantages to be gained from a good paper stock is that it gives superior work, and can be printed dry. Cuts show up nicely — the paper has sufficient body, and is not so flimsy as to fall to pieces when handled. It will require an ink costing 15 cents per pound to work properly on this paper.

The proper type to use in a paper of this kind is a large-faced seven-point modern, leaded. Advertisements, births, marriages, deaths, poetry and the markets should be set in a medium-faced nonpareil. The office should also contain a body font of pica old style, for advertisements, and the display type should not be calculated to represent all the varieties of the typefounder's stock. It should consist of the De Vinne and Howland series—three or four sizes of old styles and old style italics, several fonts of Rubens, or similar type, and some smaller styles in gothics. There should be plenty in each font.

In making up the paper it is reasonable to allow eighteen columns for advertisements, and the balance for reading matter. Part of the reading matter can be plates — say a story and some humorous matter. But the plates should be used only as fillers. Good correspondents can be secured in neighboring towns for a dollar a column, throwing in the paper, and the requisite stationery. If the paper is issued Thursday let the matter be mostly in by Tuesday morning, and have late news forwarded on a postal as it occurs. I would not put this news under a head from each town. I should group the shorter paragraphs under one general heading of "Neighborhood News," or something of the sort, and put separate headings on the other articles, scattering them through the paper. This arrangement of the local matter, and the news of the surrounding villages should occupy pages 1, 2 and 3, at least half a column being profitably filled with the births, marriages and deaths, even if some of the last are a month old. Page four for the editorial page, page five for additional local, such as stock markets, real estate transfers, etc., and a column and a half each for selected matter on the remaining three pages will make a newsy paper, and one that will quickly become a family favorite.

The advertising columns should net $125 a year. I would take nothing larger than a half column. Let a man divide his advertisement into two if he is willing to pay for it. Get all the small advertisements possible. $12 an inch up to three inches pays much better than $100 a column. Have as many as possible take double-column spaces. Have the prevailing style of composition small, black, neatly displayed, plenty of leads, no flourishes, no curves, no fancy rulework. Plain, neat composition is *always* the best for appearance and effect.

A plant suitable for this work, and of the very best, can be bought for $2,300, as follows:

| | |
|---|---|
| Cylinder press | $800 |
| Engine and boiler | 250 |
| Folding machine with paster | 300 |
| Type, stands and furniture | 950 |
| | $2,300 |

A job department consisting of eighth and half medium presses, with a paper cutter, wood type, job type, etc., will cost $1,200 more. The office pay roll will amount to $50 per week, consisting of a young man at $10 who will keep the books, help on locals and collect every month; a job compositor at $12, a boy at $3, a youth to run the presses at $7, and three girls at $6 to set the paper and help on jobwork when there is a rush.

Such a newspaper should yield an income of from $4,500 to $5,000 a year. The profit on this, together with what is cleared on $2,500 worth of jobwork, which the above described force can easily turn out, should amount to at least $2,500 a year, which in a country town, with the perquisites that accompany the newspaper business, makes a very nice living. The proprietor, having an assistant on the paper, can spend a great deal of time among his customers and subscribers, and can easily in an ordinarily good section of country, work up a business equal to that detailed above. I do not believe it good economy for a man to keep himself down to the grind of ordinary work that he can employ done almost as well as he could do it himself. He can make far more in the end by hustling for business outside.

## PIECEWORK.

N. P. Gilman, in his book on profit-sharing, in discussing piecework, while admitting its equalizing value, says, "It is apt to lead, however, to improper haste and careless work on the part of the employé," and that "Its obvious tendency is to increase quantity at the expense of quality of performance."



PUSSY'S TEMPTATION.

Specimen of half-tone engraving by GIBSON ENGRAVING COMPANY, Sheridan Building, Denver, Colo.



THE WATER CARRIERS.

Halftone engraving by
GEORGE H. BENEDICT & Co.,
175 Clark street,
Chicago.

THE INLAND PRINTER

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

[Entered at the Chicago postoffice as second-class matter.]

*Published Monthly by*

THE INLAND PRINTER COMPANY,

212, 214 MONROE STREET, CHICAGO.

ADDRESS ALL CORRESPONDENCE TO THE INLAND PRINTER COMPANY.

CHICAGO, JULY, 1893.

THE INLAND PRINTER is issued promptly on the fifth of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines of industry will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

SUBSCRIPTION RATES

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings per annum, in advance. Make *foreign* money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted.

ADVERTISING RATES

**Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.**

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers throughout the United States and Canada.

Any printer who is a friend of this journal will confer a favor on us by sending the names of responsible newsdealers in his city in case he cannot find it on sale there.

FOREIGN AGENTS.

M. P. MCCOY, 54 Farringdon Road, London, England.

ALEX. COWAN & SONS (LIMITED), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.

G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany. An denselben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

## BEN FRANKLIN'S TOMB.

WHILE interest is awakened by the discovery of another Duplessis portrait of Benjamin Franklin and critics vie with each other in placing estimates upon its genuineness, in the graveyard of Christ Church, Philadelphia, the tombs of Franklin and his wife lie neglected and dilapidated. Amid all the varied employments of Franklin, printing claimed his chiefest interest. He labored to excel in all its mechanical details and to promote its development. He ascribed his first important advance in public life to the skill with which he executed a job of printing for the assembly of Pennsylvania. He aided in the establishment of paper mills, cut type and engravings with his own hand, and when at the court of France, as the representative of the United States, his happiest hours were spent in the private printing office which he had established near Paris.

And finally, in making his will, he described himself as "Benjamin Franklin, printer."

Mr. G. Wilfred Pearce, of New Brunswick, New Jersey, has appealed to the electricians of the country to raise money to put the tomb in proper repair and states that "the estimated cost of repairing tomb and making fence and tablet is $1,000, and in order that all may contribute I would suggest that 10 cents be the sum from each subscriber. If there are others who care to give larger sums, an endowment fund will be created and the income devoted to keeping the tomb in repair for many years to come."

The electricians have taken the initiative, yet it is not too late for the printers of the country to join with them in this tribute to Franklin's memory.

## EDITORIAL COMMENTS ON ADVERTISING.

THE bright and instructive "editorial comments" of our handsome contemporary, the *American Bookmaker*, were flavored with a touch of acidity in its June issue, and their generally highly moral and philosophical tone displayed a tinge of wintry discontent. In one comment a comparison is drawn between advertising and fishing—which is, to say the least, seasonable, and is no doubt apt so far as fisherman's luck and the *Bookmaker* is concerned. "It is necessary to have recourse to the employers' journals if you want to reach the people who buy," says the *Bookmaker*. Evidently our contemporary is not appreciated by journeymen printers and pressmen. We turn to another "comment" on advertising and learn, "As a rule it is difficult to trace accurately the results of advertising." Granted. Yet what fisherman advertiser will indorse the *Bookmaker's* statement when it says: "It does not follow that the journal which brings most inquiries results in most business. In fact, it may happen that the smaller the business of the people among whom a journal circulates the larger may be the number of inquiries, especially such as can be traced." We gather from the foregoing that the *Bookmaker* is not accepted of employés, nor of employers who conduct small establishments. To use a popular expression, may we inquire "Where is it at?" It is too bad that the advertisers who go fishing with the *Bookmaker* are getting no bites. They possibly "despise not the day of small things," and are getting restive.

In fraternal kindness let us give the experience of our advertisers for the benefit of the *Bookmaker*. They tell us that THE INLAND PRINTER, going broadcast through the United States and the Canadas, being received and read and filed by all the large printing offices, extensively by the smaller offices and subscribed for and read by foremen of composing rooms and pressrooms, makes known and advertises their name

and conveys their trade information to a degree that no other medium in the trade approximates. They realize that THE INLAND PRINTER is worth much more than its subscription price and is subscribed for and appreciated for itself, and that no chromos or encyclopedias need be given to stimulate its circulation. They feel that THE INLAND PRINTER is progressive—that it has an ideal set high, to which it will attain. They are satisfied with paying the high price they do for their advertising, realizing that it is not high for the service rendered. It is, therefore, not necessary for THE INLAND PRINTER to use sophistry to induce advertising. It is what it is — the "leading trade journal of the world in the printing industry" in every particular. It does not despise the journeyman's subscription — if it does not get it — nor does its advertisers despise the journeyman's influence in the purchase of materials.

### THE CHICAGO PRESS CLUB.

THERE have been two notable gatherings at the rooms of the Chicago Press Club since the opening of the World's Fair. The first of these was when the club entertained visiting newspaper men from foreign countries. The register of the club shows that on that occasion its guests were from nearly every country on the face of the globe. The editor of a great London daily, in swallowtail, hobnobbed with a man in gaudy gown and fez from Egypt. St. Petersburgh and Hong Kong editors "exchanged" greetings if not papers. A scribbler from Rome touched glasses over the punch-bowl with a correspondent from Japan. A Chicago reporter interviewed a city editor from Jerusalem about the prospects of a "boom" in the holy city. It was a novel and picturesque group, an editorial gathering such as the world probably never saw before.

At the time of the National Editorial Convention in Chicago, the club gave a similar reception to the visiting editors. About four hundred were present. A carload of "freaks" from Midway Plaisance were brought in to entertain the crowd, and the programme was prolonged to far beyond midnight. The editors were made to feel at home and given to understand that the rooms of the Press Club were open to them whenever in the city.

The Chicago Press Club was organized some fifteen years ago, and numbers in its membership all the leading newspaper men of the city, having something over three hundred members. It claims to be the most democratic, and at the same time most exclusive club of its class in the world. Money will not buy a membership in it, actual service in connection with some high-class publication being the prerequisite. As members of the club, the editor-in-chief of one of the great dailies is on the same level as, and entitled to no more privileges than, the young reporter to whom he pays, perhaps, $12 a week. There is a restaurant in connection with the club, which is well patronized; a good reference library, and all the leading magazines are received regularly; in fact, everything is at hand to make the rooms attractive to the tired newspaper man, as a place where he may go at any hour of the day or night for a rest. The plans of the new building for the club, which is to be soon erected on Michigan avenue, show that when housed therein, the Chicago Press Club will have one of the most comfortable and elegant homes of any of the Chicago clubs. The building is to cost $600,000.

### OPINIONS ON DISPLAY IN ADVERTISEMENTS.

AN apprentice, writing from Baltimore, incloses in his letter the advertisement marked No. 1 on this page, and says: "I inclose herewith an advertisement taken from the *Southern States Magazine*, of May.

"I am an apprentice in the office where the magazine is printed. An argument occurred between two of the compositors (one of whom set it) about how the

**Fleet, McGinley & Co.**

**PRINTERS.**

**Fine Book and Catalogue Work.**

Printers of
MANUFACTURERS' RECORD
and
THE SOUTHERN STATES.

CUT WORK
A SPECIALTY.

**Exchange Pl. and Commerce St.**

**BALTIMORE, MD.**

No. 1.

advertisement is displayed. I am very much interested in the matter, and wish to know whether it is a fair display or not, and would like for you to form your opinion of it. I would deem it a great favor of you by sending me an answer."

To be perfectly candid, from a printer's view, the advertisement could be improved, and what an artistic printer would in all likelihood call a neat and effective advertisement we show (example No. 2) for the purpose of contrast. The newspaper advertising expert, however, would not tolerate the slight ornamentation that has been put in this specimen to balance the display, but would prefer the first example submitted. This for the reason that as the words, "fine book and catalogue work" is the specialty, and in themselves

suggest printing, they are the words that should be impressed most powerfully on the mind of the reader. There is no doubt that the second form we have shown is the most artistic and tasteful, but for an ad. to

**Fleet, McGinley & Co.**

**Printers**

FINE BOOK AND CATALOGUE WORK....

Printers of
MANUFACTURERS' RECORD and
THE SOUTHERN STATES.

Cut Work a Specialty.

Exchange Place and
Commerce Street,

BALTIMORE, MD.

No. 2.

"pull," as the experts say, that is, induce custom and show financial returns, we think the advertisement submitted is the best.

There is doubtless much difference of opinion on this point, and realizing that a discussion thereupon will be profitable, we have, for the sake of greater prominence, given it consideration in this department. Suggestions will be received on this topic for a limited time.

### THE GOVERNMENT PRINTING OFFICE.

ECONOMY without regard to the safety of human life has been shown in all its criminality through the recent tragedy of Ford's theater, at Washington. The government, in the face of the building laws for the protection of workmen, stultifies itself from the character of many of the structures in which its work is performed, and no condemnation is severe enough for those responsible for burrowing at the foundations of a building, the strength of which was not above suspicion and in which a large number of men were employed.

It is a pitiable condition of affairs that the printers of America who have situations in the government printing office, practically risk their lives from day to day in that structure.

Apart from the business of the department having far outgrown its facilities, the suspicion that the building is unsafe, augmented by the disaster at Ford's theater, may raise a demand for the long deferred appropriation that cannot be ignored.

Written for THE INLAND PRINTER.

### THE SUGGESTER.

BY HERBERT L. BAKER.

THE suggester and the dispenser of gratuitous advice are cut from the same piece.

And it is a thousand pities the piece was not destroyed before the cuts were made.

Not all printing offices are supplied with one of these persistently tiresome and aggravatingly expensive pieces of furniture, but the customers of many offices know him too well.

He has a perfect passion for changing things, and has never learned the concentrated wisdom of the admonition to "Let well enough alone."

He takes it upon himself to establish a censorship over every job that comes in. Every piece of work which fails to pass under his eagle eye is wrong, dead wrong, because he has no opportunity to suggest changes.

He arrogates to himself all the good taste in the vicinity. The opinions of other people, especially those of customers, are absolutely beneath his notice or attention. If a patron insists upon his own way, our infallible suggester gives way to the inevitable with a smirk of deepest pity for the dense ignorance which will not be governed by his suggestions.

He cannot be content to duplicate a satisfactory piece of work. The customer may bring in a reprint job which suits him exactly in style and get-up, and which can be reproduced with the minimum of trouble and expense; but the suggester would not think for a minute of keeping his meddlesome hands off the order. He would rather spend ten times the work on convincing the customer that some change would be desirable — carry his point no matter if the form were reset a dozen times and cost the office more than a week's profits, even though he knew the customer would not be so well pleased in the end.

The queer part of it is that the intolerable nuisance now under discussion is never a practical printer — would have more sense if he were. He is usually some one-horse stationer who has picked up a little smattering of the "art preservative" on the side; or he is an ex-stationery clerk for some large corporation; or, may be, has bungled the account books in some printing office, if indeed he does not plume himself upon some education as an artist on his own hook.

He is not to be mentioned in the same breath with an ordinary printer, he would have you understand — he is an "artist in typography." His favorite lament is that so few printers bring an artistic training to bear upon their work, that they have so little idea of even the rudiments of art principles. He thinks this sort of vaporing asininity impresses customers with his immense superiority over printers that are — just printers.

Somewhere he has picked up a few glib phrases which he works to death on every possible occasion.

His customers have no idea of what they mean, and he has still less.

For instance, one who stood near while he talked to customers would hear him rattle off such expressions as:

"The color values of mediæval type forms."

"The *tout ensemble* of the job."

"Preserving the unities."

"Harmony of contrasting faces."

"Lighting up a job with a touch of the not-severely-plain."

"Relieving the severity of dead squareness."

"The attraction of the out-of-the-ordinary."

"Proper artistic balance of display."

"The artistic value of white space."

"Educating the masses to a proper appreciation of the artistically correct."

"The absurdity of antagonistic type combinations."

And so on *ad disgustandum*.

While he wastes his time with windy lectures on art in printing, the customer wonders what it is all about, as he impatiently stands first on one foot, then on the other, in his anxiety to get away about his other business. After he does escape the suggester's clutches, he wisely decides that his next job will go to a printer who is — well, just a printer.

But nothing ever phases our friend, the suggester. He has an idea that he is heaven-sent to raise the standard of taste in the community — a sort of John the Baptist to hail the advent of the practical combination of the useful with the beautiful in printing. He feels that the community is fortunate to have him in its midst to teach what good printing really is.

He cannot understand how a patron can go to any other printing house after having once had the gratuitous advantage of his valuable suggestions, and sighingly bewails the commercial spirit of the age which obscures the importance of the truly artistic.

If he has a practical printer for a partner, as he usually has, there is soon a very tired man about the place. When the trained printer sees the suggester spend an hour taking in an order for fifty milk tickets, two hours more to tear the cardboard to rough shape, and still another hour to cajole the customer into accepting them, when there could not possibly be over 25 cents profit in the job if done in the ordinary way, imagine his "feelinks." When he sees the suggester wantonly change the style of a job which suits the customer as it is, or order forms reset time and again with the most lordly disregard of the waste of expensive time; or order lines set in type which would go twice across the job and part way down the side; or keep the kid washing up the press while he tested the effect of different inks on a job of raffle tickets; or perhaps order a curved line set in script — well, something has to be done. The printer might go off and seek relief for his tired feeling in the cool bosom of the lake; he might strike his father-in-law for millions enough to carry on business on the suggester's plan; he might take his partner one side and try to pound a little one-horse business sense into his swelled cranium; but if he really ached to do the whole community a lasting favor, he would get a large gun, fill it to the muzzle, and blow the fool suggester off the face of the earth.

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Written for THE INLAND PRINTER.

## AN ELEMENT OF SUCCESS.

BY H. A. B.

AS a young man who has achieved a moderate success by my own efforts I have a message to young men who are hunting the same elusive game. Printers are of more than ordinary intelligence, and hence the only necessity is to get them started right.

The curious thing about this phantom, success, is that it will not come unless you try for it, and make up your mind that you are going to have it. The same truth holds good in any business, but especially in printing, which is making such vast strides forward year by year.

A young friend of mine who is bright, has good habits and ability to hustle, is always finding fault and cursing his luck because he has not been advanced faster. Yet he has not far to seek for his failure. It lies with himself to succeed or not, if he is but willing to pay the price of success. So far he has evinced no willingness to pay the price and is lagging behind in the race, being now employed as pressfeeder in a small office, at $10 a week, while others less favored by nature, perhaps, are forging ahead and will make a goal before long.

His difficulty is in being afraid to put in a little work in acquiring information on the art of printing and studying for new ideas. Though having no connection with the mechanical department of an office, apart from the necessary oversight of the office where the type for the magazine of which I am editor is set, I rejoice in the fact that I could go into the composing room and do anything from washing a form to setting a display ad., slowly, it is true, because out of practice, yet the knowledge makes direction easier.

Further, all the leading trade journals, headed by THE INLAND PRINTER, come to my desk regularly, and I try to keep abreast of the progress of the trade. My young friend, who has had superior advantages in many respects, prefers to enjoy an excess of card playing and other social diversions, harmless in themselves, but doing damage because they take one's attention. One cannot do business and attend card parties and dancing assemblies every night. Now do not construe this as being a phillipic against sociability. It is not. It is simply a warning to "kickers" of one cause of their inability to get ahead faster in the world.

It pays a young man to study, to learn all he possibly can about his business, and when it comes to printing he has much to do to keep up with the progress after he is once a printer. How much better to

have the ability and cultivation to aid in that progress. Almost everyone can have it, if they are willing to pay the price.

In addition to what has been said, I would add, throw away the cigar. It does you no good, and the price of cigars for a month would pay for THE INLAND PRINTER a year. The other months can be invested in something else equally as beneficial.

Keep off the street corners. A boarding house is not the best place to pass an evening; but it is infinitely better than loafing on corners and getting a hard reputation. The free reading rooms in every city can be utilized to good advantage in these days.

Keep away from the pool table. Pool ruins young men, not because the game itself is harmful, but because it distracts their attention.

Pass by the beer mug. The remark I once heard a hotel man make, that if the printers would pay their beer bills he would board them free, had a world of meaning.

Do not be afraid to do some work for nothing. Every man has to do it, and will to the end of time.

Attend to your own business, and always do just as well as you can under all circumstances. That is the winning number. Attention is what wins, and the man who is attentive, sober, industrious and willing to work overtime or for nothing has a sure road to prosperity and advancement.

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Written for THE INLAND PRINTER.

## GOSSIP ABOUT BOOKS, AUTHORS, BOOKBINDERS, AND KINDRED MATTERS.

BY IRVING.

McCLURE'S *Magazine* is deserving of all praise, from the taste and dignity of its front cover, designed by Mr. Will H. Low, with its table of contents and price (15 cents) clearly printed in good type on the outside, to the last announcement in its advertising department. The character of its contents, both from a literary and pictorial point of view, is in keeping with the best. The leading paper is a dialogue between W. D. Howells and H. H. Boyesen, recorded by the latter, in which Mr. Howells gives much that is new about his early life, and his correspondence from Venice. Other articles and stories are by Raymond Blathwayte, Prof. Henry Drummond, Gilbert Parker, Sarah Orne Jewett, Robert Louis Stevenson and Joel Chandler Harris. If nerve and energy were the only requisites to success, Mr. McClure would have his magazine early at the head of its class.

THE frontispiece to the June *Book Buyer* is an excellent portrait of Ruskin, engraved by G. Kruell. A note on the new poet laureate gives some interesting biographical data, but omits to atone for or explain in any way satisfactorily how the appointment came to be made. This bit of information would seem to be pertinent in view of the fact that the only poetry ever written by Ruskin is such as one may find in his "Modern Painters," and other prose essays.

IT has been so often remarked that Shakespeare has touched upon every bad as well as every good quality in human nature, that I was somewhat curious to ascertain if he had ever vented his spleen against the reader who dog's-eared the leaves of a good book. And sure enough, in the bedchamber scene of "Cymbeline," I find Imogen, who has been reading in bed, directs her maid to "fold down the leaf where I have left." Of course, Imogen could read only a *good* book.

MR. ANDREW LANG, in his introduction to the "Selected Poems of Robert Burns," has been guilty of a provoking *lapsus calami* or *lapsus memoriæ*, as the reader chooses to take it. "The poet (Burns) is dead," says Mr. Lang, "and dead are the fair ladies and the pretty wenches—Miss Lindsay, Miss Ainslie, Miss Grieve, and the girl who drank the bottle of cider, and many another lass, named or unnamed in the chronicle of his heart. The cider is drunk out, the lips that kissed, the hearts that broke, are dust; only the songs survive." And then Mr. Lang proceeds to quote two lines from Mr. William Johnson's rendering of the Greek epigram written by Callimachus on hearing the news that his friend, the poet Heraclitus, was dead. These lines, correctly quoted, are,

> "Still are thy pleasant voices, thy nightingales, awake,
> For Death, he taketh all away, but them he cannot take."

Now, Mr. Lang has paraphased this same epigram, but he did not quote from himself, as, if he had, his pen, or his memory, would not have misled him. Of course the sense is not spoiled by the misquotation:

> "For Death takes everything away, but these he cannot take,"

but all the same, it is unpardonable in a man of Mr. Lang's scholarship, and one who is not widely read in any sense should not be obliged to "call him down" on such matters.

What a charming bit of literary criticism this introduction is, however, with all its touches of human nature, frankness and moderation. So many side-lights are thrown upon Burns' character, with all his weaknesses and waywardnesses. The poet felt his genius, and in a fragment of a diary he "rails against persons who drive in carriages, and splash the Edinburgh mud on him, Robert Burns." He thought the chance of birth unfair, and that his merit was neglected. "Yet it may be said that Burns received infinitely more kindness from dukes and earls, Glencairns, Athols, and Gordons (as did James Hogg, too), from the proud and secure *noblesse* of his day, than genius like his would now obtain from the very insecure *noblesse* of our age."

MR. TERQUEM, who is in charge of the French book exhibit, has the full confidence of his countrymen, or he would not be the custodian of such a rare lot of treasures as one may find in his section of the French exhibit. Here are the ideal publications of Conquet, Hachette, Quantin, Rouveyre and others, and the matchless examples of bookbinding done by M. Léon Gruel. To these last we must give some space, which might properly be adorned by cuts if such cuts could even adequately convey an idea of their charm and surpassing loveliness. An illustrated catalogue, which is itself a work of art, accompanies the collection. In this catalogue is a prefatory note in English, by M. Gruel, wherein he modestly begs leave to direct the attention of American amateurs to his case of specimens.

No. 1 is a copy of the "Imitation of Jesus Christ," 102 pages, quarto, a reproduction in gold and colors after the most beautiful manuscripts of the thirteenth to sixteenth centuries. The binding is in embossed leather, a rich composition in the style of the Renaissance, with compartments in mosaic and old gold. In the center of front cover is the infant Jesus adored by two angels, and in the corners are symbolical figures of the four evangelists.

No. 2 is a very old specimen of French printing by Galliot du Pré in brown morocco with a richly gilded composition in interlaced compartments, after one of the most beautiful designs by Grolier.

No. 3 is a design in calf, in the Gothic style.

No. 4 is another copy of the "Imitation," in brown morocco, with compartments in foliage after a design executed for the famous booklover Thomas Maioli in the sixteenth century.

Nos. 5, 6 and 7 we must pass by, but No. 8 again arrests our attention as one of the loveliest specimens that ever pleasured a booklover's fancy. The book is a manuscript of eighty-six leaves on vellum, executed by the famous calligrapher, V. Bouton. The binding is in rich warm brown morocco, tooled

in compartments of *filets* ornamented by little dots, and on the front cover is inlaid an original bas-relief in carved ivory, of the period of Louis XIV. This example, notwithstanding its price of $560, should never be allowed to leave Chicago.

No. 9 is in blue morocco, with a rich dentelle border.

No. 10 is another blue morocco, with rich interlaced compartments of filets in gold.

Of Nos. 11 to 25 inclusive the present writer will attempt no description, as such description in the brief space allowed must be inadequate even if it could be given with approximate correctness.

No. 26 is a small Book of Hours, an exact reproduction in gold and colors of a manuscript of the sixteenth century, the miniatures being of excessive richness. The binding is in brown morocco, with composition in the style of Henry II of France. This design, while very elaborate and intricate, is entirely executed in filets, without the aid of any engraved tool. It is not possible to lay too much stress upon the importance of this exhibit. Never before in the history of Chicago has there been presented for the delectation and edification of bibliophiles and amateurs such a cabinet of gems of the bookbinder's art. In fact it is so exquisite from every point of view that many admirers of the bookbinder's art in its simpler forms must pass it by unheeded and uncomprehended. Yet it is worthy of the most careful study by everyone at all interested in beautiful books whether for their insides or for their external decoration.

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Written for THE INLAND PRINTER.

## PRINTING AND KINDRED INDUSTRIES AT THE WORLD'S FAIR.

BY M. D. K.

THERE are about four hundred buildings on the World's Fair grounds, and something over fifty thousand exhibitors. It is exceedingly doubtful whether anyone who visits the Fair will be able to go through all these buildings and view each of the exhibits carefully. Someone has computed the time it would require to go through the Art Palace, giving a minute to each picture, and has found that allowing eight hours a day it would take two weeks to view the exhibits in this one building alone. He who attempts to see the whole Fair, therefore, in a few days' time, will be able to carry away little more than an impression of the stupendous show as a whole, and will have missed the good which he might have got from a closer inspection of those things in which he is especially interested.

There is much for the printer to see. There are so many lines of work closely allied to his own, and with which he has more or less to do, that in order to see all that he ought to see he will necessarily traverse many of the great buildings. He will be interested not only in the printed books but in the products of the foundries, of the paper mills and of the machine shops of foreign countries, and in making comparisons with those of his own. When he finds that the leading nations of the earth have sent here the most ponderous machinery, he will appreciate the difference between a state "pumpkin-show" and a World's Exposition.

In the department of Liberal Arts in the great Manufactures building, the American printer will find that in the arts of peace, as well as of war, Germany and France are at rivalry, though he will not have occasion to be ashamed of his own country in comparison with either, although the printers, bookbinders, illustrators, engravers and lithographers of those countries have sent their choicest specimens. It is scarcely worth while here to enumerate these. An hour or so will serve to make the entire circuit of the gallery, though this will hardly give time for a close inspection of any of the exhibits. The visitor will be tempted to linger awhile when he reaches the north end of the gallery where the American publishers are grouped, and where the Century Company, Harper & Bros., Scribner & Sons and other eastern houses have made a most unique display. In the Century booth are shown the original drawings of many of the principal illustrators of that magazine, a number of original manuscripts of interest, such as the manuscript of Lincoln's inaugural address, and of poems by Longfellow, Tennyson, Whittier and others; an interesting exhibit of the methods by which the Century Dictionary was made, and a case illustrating the various processes of engraving used in the *Century Magazine*.

At the Scribners' booth you will be given a copy of their "Exhibition number," and will have an opportunity to compare its pictures with the original drawings, which hang about the room, and to see the copy, proofsheets and dummy of the entire issue, which are in a showcase. Do not hesitate to ask questions at these and other booths in this section. You will receive the most considerate attention. In fact it pays to ask questions everywhere and you will usually get the information you want, unless you strike a non-English-speaking foreigner or a Columbian guard. Shun the latter as you would a wrong-font type!

If you are collecting souvenirs you may as well, while in the publishers' section, stop at the booth of the American Bible Society and get (free) the Gospel according to John, bound in cloth, and a little pamphlet which shows 242 languages in which the Bible is printed.

Interesting exhibits are also made in this section by Lothrop & Co., Houghton, Mifflin & Co., Estes & Lauriat, the Rand-McNally Company, and a publishing house which confines itself to Volapuk. Close by is the booth of Prang, the Boston lithographer; Kurtz, of New York; Shober & Carqueville, of Chicago; and several photogravure establishments. Here also may be seen the products of the great papermakers, Weston, Brown, Crane, Hurlbut and others, whose names are equally familiar, and close at hand a number of exhibits of fine stationery. The American Bank Note Company make a very handsome display of their work in this section.

The exhibit of fine missals is by no means confined to the liberal arts galleries. In the German and French buildings, on the lake front, are to be seen some very fine samples, and a great many of them, of books, charts, illuminated covers, etc. Here are perhaps the most elaborate specimens issued by the great publishing houses of these countries. In the French building is a collection of original drawings for book and newspaper illustrations, both in black and white and in colors, and similar collections may be found in the several sections of the Fine Arts building. In the United States section, for instance, are pictures by all the leading illustrators of American publications, among them Abbey, Castaigne, Blum, Blashfield, Kenyon Cox, Harry Fenn, Frost, the two Gibsons, Kemble, Will Low, Howard Pyle, Reinhart, Smedley, Hopkinson Smith and others. This collection is in great part loaned by the Century Company, Harpers and Scribners. In the Woman's building there is another loan collection made by the New York Bureau of Applied Arts. It consists of original designs for illustrations and book covers, by the best women artists of the country.

Before leaving the Manufactures building take a look into the Russian exhibit. This was not fully installed when these notes were made, but the garrulous commissionerovitch informed the writer, through an interpreter, that THE INLAND PRINTER would be astonished at the showing made by the subjects of the Czar in the way of printing, typecasting, heliography, zincography, etc. The Russian Imperial State Paper Manufactory has also made an exhibit.

The printer who delights in things archæological will find something of interest in the rooms of the Pennsylvania University—south gallery, Liberal Arts. Here are originals of the Assyrian tablets recently excavated at Babylon, dating back nearly four thousand years B. C., and being the oldest preserved records so far as known. The printer will not be able to decipher this "copy," but the objects themselves and the manner of filing them away by the ancient editor will interest him.

In the gallery of the Electricity building may be seen in operation the Mackay-Bennett system of sending news by ocean cable. The printer will have the same success in reading the souvenir presented him here as he had with the Babylonian tablets.

A visit to the Puck building, southeast of the Woman's building, will be full of interest to the printer. Here the publishers are getting out a World's Fair edition of "Puck," producing it entire within the building, except the electrotyping. Editorial work, composition designs for illustration and the presswork are all done here, a number of stop-cylinder presses being used in printing the colored lithographs.

Notwithstanding the beautiful things which are to be seen everywhere on the grounds, the printer will be tempted to spend much of his time in Machinery hall, where he may see in operation every modern machine used by printers and bookmakers, and occasionally, by way of contrast, one that is not so modern. For example, alongside of the latest improved presses made by the Campbell Manufacturing Company, is the first press used in the state of New Hampshire. It is a hand press, of course, one of the most primitive sort, and a young man is kept busy pulling its bulky lever all day, and handing out souvenirs which give the information that the press is 151 years old, followed by this couplet:

Once I waf young and fpry Af any of my name,
Now I am old and flow, But I get there juft the fame.

Another old-timer may be seen in the exhibit of Barnhart Brothers & Spindler. This machine is also said to be a century and a half old, and a circular states that it was used by the Confederate government during the war, for the purpose of printing Confederate money.

Your visit to Machinery hall should be in the afternoon, when the Chicago evening papers are being printed. A monstrous Hoe machine is turning out the *News*; the *Post* is being printed on a perfecting Potter, and the *Journal* on a Goss. The *Daily Columbian* uses the Scott perfecting. Other web machines are also shown, some of them being of German manufacture and shown in the German section in the same building. Orcutt & Co. are using a Potter for the production of some handsome colored lithograph souvenirs. The exhibit of presses in fact is as complete as can be. The Campbells show styles and sizes of cylinders and folding machines made by them; so does the Babcock Printing Press Manufacturing Company. Cottrell & Sons show stop-cylinder rotary and two-revolution presses; the Duplex Printing Press Company exhibit their ingenious machine, which prints, folds and pastes 5,000 eight-pages per hour from type; Golding & Co. make a good showing of jobbers, folders and other machinery; the Peerless jobbers and cutters are shown by the Johnson Peerless Works; the Miehle Manufacturing Company exhibit their attractive new machines; the Acme, Prouty, Kelsey, Liberty, Walker and others are all well represented. The Thomson Press Company show several sizes of their embossing presses; Shniedewend & Lee exhibit their make of the Gordon and other machinery; and the Duplex Color Disc Company give a practical exemplification of the Duplex color ink plate.

Typecasting machines are shown in operation by the American Typefounders' Company and Barnhart Brothers & Spindler, and in the space occupied by the former the Benton & Waldo machine for making type molds is an attractive novelty.

The Brown Automatic Folding machines make an attractive exhibit, as likewise do the folding, pasting and covering machines sent by Chambers Brothers, and by the Dexter Folder Company.

All the leading paper cutters are shown. Sanborn & Sons, the Seybold Machine Company, W. O. Hickok, the Sheridans and E. P. Donnell make fine displays of bookbinders' machinery; and various stitchers, both wire and thread, are in operation.

Compositors are greatly interested in watching the several typesetting machines: the Thorne, which both sets and distributes; the Rogers' typesetting and linecasting machine; the Mergenthaler linotype machine which gives a ready-cast souvenir to anyone who wishes it; and the new Lanston monotype machine, which is to be put on the market this year. It would seem from the successful operations of these machines as shown here that the days of the composing stick for news and bookwork, at least in large cities, are numbered.

The Beloit papermaking machine and the big calender machine from Germany were not in operation when these observations were taken.

There are many other objects of interest to the printer in the Machinery building: box-making machinery, perforators, automatic feeders and the hundred and one new inventions for the composing and pressroom, which are shown by the dealers. The limits of this article will not permit of a detailed account of all that is to be seen. It is possible, however, that THE INLAND PRINTER, in a future issue, may put on record with more minuteness the splendid exhibits made by the leading manufacturers of machinery, material and appliances for the printing trade.

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Written for THE INLAND PRINTER.

## PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

DURING the past month quite a number of patents relating to printing were issued from the patent office. Joseph C. Fowler, of Washington, D. C., received two patents covering forms of spacers for type-machines. They are capable of elastic compression and expansion, and are designed to give a uniform spacing throughout the line. The spacers are intended as improvements over the one patented in 1892 by Mr. Fowler, and are accurate in operation and are easily manipulated.

Fig. 1 shows in side elevation a printing press of the type heretofore patented to Thomas E. Mann. The present improved

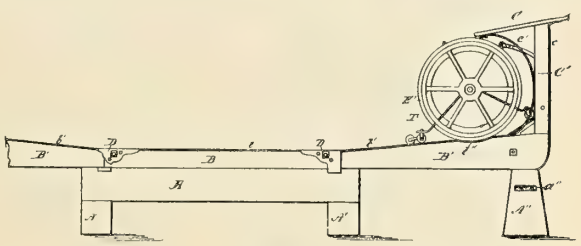


FIG. 1.

form being the joint invention of T. E. Mann, L. C. Mann and Sidney W. Brainerd. Each side of the type-form the track inclines upwardly, so that the cylinder may descend gently upon the edge of the type instead of rising upon it, in order to avoid cutting the paper and injuring the type at the edge of the form.

Austin T. Bascom, of Sidney, Ohio, received a patent for a paper-folding machine. The machine will fold the papers three or four times, as occasion requires, and will paste them or not.

Caspar L. Redfield, of Chicago, received a reissue of his 1889 patent, covering a matrix-making machine, and assigned to the Chicago Matrix Machine Company. The invention relates to type dies used for making impressions in a mat body from which stereotype plates may be cast, to be used for printing, especially to that type of machines in which the impressions are formed by the successive operation of single dies. The object is to so form the die that the impression formed will not be injured by succeeding impressions.

A new form of screens for making photomechanical printing plates for producing pictures by the half-tone process has been invented by Max Levy, of Philadelphia, Pennsylvania. The screens have the usual parallel and cross lines, and the spaces formed by the cross lines have subsidiary lines or dots.

It is claimed that with this screen the different shades of light are brought out more effectively.

William Kurtz, of New York, also received a patent relating to this art. By his process half-tone negatives are produced by subjecting the sensitized plates to one exposure through screens which are provided with parallel lines running in one direction only, but in which the lines run in different directions to each other, next producing printing plates from

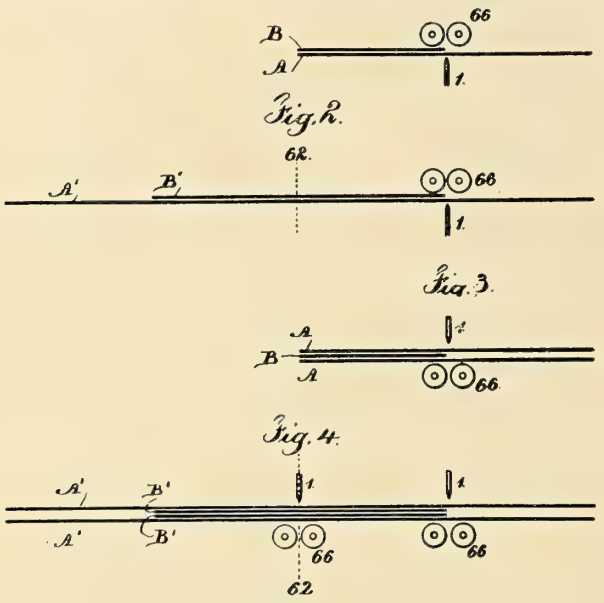



FIG. 2.

the half-tone negatives and finally printing from the plates in different colors, the lines of the different plates intersecting each other.

Walter Scott, of Plainfield, New Jersey, received a patent on methods of associating and folding printed sheets of various sizes, the same being indicated in Fig. 2. The sheets are brought together in such a manner that the wider sheets to be folded are next to the folding blade, and the narrower sheets next to the folding rolls. When arranged in this way the sheets can be folded without the register of the sheets becoming defective.

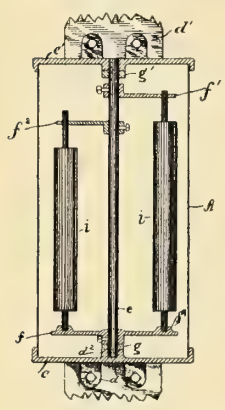


FIG. 3.

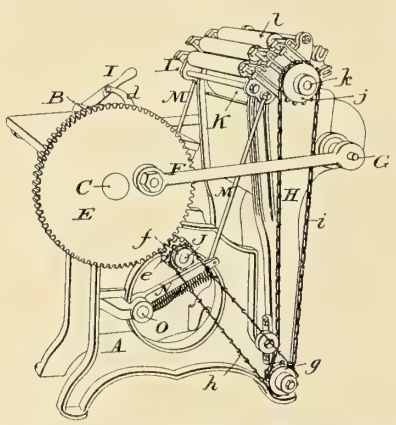


FIG. 4.

Nathaniel M. P. Close, of Austin, Texas, patented a label-printing machine, to print wrappers by the same movement of the hand which picks up the wrapper.

David Engel and Joseph Koob, of Brooklyn, New York, received a patent as joint inventors of a printing roll, for use in transferring designs to paper, cloth, etc. The design is engraved upon a roller, about which a sheet of rubber is then closely wrapped and vulcanized. The seamless rubber tube produced is then stripped off and reversed, so as to bring the design surfaces to the outside.

Fig. 3 shows a cabinet for printers' rollers, designed by Samuel H. Bradbury, of Waukegan, Illinois. The lower ends of the rollers rest upon a rotating disc. In case rollers of different lengths are to be held, their upper ends are retained by adjustable arms. If they are of equal length, an upper disc similar to the lower one may be used.

Fig. 4 shows a perspective view of a modified "Gordon" job press, invented by John M. Jones, of Palmyra, New York. In place of the usual inking disc, the inventor employs a continuously rotating inking cylinder. Between the throw-off mechanism and the inking roller frame, there is such a connection that when the impression is thrown off the frame shall also be thrown out of action, and the inking rollers shall remain in contact with the inking cylinder.

Carl Jesinghaus, of Dusseldorf, Germany, received a patent for a "lock-up," consisting of four bars, two of which are

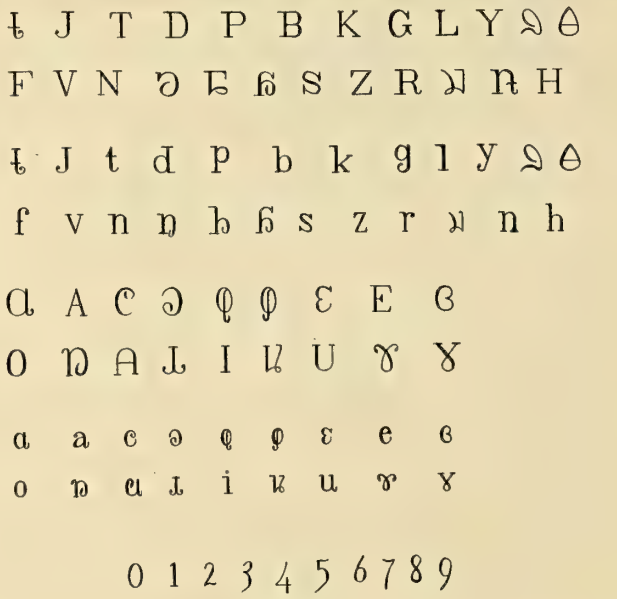


FIG. 5.

toothed at their ends in opposite directions, while the third and fourth have their ends toothed downwardly and upwardly, respectively. Each tooth is of the width of one pica type, and the form can be readily locked up by placing the two side bars with their downwardly projecting teeth in the upwardly projecting teeth of the end bar, and then placing the other end bar down between the upwardly projecting teeth of the opposite ends of the side bars.

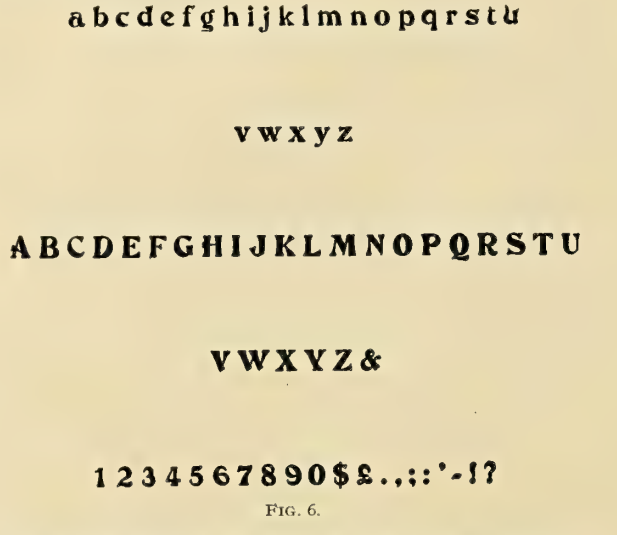
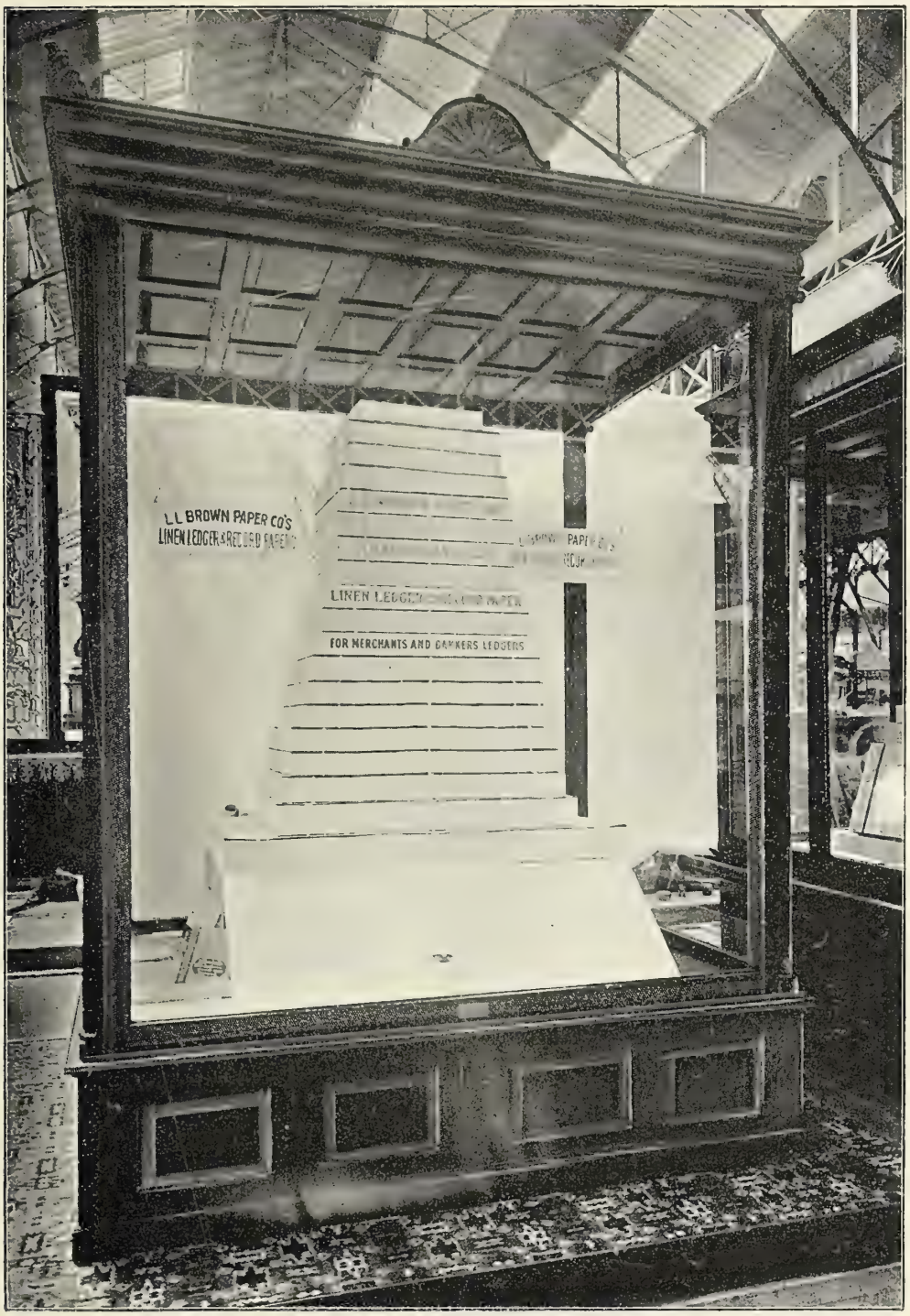


FIG. 6.

Two design patents for fonts of type were granted. One (see Fig. 5), to Robert S. Avery, of Washington, D. C., and the other (see Fig. 6), to W. W. Jackson, of Philadelphia, Pennsylvania. The latter patent has been assigned to the A. D. Farmer & Son Typefounding Company, of New York.




PAPER EXHIBITS AT THE WORLD'S FAIR.

Display of the L. L. Brown Paper Co., Adams, Massachusetts, in Section F, northeast portion of Gallery, Manufactures Building

(See page 327.)



AMATEUR PAINTERS.

Specimen of half-tone engraving by
CROSSCUP & WEST ENGRAVING CO.,
911 Filbert street,
Philadelphia.

# CORRESPONDENCE

While our columns are always open for the discussion of any relevant subjects, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

## EFFECT OF READING PRINTERS' JOURNALS.

*To the Editor:* MANDAN, N. D., June 3, 1893.

I have watched with a good deal of interest the effect on a young friend of a constant and careful reading of two or three good printers' journals — journals that urge upon the reader the production of the best work that he is capable of. Such a journal as THE INLAND PRINTER does a vast deal of good to the young men who can be persuaded to read it carefully and conscientiously. There is a fascination about it after one begins. I have in mind a young man who came to me some years ago — a family connection — to learn the business. He studiously read the journals that came to the office. He "caught on" to their hints; put in practice their best suggestions, and wondered what sort of blacksmiths must work in the offices of many of the newspapers that come to us as exchanges. It is safe to say that nearly all of the shiftless printers in the country never read a good printers' magazine. My young man is now conducting a paper in Southern California — one he started to fill a long-felt want, and although he is young to be in the business, he seems to be satisfied, in the preparation of his paper, with nothing short of perfection.

R. M. TUTTLE.

## COLORED HALF-TONES.

*To the Editor:* CHICAGO, June 11, 1893.

The article on "Printing Process Plates in Colors," in the June INLAND, was both interesting and valuable, and it has occurred to me that my experience in handling colors for half-tones may not be altogether valueless, for I think that printers generally should endeavor to record their ideas in the correspondence department of your journal for the benefit of the craft.

In printing colored half-tones the order in which it will usually be found best to run the colors is as follows: blue, yellow, red, brown and black. But no fixed rules can be laid down because so much depends on the amount of surface the artist has left for the different colors in making the tint blocks. For instance, if the block for the yellow tint is a solid one, this color will show through the interstices of a blue ruled block that may be printed over it, in addition to imparting a greenish tinge to the blue lines that cross it and thus make the green appearance of the whole much lighter and warmer. On the other hand, if both the blocks should be solid, blue on yellow will generally give a cold and faded tone to the green, and a much warmer and brighter color can be made by running the blue first and the yellow over it, to bring up the tints of the verdure in the foreground and middle distance, but the strength of the primary colors used must be carefully studied in order to secure the best results from the different combinations. An ink may give good colors in one set of combinations, another can of a similar color from a different firm will yield indifferent results, and a great deal must necessarily depend on the taste of the pressman to arrange his colors to give the best results on the most striking and prominent portions of the picture even if he has to sacrifice something on portions of secondary importance in making his principal combinations. The purple in the backgrounds may be made by running a rose lake on a cobalt blue, and depending on a brown or black for shades and shadows; vermilion and blue will not give such good results, and when the blue is printed last give a cold purple of a somber blueish cast. Very strong blues, like indigo, or bronze blue, printed over dark red, or indeed almost any dark color, will give a bright black. In many of the finer kinds of half-tone work two and sometimes three tints of the same color are used with excellent results; for instance, the yellow tones may be produced by a lemon color, bright yellow and a fawn color, which in the various combinations with other primary colors give splendid effects by their different blendings. Again a light and a dark blue may often be used to great advantage, but the idea of the pressman must be to follow out the colors of the artist, when he has the water-color drawing to work from, and great care is necessary to reproduce the different tones as closely as possible in order to attain the desired results.

A. L.



## RAILROAD PRINTING.

*To the Editor:* ST. LOUIS, Mo., June 13, 1893.

Railroad work is looked upon by some compositors as a distinct branch of the craft, and many an ambitious printer who thought himself competent to tackle anything, has found himself up to his eyes in trouble before he could grasp the intricacies of a page of railroad folder. An instance of this occurred the other day where a first-rate all round compositor went into a city office to look for work. When asked if he had been used to tabular work he confidently replied that he had and considered himself an adept in that branch. He was told to take off his coat and a couple of pages of a railroad timetable were given him to set in pearl. He cast off his work carefully, but was a little flustrated to find that he would have to use 8-to-pica rules instead of the 6-to-picas commonly used in job offices. He reorganized his "cast-off" to fit the emergency and set his distance and station columns in one measure; then started in to get up his figure columns; but imagine his surprise when he dumped his first stick to complete to find that the matter overran the heading, without leaving room for the rules. Then he recounted his cast-off and found it ought to come out satisfactorily, so he completed the table, thinking that when it came to be locked up it would squeeze sufficiently and make everything solid; but try as he would it refused to squeeze and he lost over an hour taking in his stub to bring the matter inside of the rule border with which the matter was to be surrounded. The cause of the trouble was so simple to those used to that kind of work that no one thought it worth while to give the typo a hint which would have saved him a vast amount of trouble and vexation of spirit; for all the tribulation arose from the fact that the figures used were pearl roman on agate width — a combination not often encountered outside of the offices making a specialty of railroad work.

The usual way to lay off a table is to use quads for the different columns, casting everything off to ems and ens as the case may be; but in railroad folders this is often impracticable, and it will usually be found, that where ionic, caledonian, boldface or any other size figures than those on the en body are to be employed, it will be better to cast off the figure columns to the figures themselves instead of in the ordinary manner. The reason for this will be easily understood when it is remembered that justifiers — as the odd size spaces matching the figures are called — go with these fonts, and their use enables the workman using them as his basis of calculation to bring his work out even without using the ordinary spaces and quads. On the other hand, if the columns were set to even ens no end of trouble would result in the endeavor to accomplish anything like accurate justification.

In making calculations for a table it will be found a good practice to make the stick to the required measure of the extreme width of the type, say 20 ems pica by way of illustration, and set the display lines to form the head; next set figures for the first column of the table, to represent the miles, then

quads for the station column, figures for the next column, then justifiers for the fourth, figures again for the fifth, justifiers for the sixth, and so on, alternating until every column has been provided for. The necessary number of short pieces of the rule to be used — 8 or 10-to-pica generally, are also placed in the stick and the whole spaced out, throwing all the spacing necessary to bring the page up to standard in the station column, even at the risk of making that an odd measure also. This line when completed can be taken from the stick and laid aside on the galley, where it shows at a glance the width of any column much more readily than could be done by using all figures or all justifiers. Where the columns all fall on even ems the measure can be written with a pencil over each column; but where odd size figures are employed this would not answer, as the fractions would become confusing. A. V.

## FROM WASHINGTON.

*To the Editor:* WASHINGTON, D. C., June 6, 1893.

Pressmen's Union No. 1, International Typographical Union, have caused quite a sensation by offering two prizes to be voted for at their annual excursion, which this year goes to River View, one of the most beautiful pleasure resorts on the Potomac river. These prizes are to be given the most popular lady and gentleman connected in some capacity with the printing industry. Attached to each ticket are two coupons, one for the lady's prize — a magnificent watch set with diamonds, and the other for a beautiful ring to the most popular gentleman. The ladies of Washington have taken up the matter in earnest, and the rivalry between them, especially those employed in the government printing office, has caused more of a sensation than even the committee of arrangements anticipated. Lady compositors, pressfeeders, folders, binders, etc., all have their candidates, and there promises to be a contest equal to anything of the kind that has ever taken place in this city.

The prizes are displayed at Harris' jewelry store, on one of the most prominent corners in the city, and every noon hour and evening you can notice, if you stand there a few moments, a number of ladies slip slyly up and gaze longingly at the beautiful watch.

Three of the pressmen are also making herculean efforts for the ring, and several compositors, stereotypers and binders are doing their best in the contest.

The chairman of the committee of arrangements is Edwin Johnson, employed in the government printing office, one of the most popular pressmen in this city, and a hustler from way-back. Associated with him are W. R. Traver, foreman of the *Evening Star* pressroom; Joseph C. Watson, of the government printing office; Tom Stone, of the Redemption Bureau, Treasury Department, and George M. Ramsey.

The committee are very much pleased with the encouragement they have received, and feel confident this will be the most successful excursion, both financially and socially, ever given by a trade union in this city.

Before your next issue, Mr. Editor, you will no doubt have made the acquaintance of Jerry Donovan, our delegate this year. Jerry lays no claim to statesmanship or oratory, but his head is crammed full of good, sound sense, and he is a man among men and a credit to the craft.

Our union is in a flourishing condition, every member employed, and new members are being added at each meeting. Every newspaper pressman in this city (save one) holds an International Typographical Union card, and that one exception will be superseded by an International Typographical Union man as soon as the paper moves into its new building, some time this fall.

The reductions among the employés of the government printing office have not as yet affected the pressmen, and I do not think they will. Pressmen appear always in demand in the various government departments, and I do not think any first-class pressman with an International Typographical Union card would need much "pull" to catch on at Uncle Sam's office today.

There is much speculation as to who will be Mr. Palmer's successor. Chicago, I see, has several candidates, and I am one of those who would like to see a Chicago man get it, if he is anything like the present public printer or the late Mr. Rounds. Taking everything into consideration, these two gentlemen gave employment to more people, and there was less annoyance from furloughs, etc., than under any of the others. Personally, I should like to see Mr. M. B. McAbee appointed, but any other good Chicago man is good enough for MASON.

## COMPOUND WORDS, ETC.

*To the Editor:* DETROIT, Michigan, June 15, 1893.

As stated in my note to you of May 29, I had not seen Mr. Teall's reply to my first letter on compound words, etc., until the date mentioned — too late not only to answer it, but even to announce the fact in the June number of your journal. In that answer I intended treating the subject in its various aspects as fully as due regard for your space would permit, and had about completed the work when to my surprise and satisfaction Mr. Teall's contribution on "Proofreaders' Associations" confronted me. That article so effectually disposes of his own letter published the month previous that little is left for me to either add or suggest. He urges now the very reforms I have, in common with many others, contended for, for years. No better summary of my views could be presented; and at the same time no more effectual refutation could be desired of the imputation which Mr. Teall, with evident warmth, expressed in his May letter, namely: "A list prepared with less studious preparation would probably have pleased Mr. Starrett, that is all!" If that is all, Mr. Teall's hasty conversion, and his outline of a plan by which the reforms contended for may be effected, are inexplicable. But I shall not insist upon an explanation; it is satisfactory to believe that his accession will be welcomed to the ranks of the great majority of busy proofreaders and compositors.

His idea respecting proofreaders' associations is in perfect accord with the central feature of the plan I had mapped out and which there is no reason to think would result in anything but great practical benefit to everyone affected thereby. The details are such as may be worked out in local associations or committees thereof, and subsequently submitted to a central association for adoption and promulgation. The intensely high tension to which every nerve in newspaperdom is now strained renders necessary the emancipation of proofreaders and compositors from that thraldom of complex and inconsistent forms and styles that has so hampered their operations in the past. Everything moves nowadays literally with lightning speed, and the busy workers referred to are expected to keep up with the spirit of the times. Let me submit the following proposition which may be made the means to that desired end:

In every city where at least five proofreaders are steadily employed let a local association be formed, and one or more of their number chosen to represent them in a state association. Every state association would select one or more of their number to represent them in a national council, which would constitute the court of last resort. By this plan every question affecting the interests of members would be dealt with according to the expressed will of the majority, even to the fixing of hours of labor and remuneration. The latter is of vital importance, as in many offices the proofreaders receive from $5 to $10 a week less than compositors, the remuneration being in inverse ratio to the responsibility involved.

It would be interesting to hear from other cities respecting this subject, and I believe it would be appreciated if THE INLAND PRINTER were to specially invite short contributions upon it in order to get a fairly representative view of the situation as it now stands. T. J. STARRETT.

## FROM FRANCE.

*To the Editor:* PARIS, France, June 2, 1893.

The event of the moment is the inauguration of the statue to Théophraste Renaudot, the founder of the *Gazette de France*, the first newspaper established in this country, and that still exists. He died in 1653, aged 57, after a stormy life. Amsterdam and London preceded Paris, by twelve years, in priority of newspapers. Renaudot was originally a doctor; he traveled a good deal, and had won the friendship of Louis XIII and Cardinal de Richelieu; the former wrote social and court paragraphs for the *Gazette*, while the cardinal's copy was confined to diplomatic documents and war despatches. Renaudot also established a registry office for servants, an inquiry bureau to supply the absence of a directory; he founded pawn offices, a parcels and letter delivery company for Paris; he formed a patent medicine of which antimony was the base, and he gave his medical advice gratuitously to the poor—and that the Parisian doctors bitterly resented.

His *Gazette de France* was brought out as a four-page octavo, and confined its news to foreign correspondence; it was only in the fifth number that French matters were touched upon, in the eighth number appeared the first "puff," that of a mineral water. The *Gazette* soon increased the number of its pages to sixteen, and from being a weekly appeared twice a week, and ultimately daily. The price was less than 2 cents; the circulation 1,000 numbers. Today the *Petit Journal* has a daily circulation of 1,300,000 copies, and next to exclusively in France, and it is only thirty years old. Its foundation was the work of that modern Renaudot, M. Emile de Girardin. It was this famous journalist who first brought down the price of the daily papers in Paris to 3 cents; that led to a duel during the "thirties," when de Girardin shot his antagonist, Armond Canel, and received himself a very severe thigh wound. M. de Girardin progressively kept lowering the price of the newspaper; from 3 cents he arrived at 2 cents, till he stopped at the *Petit Journal*, which sells at 1 cent. De Girardin made millions, but he died, to every one's astonishment, millions in debt. Since ten years a few printing establishments are laboring at colored picture printing, but the *Petit Journal's* rotatory machine still turns out the most artistic and finished illustrations. France has 3,180 journals and periodicals, of which 1,998 are brought out in Paris alone. The newspaper is like Æsop's description of the tongue—the worst and the best of things, according as it is employed; today the journal conquers everybody,—the child by its pictures, the fair sex by its stories, and men by its discussions. It at once amuses and counsels. Not to read a journal is to live outside of the world, to reside between a nonsense and an absurdity.

The *Journal des Débats* has fêted its transformation, by a banquet, at which 200—members of its staff and friends—persons assisted. If kept on modern lines and in touch with actualities, it has a splendid future before it. The morning edition is in white, and the evening in rose paper. Both sell well, and must affect the circulation of rivals. It is serious and ironical, without being heavy, soporific or coarse. Its articles are sententious, and mostly all signed; there are no leaders two or three yards long, recapitulating ancient and contemporary history as if readers were so many adults at school. It is agreeably humorous and unobjectionally caustic. Perhaps it is a little too literary still, and requires a greater dash of society news. Its foreign correspondence is soberly executed, but would be improved by a thread of animation. The *Débats* has the redeeming feature, to not treat commonplace occurrences from either the philosophical or the doctrinal point of view—but the practical and the worldly.

A word for technical journalism in France. It was in 1797 that the first periodical appeared, treating about printing and books. "Citizen" Roux was both the printer and the editor of that primary trade journal. It gave the list of new books as they appeared; the names of secondhand volumes for sale; plant for printing offices was advertised, and short biographies given of leading typefounders, papermakers, typographers and editors. Citizen Roux's "Typographical" journal was an octavo of eight pages, and appeared weekly. He did not like to be pin-pricked by his readers; those who alluded to errors in his journal he informed that he had something else to do than to count the letters; that he set up mostly all the subjects himself; that neither ink, pen nor paper were resorted to by the writers; the subject was mentally and materially composed at "case," and worked off without being either corrected or read over, which he admitted to be a bad practice, but he had no time to act otherwise. The subscription was $2 per annum. It expired in 1810. Finally, Napoleon I, in 1811, by a decree issued at Amsterdam, ordered the creation of an official journal, devoted to all new books and engravings, setting forth price and name of publisher. The publication still continues, and has become, since 1856, the property of the Cercle de la Librairie, where the names of new books and new editions are announced free of expense, when two copies of the output have been legally deposited at the Home office. In Napoleon's decree it was strictly forbidden for either printer or publisher to present copies of books to the editors or directors of journals. Now, one of the largest departments of Huchette's publishing establishment is occupied exclusively sending volumes to reviewers, and the head of that department was, in his early days, no less a personage than Mr. Emile Zola.

The exhibition devoted to the portraits of journalists and souvenirs connected with their public life will open in the course of the month, and promises to be extremely interesting and curious. Few Frenchmen but have risen to eminence with printer's ink on their hands. It is intended to bring out an album of the exhibits, with short biographical notices, as a memento of the show. A few leading gentlemen are feeling their way to organize, for 1894, an international exhibition of the portraits of famous printers. To that show might be appropriately annexed specimens of typographical work, extending a century backward. It is well to have retrospective, as well as contemporary, comparisons.

Turkey is now manufacturing her own paper; at Beicos a paper mill has been just erected; it is rumored to be financed by Germans. When all was ready, an humble petition was addressed to the Sultan to graciously allow the mill to be opened; in time that permission was considered, and an emissary of the Sultan, with attendants, arrived. The priest approached the boiler room, immolated the usual number of lambs, and recited the customary prayers; the boiler, 30 feet long by 9 feet in diameter, was next baptized "Osman Bey"; then the works were minutely visited. When the emissary returned to Constantinople the Sultan signed the permission to work two machines to manufacture paper for cigarettes, and for writing and printing.

In the north of France some printers, at St. Quentin, for example, have a singular way of sustaining home trade; they send circulars, billheads, etc., into Belgium to be set up and stereotyped, the expense being much less. The galvanos are then forwarded to France, and locked up in the forms for working.

The contract for supplying 100 tons of paper yearly for the preparation of the French greenish-blue postal cards has been "knocked down" to the firm Didot, at the price of $10.40 the double hundredweight; the ream weighed seventy-nine pounds; size of sheet, 18 by 28 inches; the pulp is rags and wood. There were ten competitors, and the accepted price, not considered bad, was $1.80 per double hundredweight less than the highest offer. M. de Genola's invention is attracting some attention. With the view of adding to the security against forgery of bank notes, scrip, etc., that gentleman prepares a special paper, by the union of several different pulps; this he effects by very thin separations in the molds. Could he not also introduce a different shading, recognizable, without difficulty, for each distinct pulp? French paper manufacturers

continue to complain of the onerous burden they have to support from the tax on imported wood pulp. The legislature put on the tax in order to encourage the making of wood pulp in France, where the pine is not at all suitable, and consequently the pulp factories have yet to be created, while the 200,000 tons of pulp necessary for the paper wants of France have to pay the customs dues.

The war still continues between the government and the master printers respecting the application of the new law, regulating the hours of employment of women and children in the machinery, stitching and bindery rooms. The gist of the quarrel really lies, in preventing the stitchers to work at night to bring out the periodicals on the days fixed. If a review cannot appear on its usual day, arrangements must be made to change the date of publication, that is all. But the health of women and children will be saved, and less hours of work will allow some for those unemployed. Subscribers must resign themselves to receiving their periodicals either a day earlier or a day later. In Switzerland, the working day of nine hours may be considered as accepted by all printing offices.

Inspector Fritz, of the Vienna Imperial Printing Office, supplies some sound hints on color printing. He says: Not enough of attention is given to the quality of paper; thus paper from rag pulp bites and retains colors better than that made from wood pulp. The presence of the latter to the extent of twenty per cent in white paper, induces rapidly the yellowing of the colors under the action of light, whether by direct sunshine or that ordinarily circulating. He suggests, also, to select colors having the same sensibility to light.

EDWARD CONNER.

## FROM NEW ZEALAND.

*To the Editor:* WELLINGTON, N. Z., May 13, 1893.

Last month closed and this month began, under weeping skies, and to the strains of the "Dead March." On April 21 died, at the age of fifty-four, one of the most prominent and respected members of the craft in New Zealand, Mr. George Didsbury, the government printer. He had held the post from its first establishment, twenty-eight years ago, and under his charge the office had grown from very small beginnings to the largest printing concern in New Zealand. His career deserves a longer notice in THE INLAND PRINTER than can be given in a general news letter. At the time of writing his successor has not been appointed, and speculation is rife as to whether one of the heads of subordinate departments will be promoted, or an outside printer appointed. The death of the premier, the Hon. John Ballance, a week later, was for a time the absorbing theme. His death was caused by an internal complaint, aggravated, if not caused, by lack of exercise, and excessive application. Mr. Ballance was far too accessible; even his Sundays were invaded by office-seekers and bores of all descriptions. In addition to the exacting work of his department, he had to keep in hand a miscellaneous and heterogeneous party, and did so with marvelous success. He was the first premier who had died in office, and his funeral was made the occasion of a great demonstration. Mr. Ballance was neither a great statesman nor a reformer; but as a party leader he has never been equaled in New Zealand. He was a ready writer, a clever journalist, a keen debater, and as a politician, full of tact and resource. His death is a great loss to the colony, and an irreparable loss to his party. His health broke down last session, and his colleague, Mr. Sedden, acting premier, has now taken his place as premier. Mr. Ward, another colleague, assuming the office of treasurer. Through his long illness Mr. Ballance has been nursed by his wife with affectionate solicitude, and she has the sympathy of the colony in her bereavement. I have said that Mr. Ballance was not a reformer. He was fond of outlining vast changes, to take place in times to come, but took no interest in any reform which came within reach. Journalist though he was, he steadily opposed libel law reform; he opposed liquor law reform; and his ministers, last session, choked off the female franchise after it had passed both houses. He was a man of strict personal integrity, and never was accused of making any use of his high position for private aggrandizement. The obituary of April also includes the name of Mr. Patrick Kitson, proprietor and editor of the Charleston *Herald*, a genial Irishman, with a rich fund of native humor. The paper had been wretchedly conducted before it came into his hands, and to work up a discredited and unpopular organ is no light task. In this Mr. Kitson succeeded, but at great expenditure of personal energy. Finally, a stroke of paralysis incapacitated him, and the end came in a few days. Much sympathy is expressed with his wife and family.

About the same time came news from Tasmania of the death from "acute inflammation," at the age of thirty-nine, of the erratic William Freeman Kitchen, late of Dunedin, whose name has already figured in THE INLAND PRINTER. His wife and two children were at the time staying with his wife's father, in the North Island, and much sympathy was felt for them in their bereavement. All the papers said the kindest things they could of the departed. News of the sad event was sent to all deceased's friends; but they could not obtain proper authentication. Early this month, a theatrical agent, one F. Temple Vane, B. A., arrived in Dunedin as advance agent for Madame Araminta, clairvoyant. He was speedily recognized by voice and handwriting as the defunct Kitchen, and after many denials, acknowledged the fact. A warrant was quickly issued against him for wife-desertion, and he disappeared. He and Madame Araminta passed as husband and wife. The lady, a young woman of eighteen, is in great distress, alleging that her cash disappeared with her agent. She says that she was married to him in Launceston, but has not yet produced documentary evidence of the fact. He was arrested at the Bluff on May 12, on board of an outward-bound steamer, and the matter will doubtless prove an interesting case in the courts. The fatuity of the man, after circulating a report of his own death, to return straightway to New Zealand, and to the city where he was so well known, is amazing. He had dyed his hair, and shaved, and probably thought himself disguised beyond recognition.

A man who was not in any way connected with the press; but who has in his day been responsible for reams of "copy," died last month — TeKooti (pronounced 'Kōti), the ringleader in the massacre at Poverty Bay in 1868. In the woods of the interior he evaded all pursuit for years, and at last received a free pardon from the government. Though pardoned, he was not forgiven, and there were men of both races who had vowed to kill him at sight if opportunity ever occurred. Hence it was his habit to travel with a mounted bodyguard of two or three hundred followers, whose descent in a friendly manner on a native settlement was more disastrous than that of a swarm of locusts. He pretended to supernatural powers, and was a miracle-monger in a small way. Some years ago he had a revelation regarding bank notes. They were unclean, and none of his followers must use them. He called in all that he could collect, cashed them, and solemnly burnt the precious documents, to the extent of some hundreds of pounds. It is on record that during the rebellion in Ireland last century, the peasantry marked their indignation against an obnoxious banker by burning all his notes. So that there is nothing new under the sun. Of late, TeKooti had given way to drink. His death will break up his gang, and remove a disturbing element. The movements of his armed mob always occasioned some anxiety to the authorities, as a serious riot might at any time have occurred.

By the death of Mr. Ballance, the Wanganui seat is vacant. Mr. Gilbert Carson, the popular editor of the *Chronicle*, the senior newspaper, is the only candidate at present in the field. He is just now absent on a trip to Britain; but his party are strong and confident. He ran Mr. Ballance very close at the last election. On the government side two candidates are

spoken of, neither of whom is willing to give way to the other. One is Mr. Parsons, a publican; the other, Mr. A. D. Willis, lithographic printer. Neither of these are favored by the temperance party, who are very strong in Wanganui, and as Mr. Carson is a prominent prohibitionist, he will have the solid anti-liquor vote.

The Wellington Times Joint-stock Company has been edifying the colony by the squabble among its directors. The managing director (a salaried officer), is also a minister of the crown, and the outside public cannot understand how one man can find time to do justice to two such onerous offices. The first annual meeting, held last month, did not show a very prosperous state of things, and a resolution was passed that the board of directors did not possess the confidence of the company. The whole board was dismissed, and then reëlected, with the exception of two that it was decided to get rid of. One of these, holding that he had been illegally dismissed, took the matter to the Supreme Court. The result was that a special general meeting had to be held, at which he was again dismissed, this time in due form. One of the shareholders, Mr. Russell, took the opportunity of moving, "That it is not conducive to the interests of the shareholders that the office of managing director of the company should be held by a minister of the crown." According to the *Times* of next morning, the motion was carried by 39 to 6, and the public were under the impression that the ministerial director had been summarily dismissed. The evening papers, however, had a correct report, and "rubbed it in" to their morning contemporary in the most relentless fashion. The blunder was one of the most extraordinary ever perpetrated by a New Zealand paper. There is much discontent among the shareholders, and it is not unlikely that the *Times*, which has had so curiously checkered a career, will once again fall into private hands. It is strange that the capital city of New Zealand has never yet had a good morning paper.

The financial smashes in Australia have had only a reflex action here. There has never been a bank failure in this colony; there are only some half dozen banks; they are thoroughly sound, and possess the confidence of the public. But the troubles in the sister colonies have been the means of swelling the unemployed in New Zealand. Absurdly exaggerated reports of wealth and prosperity in these islands have been circulated in Australia, and families spend their last shillings in passage money, only to become a burden on the charitable aid boards from the time of landing. The best disproof of the alleged prosperity is found in the relief works inaugurated in all parts of the colony by the state; and it is now announced that the vote for this purpose is nearly exhausted. The labor bureau has placed hundreds of men on state works, and the vacuum thus created is immediately filled. The semi-socialistic state experiments now in progress have a very unsettling effect upon industry. The coöperative contracts in the country have had the effect of reducing the labor to a dead level of something less than mediocrity. The able men, finding that they share equally with the incompetent and idle, refuse to exert themselves for the benefit of others, and the standard of efficiency is thus deplorably lowered. All kinds of work in which it is possible to dispense with masters are now given by the state direct to the workmen, and the latest suggestion of the Trades Hall is that state tailoring establishments be instituted. Master builders, painters, plumbers, and others complain, not unnaturally, that while they are specially taxed, and harassed by factory acts and government inspectors, the machinery of state is used to cripple their industries and render their invested capital valueless. At the same time, a curious and unforeseen complication has arisen with the trades unions. The Supreme Court buildings in Wellington are now being repainted, and the contract, a large one, was given direct to the workmen. Of course union men were chosen—the Trades Hall is far too influential to be ignored by the present ministry—but the men are unionists no longer. Although the coöperative system has the complete approval of the trades council, the painters were struck off the union roll for violating the rule forbidding any workman to take a contract on his own account. Such are the curious perplexities which daily arise in the course of experimental social legislation.

The New Zealand Institute of Journalists is taking measures to secure a charter during the next session of Parliament. The government will be requested to make the bill a ministerial measure.

Our government cannot be accused of neglecting petty economies. Our postage stamps have now advertisements printed on the back, in brown ink, *over* the gum. This will effectually cure the public of the common practice of licking the stamps. Off comes the dirty brown pigment, and the operator retires to wash the nasty taste out of his mouth. Even worse is the printing of whisky and the quack advertisements on the back of telegram forms. The paper is of the flimsiest kind, and the big display lines show conspicuously through the sheet.

*Typo* has been falling foul of the innovation "workingman," which, originating in the United States, is finding its way into the New Zealand press. The editor thinks that the form is not adopted on grammatical grounds—otherwise we should also see "laboringman" and "dancinggirl"—but as a kind of party badge, and thus proceeds:

THE "WORKINGMAN."

"In ancientdays the writtenline
Of many greatandmighty races
Waslettered closely with nosign
Of punctuationmarks orspaces
No crampingorthographic rules
The easygoingwriters guided—
They wroteandspelled, untaughtbyschools
Justasthepassingwhimdecided.

"In modern days, the printer's art
Has laid down laws of punctuation,
Decrees that words shall stand apart,
And each one keep its proper station.
This does not suit our Yankee friends,
Those restless souls who whip creation;
We find their practice daily tends
Toward completeagglutination.

"And thus we have the 'workingman,'
By which is meant the agitator.
The working man is one who works—
The workingman a mere spectator.
Between the two there never was,
And never can be, true communion:
Free contract binds the working man
The workingman is bound by 'Union.'

"We bear the latter all goodwill,
And hope some day he'll be converted—
Assert his manhood, use his skill,
And have once more that space inserted.
A unit in the social plan,
In sympathy with all that's human—
And, lastly, may each workingman
Espouse a true and lovingwoman!"

One of our county council staff is a foreigner, who writes his official communications in something very like Baboo-English. "Beloved and Respected Superior," he begins; and concludes, "I am, with the respectful and obedient employer of your amiable and perfect direction, A. B." Maoris rarely attempt to speak English, and their pronunciation is peculiar. Lately a constable in a country district, serving a writ of summons on a native, was met with the reply: "Me packen up." "Well, hurry up," said the goodnatured officer, "the boat won't wait." "Me packen up," reiterated the debtor. Then a bystander explained. "Packen up" was an attempt to pronounce "bankrupt." The colored gentleman had filed his schedule. On the East Coast, a Maori dandy, seating himself in a barber's chair, explained that he was going to court. "What for?" the barber asked. "Me get the summons for the wickedness," replied his customer. "Wickedness, eh?" said the operator. "What the mischief have you been doing?" In answer the

Maori produced a subpœna, and it turned out that "wickedness" meant "witness." The latest injustice to Ireland was perpetrated by the Wellington *Times*. It reported that certain laborers, sent by the labor bureau into the interior, protested, on the ground that they "were not Irishmen." The public were puzzled until the evening papers appeared, when it turned out that "bushmen" was intended. Perhaps the best joke of the month is the anecdote of a jolly chairman at a concert in the north, who knew more of road contracts than biography. "Next item on the programme, ladies and gentlemen—Selection, Mozart. *Will Mr. Mozart kindly step on the platform?*"

R. C. H.

Written for THE INLAND PRINTER.

## A SAD CIRCUMSTANCE.

BY W. S. ROGERS.

IT has been several times claimed by different poets and other foreigners that "where there's a will there's a way," but I am told (and believe) that it is not always so—in a country pressroom. Within the bosom of my friend George (the pressman) there certainly lurks a fervid inclination, which might easily be termed a "will," toward the accomplishment of a certain object; but the mystery of the "way" is a deep, dark drain, not only upon himself, both physically and mentally, but likewise upon all the spiritual resources of the neighborhood, and something ought to be done.

The climax was capped the other day when a tall, lank individual of seedy apparel and a general appearance which might have reasonably led an observer to imagine him an extensive real estate dealer engaged in airing his stock, sauntered into the pressroom and proceeded to make himself prominent, not more on account of his studied investigations into the nature of all stock, jobwork, presses and ink which were lying promiscuously about than because of the plentiful trail of his salivary surplus, beautifully marked with tobacco, which he left behind him wherever he went.

He wandered around the room a couple of times until he had become familiar with all the turns, and at last stopped before the Gordon and took hold of it and shook it.

"I see you've got a press or two here," he remarked, in a tone of calm conviction, which plainly showed that he knew it, and it would be utterly useless to deny the fact.

George, to whom the remark was addressed, was forced to admit the affirmation.

"It's a Gordon," said the stranger, after examining it a little more closely to make quite sure, and looking the foreman squarely in the eye, to show him that he might rely on the statement. "A Gordon."

George himself had bought the press some twenty years before, and he had always supposed it was a Gordon. Still, it was very reassuring to have this oracle bear voluntary testimony to his judgment.

"Foreman, eh?" asked the stranger, kindly, as George showed no disposition to deny his assertion in regard to the press, and greeting him with an encouraging smile.

"Yes," replied George, "You're a pressman, I suppose?"

"W'y, yes," said the stranger, candidly, "I am. Yes, and," he added, lowering his voice and speaking in an inspiring and confidential tone, "I'm looking for a job!"

There ought to have been, from this man's manner of saying it, nothing firmer in George's mind than the conviction that he was losing the chance of a lifetime if he failed to hire him on any terms without the delay of a moment; but he only nodded, and asked, "How long have you worked at it?"

"How long?" repeated the stranger, as if the idea of such a question had never entered his head. And then to show his willingness to oblige, he screwed up his features and turned them toward the ceiling, while he unraveled his memory.

"W'y, it's now—it's now about three years!" he announced at length, in considerable astonishment. Evidently the result had surprised even himself.

"Three years!" exclaimed George, becoming interested. "Where are you from?"

"Well," replied the stranger with a burst of confidence, after a short deliberation, "from everywhere! I've worked all over the country, you know, and there ain't much that I'm afraid of in a pressroom, if I do say it. I started in at ——."

"Oh," said George, in a dazed sort of a way; "well, how long did you work there?"

"W'y, not long!" said the stranger. "Just long enough to learn the trade, you know. About three or four months, I reckon."

George turned pale.

"Do you do bookwork?" he asked, in choking accents.

"Bookwork," replied the star, with calm sereneness, "is my holt!"

"We don't have a great deal of it here," said George, striving to speak clearly and unconcernedly. "Our run is mostly on small jobwork."

"Well," said the stranger, with kind encouragement, "there's some money in that, you know. You don't do color work, I don't 'spose?"

"A little," replied the foreman, modestly.

The stranger looked incredulous.

"Hardly in red, though," he maintained, rather than asked; and added "That's fine work, you know!"

George looked as if he considered the information of great value.

"Of course you know all about running a platen press?" was his next query.

This evidently touched a vital point. The stranger started and surveyed him doubtfully for a moment. At first the expression of his face seemed to say, "Beware, sir; any joke thrust at me is sure to bound back." Then he settled into a look of calm dignity. "A platen press?" he repeated in measured tones, "w'at kind of a press is that?"

This was too much. Our foreman leaned against the towel for an instant to recover his breath, and then without a word, groped into the corner for his hat and coat. These he donned in a mechanical fashion, and, still looking straight before him, yet with the air of a man who sees nothing, he stumbled out of the back door and off toward the free lunch alley.

Translated for THE INLAND PRINTER.

## LUMINOUS PAPER.

THE *Bulletin de l'Imprimerie* says there are four combinations of sulphates which on being exposed for a time to the sunlight become phosphorescent in the dark. These are sulphates of calcium, strontium, barium, and zinc. For practical purposes the first is the most useful, as mixed with a small quantity of salt of bismuth, it has the property of emitting a violet light for about fourteen hours after a short exposure to the rays of the sun. To prepare luminous paper, a little gelatine is dissolved in warm water and in the proportion of one pound of gelatine to two quarts of water, to which is added three pounds of the mixture of sulphate of calcium and salt of bismuth, and a little glycerine. Two coats of the solution applied warm are sufficient to render the paper quite luminous and show distinctly anything that may be printed thereon in heavy black ink. For paper that is to be exposed in the open air a little gum lac should be added and after printing a coat of transparent lac varnish applied to the whole to preserve the paper from the action of the atmosphere.

LIVES of poor men oft remind us honest toil don't stand a chance; more we work we leave behind us bigger patches on our pants. On our pants once new and glossy now are patches of different hue; all because subscribers linger and won't pay up what is due. Then let all be up and doing; send in your mite be it so small, or when the snows of winter strike us we shall have no pants at all.—*The Bozeman Appeal.*




## A WEEK IN CHICAGO WITH THE INTERNATIONAL TYPOGRAPHICAL UNION.

THERE were cordial greetings and hearty handshakings at the Great Northern Hotel, in Chicago, on Saturday, June 10. Delegates and visitors were arriving for the International Typographical Union convened on Monday, and who that has been to one of these conventions does not long to attend them each succeeding year? Mr. Jackson, of St. Louis, as smiling and genial as usual, busied himself breaking up any groups discussing forthcoming legislation, and President Prescott and Secretary "Judge" Wines were equally busy avoiding detaining hands as they flitted through the crowded halls, on business intent. The Reception Committee, of which Mr. George Day was chairman, were conspicuous in their red badges, and Chairman B. L. Beecher, of the Committee of Arrangements, with the members of his staff, exercised himself in inviting delegates and guests to the reception in the evening, held at Madison Hall, West Madison street, at 8 o'clock. This enjoyable affair was entirely informal, and the attendance was as large as could have been expected. On the platform were seated the Chicago delegation, Messrs. Carroll, Stiles, Canty and Cahill, with the principal officers of No. 16 and A. G. Davis, president of Boston Typographical Union.


WM. B. PRESCOTT.

In a short address President James Griffon welcomed the delegates and guests, and introduced Mr. Phil Corcoran, of Salt Lake, who made an interesting and graceful address. Mr. M. T. Quain, of Memphis, was the next speaker, and following him that old-time Chicagoan, President A. G. Davis, of the Boston Union. There were several other speakers, among which we must not forget to mention M. J. Carroll, who always has something to say that is worth listening to. The talking was by no means dry work, as music, both vocal and instrumental, to quicken the senses, was provided, and refreshments of a more substantial nature were to be had in the committee rooms.


A. G. WINES.

For Sunday, June 11, the Ex-Delegates' Association had planned an excursion to Diamond Lake Park for the delegates and ex-delegates. The morning threatened rain, and on the first train, which left at 9 A.M., but few were present. The weather looking more favorable when the time came for the next train, at 9:45, a large number concluded to go, and at the grounds the merry-making was well under way when the news came of the deplorable accident to Mr. Gamble, and sadly the train was taken for the city.

Monday was the opening day of the convention, and Mayor Harrison made one of his "merrie speeches," which are so enjoyable, particularly at stag parties. Business was the order of the day — and night, and worthily the delegates discharged their duties.

Meantime the pressmen of No. 3, with their characteristic openhandedness, had been welcoming all and sundry. Their geniality was contagious, and wherever a group of their kind was to be seen, fun of some kind was sure to be afoot.

In the afternoon of Tuesday many of the delegates attended a ball game between the *Herald* and *Tribune* clubs, and the evening was taken up in executive session at the convention hall.


JAMES GRIFFON.

Early on their arrival the visiting pressmen delegates were the recipients of an invitation to a reception and banquet in their honor at the West Chicago Club House, Throop street, on Tuesday evening, under the auspices of the Ex-Delegates' Committee. This occasion was one of the happiest of the week. The arrangements were admirable, and complimentary remarks upon the work of the committee were audible everywhere. Quietly and with good taste, yet without formality, the reception began an evening replete with enjoyment.

The George Castle Dramatic Agency had arranged a programme by a number of specialists that was of first-class quality and highly appreciated by the audience. Some local hits, connected with the visitors and their Chicago entertainers, were highly relished. Herbert Albini performed a number of clever sleight-of-hand tricks, his dry and caustic remarks giving a zest to the mystifying process. The incredulity of Mr. John Henry exercised Signor Albini a little, and now Mr. Henry is in doubt if the signor is the devil or not.

The performance over, the musicians began the significant march, and as the strains rang through the hall partners were sought and all repaired to the banquet rooms. The menu prepared by Henry Oppenheimer, caterer, was worthy of the occasion, and the jolly crowd that enjoyed it made the scene one which evidently caused President Bowman pleasant emotions. Many became almost inarticulate with enjoyment, when a suffocating voice called that "Kiley's put sugar in his soup." The bouillon served in cups made Mr. Kiley's mistake natural, if laughable.

On account of the night session at the convention hall, many of the invited speakers were not present, but President Prescott, despite his fatiguing duties of the day, was an honored guest, and, on being introduced by the President of No. 3, gave a short address, the many points of hard common sense in which evoked frequent and enthusiastic applause. M. J. Madden spoke appreciatively of the pressmen and made a glowing reference to unionism and what it had accomplished. Mr. Louis Hornstein, of Hornstein Bros., on the call of the

president, eulogized the pressmen from an employer's standpoint, his sentiments being received with marked favor. Mr. Phil Corcoran, of Salt Lake City, Utah, paid a tribute to the hospitality of the World's Fair city and congratulated the assemblage on the achievements of the age as focused at the great Exposition. The large number of ladies present won from the several speakers those chivalrous expressions regarding the sex which are always greeted with so much applause.



M. J. CARROLL.

Mr. Charles Moore, of the Globe Printing Ink Company, recounted a dream which he had had regarding three Chicago pressmen who died, yet who were denied admission to either the celestial or the lower regions, and who were struck with despair that their doom should be a perpetual journey in a Chicago hack. The point of this impromptu sketch lying in exploits of the previous evening gave it instant favor, and then Mr. Moore was called upon for a song, and with characteristic modesty, yet with a sort of reserved abandon, he gracefully complied, also responding to an enthusiastic encore.

From the ballroom now came the faint strains of a waltz tune and a speedy adjournment was made by the company, and it was not long before the dancers thronged the spacious hall. It was broad daylight before the last of the guests departed, all voting the pressmen's reception an unqualified and delightful success.



CHAS. H. STILES.

The committee, which consisted of Messrs. John S. Leander, chairman; Richard F. Sullivan, Rudolph Timroth, John McMillan, Martin Knowles, Michael Curtis, Michael J. Kiley, James Bowman and Henry Wendorf, as might have been expected, were gratified with the outcome of their labors, going so far as to insinuate that Ward McAllister could now be given some suggestions.

On Wednesday, by invitation of the Chicago *Herald* Chapel, the delegates and visitors inspected the fine building of the Chicago *Herald*. Many ladies were present, giving an added interest to the scene. The delegates marched to the *Herald* building in a body and were met at the business office by the members of the *Herald* chapel. Frank Ehlen, foreman of the composing room, and Robert Ansley, business manager, bade them welcome. They first inspected the composing room and stereotyping department. Here they lingered long, inspecting every detail. After a trip through the editorial rooms they were given an informal reception in Mr. Scott's private office.



WM. A. CAHILL.

In the mailing rooms tables had been set with refreshments, and here all repaired after a complete inspection of the building. The refreshments were served by the *Herald* restaurant, and Mrs. King herself personally superintended this part of the afternoon's entertainment. On one of the tables was the word "Herald" made out of sandwiches, fringed with different colored roses. It was a unique idea and provoked many complimentary remarks. The room was beautifully decorated with potted plants and flowers. H. Wittbold, the florist, had decorated the place himself. Palms, evergreens, ferns, roses, peonies and big snowballs were scattered about in profusion until the room looked like a large hothouse.

Behind a bower of palms and ferns Tomaso's mandolin orchestra played sweet tunes. The guests drank punch from the huge silver bowl on the center of the table and ate of the good things served.

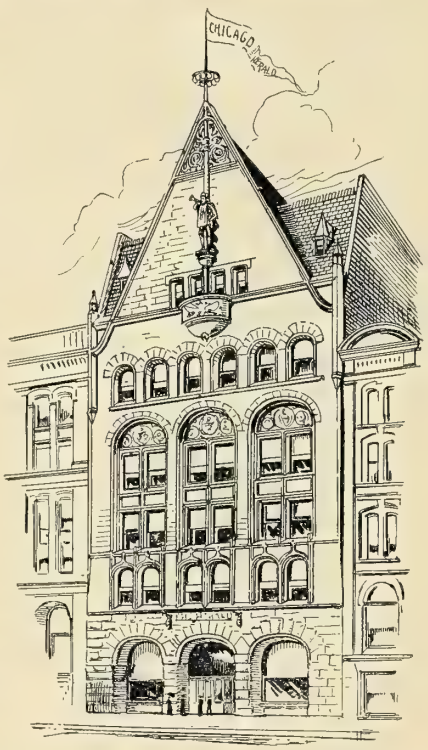


JOHN CANTY.

After luncheon the gay party broke up, and one and all agreed that they really began to like Chicago customs.

During the morning session Major Burke, on behalf of the management of Buffalo Bill's Wild West Show, extended a special invitation to the members of the International Union to attend the performance that evening, and this courtesy met a prompt and cordial response. No description of this widely popular performance is here necessary. It has been received with favor in all parts of the world, and its startling realism was vouched for by many of the western delegates.

Thursday evening was set for the excursion on the lake in that unique creation, the passenger whaleback Christopher Columbus, the only boat of her class in the world. The weather threatened rain early in the evening, but long before 8 o'clock, the time set for departure, everything looked favorable for a fine run. Caterers' assistants were busily getting comestibles on board, and the quantity almost gave one the impression that the boat was being victualed for a voyage to Europe. Familiar looking cases and kegs were hoisted to the forepart of the vessel, indicating that dry company would not be tolerated.




A fine brass band was playing popular airs while the guests inspected the immense boat, on the peculiar form of which they found much to comment. Capable of accommodating well upon 6,000 passengers, and of a speed of twenty miles an hour, the strange appearance of the vessel from the wharf gives her a peculiar interest, and questioning elicited the facts that she was 362 feet long with 42-feet beam, with nine compartments for carrying water ballast to a capacity of 1,000 tons, an improvement over the old-style methods. The superb furnishings were much admired. Velvet carpets cover the saloon floors, and the wainscoting and paneling are of polished oak. The lounges and chairs are of russet leather, and light brown tints prevail in the wall decorations. There are bathrooms and barber shops, soda fountains and restaurants tucked away in various parts of the ship, all convenient of access, and the whole vessel is lighted with incandescent electric lights.

Soon after 8 o'clock the trip began, and jollity and sociability reigned supreme. The music of the band, the hum of many voices and the cheery laughter were a fitting accompaniment to the exhilarating motion of the colossal boat as she glided through the water, showing the immense panorama of the city with its myriad and flashing lights.

The Diamond and Garden City quartettes during the evening sang a number of selections, and had a thoroughly appreciative audience.

The towers, domes and façades of the great White City, ablaze with electricity; the background of the night, streaked with flaring rockets and fireworks of all kinds, was a scene of surpassing beauty. The electric search-light on board the boat flashed a challenge at the Administration building that was promptly accepted, and a glare of light almost unbearable in its brilliancy bathed the vessel from stem to stern. Four miles out in the lake, the lights flashed and flamed like the blades of giants in combat, and the scene was one which certainly will not readily be forgotten.



WHALEBACK STEAMSHIP "CHRISTOPHER COLUMBUS."

Chartered for lake trip by International Typographical Union Convention, at Chicago, June 15, 1893.



H. C. McFARLAND,
Second Vice-President, International Typographical Union, Washington, D. C.



JAMES H. BOWMAN,
President, Chicago Printing Pressmen's Union, No. 3.



RICHARD F. SULLIVAN,
Vice-President, Chicago Printing Pressmen's Union, No. 3.



FRANK BECK,
Secretary-Treasurer, Chicago Printing Pressmen's Union, No. 3.

A return was made at 11 o'clock, everyone pleased and happy.

Friday and Saturday were days of energetic work, and in moments of leisure the visitors who had not done so earlier in the week took advantage of the courteous invitations of Messrs. Barnhart Brothers & Spindler to inspect their fine establishment, where facilities had been arranged in the way of desk room, stationery, etc., for the convenient transaction of such private business as the firm's guests desired to attend to. The Chicago Compositor's Club received many callers and the American Typefounders' Company tendered courtesies similar to those of Messrs. Barnhart Brothers & Spindler. The Jane Club, a coöperative society of young women, through Miss Kenny, invited the delegates and guests to visit their rooms, an invitation of which many availed themselves.

Flushed with their success of Tuesday, the Ex-Delegates' Committee of Printing Pressmen's Union No. 3 had a programme arranged which was carried out in detail on Sunday. A tally-ho coach called for the guests of No. 3 at the Great Northern Hotel on Sunday morning, with President Prescott as the guest of honor, and drove out to the North Side and through Lincoln Park. Here an elaborate luncheon had been provided, and the drive in the bright, clear morning having quickened the appetites of all, full justice was done to the good things, after which the coach was taken for the South Side, through the boulevards. The party were much struck with the beauty of Washington Park, which never seemed in better form — the rain of the evening before having freshened flowers, grass and trees.

From the park the guests were driven to the Fair grounds and thence to the Great Northern Hotel, having had a delightful trip, and were loud in their praises of the beauty of the parks and the boulevard systems of the city.

This closed the week's entertainment, and with farewell promises to meet in Louisville in '94, the delegates and visitors separated to all points of the compass, bearing pleasant memories of Chicago and impressed with the wonders of the Exposition.

## CONVENTION OF INTERNATIONAL TYPOGRAPHICAL UNION.

MONDAY morning, June 12, at 9 o'clock, witnessed the opening of the forty-first session of the International Typographical Union, at Madison Hall, Chicago. The preliminary services were in harmony with the custom so long observed by this organization, and consisted of prayer by Rev. Floyd W. Tompkins, followed by Mayor Carter H. Harrison, who, in his happiest vein, extended the freedom of the city and the protection of its executive to the visiting delegates. President James Griffon, of Union No. 16, then introduced President William B. Prescott, of the International Union, in a few well-chosen words, when the latter gentleman declared the convention open and ready for business.

But if the opening ceremonies did not differ from those usually observed on these occasions, the scene which met the view of the presiding officer when he announced the convention open was in marked contrast to that of former years. Nearly 100 more delegates were seated in the hall than on any previous occasion, 230 delegates in all answering to their names. And what is of more consequence, subsequent events proved that they came prepared to attend strictly to business. The amount of work done during the week passed all previous records, the number of propositions considered never before having been equaled by the international body. Many of the propositions acted upon were of the highest importance to the craft in general, but whether the consequences will work good or evil, time alone can tell.

Much of the work of the convention was prepared for it by the Committee on Laws, which met in Chicago four days previous to the opening of the convention. This committee, the most important of all committees in the organization, was this year composed as follows: M. J. Carroll, Chicago, chairman; J. L. Robinette, Sacramento, secretary; H. M. Ives, Topeka; Harry E. Gamble (whose untimely end is chronicled in another column), New York; and A. W. Kuntz, Seattle. This committee reported altogether more than 120 amendments and changes in the laws which were referred to them, their recommendations being generally approved by the convention.

### STANDING AND SPECIAL COMMITTEES.

One of the first duties devolving upon President Prescott after roll-call was to announce the appointment of George A. Tracy, of Washington, as reading clerk; W. P. Heck, Philadelphia, assistant secretary; and Joseph Vibert and W. C. Roberts (both of Chicago), as sergeant-at-arms and messenger respectively, after which the standing committees were announced:

*Committee on Credentials.*— Messrs. Hopkins (Pittsburgh), Sutherland (Seattle), Roby (New Orleans), Rosenbaum (New York), Wharry (New York, Stereotypers).

*Committee on Appeals.*— Messrs. Murschel (San Francisco), Johnson (Galveston), Ashley (Detroit), Keyes (Albany), Freund (Pittsburgh, Pressmen).

*Committee on Returns and Finances.*— Messrs. Nevins (Boston), Bailey (Cincinnati), Britton (Trenton), Bennett (St. Paul), Walsh (St. Paul and Minneapolis, Pressmen).

*Committee on Childs-Drexel Home.*— Messrs. Whitten (Boston), Mealy (Baltimore), Eylar (Dallas), Duniway (Multnomah), Kingham (Indianapolis, Pressmen).

*Committee on Subordinate Unions.*— Messrs. Stiles (Chicago), McIntyre (Denver), Palmer (Providence), Shepard (Louisville), McMahan (Grand Rapids, Pressmen).

*Committee on Miscellaneous Business.*—Messrs. Smith (Philadelphia), Caton (Spokane), Stanfield (Americus), Van Deventer (Syracuse), Donovan (Washington, Pressmen).

Special committees appointed during the work of the convention were as follows:

*Officers' Reports.*—Thompson (Cleveland), Curtin (Lynn), Maloney (San Francisco), Fogarty (Des Moines) and Walsh (New York).

*To Prepare Suitable Resolutions Expressing the Sentiment of the Convention upon the Death of Harry E. Gamble, of New York.*— Messrs. Rosenbaum (New York), Boudreault (Ottawa), McSkimming (St. Louis), Kroon (Grand Rapids) and Westcott (Indianapolis).

*To Draft Resolutions Protesting against the Appointment of C. W. Edwards as Public Printer.*—Messrs. Corcoran (Salt Lake City), Rooney (Toledo) and Seagraves (Washington).

*On a Shorter Workday.*—Messrs. Cowdery (Chattanooga), White (Boston), Farris (Pittsburgh), Ryan (Cincinnati), Cahill (Chicago) and Aberle (New Orleans).

*Memorial on the Death of Ex-President Hammond, of New Orleans.*—Messrs. Roby (New Orleans), Keifer (Scranton), Altswager (Hutchinson), Hilton (Oshkosh) and Miss Pearson (New Albany).

SOME OF THE MORE IMPORTANT MEASURES.

Below we give a brief review of the work of the convention, with the full text of the more important measures acted upon. Without doubt the measure which will attract the greatest interest hereafter was that providing for the establishment of a nine-hour workday. There were three propositions before the delegates looking to a curtailment of the hours of labor, the first introduced being that by the Chicago delegation, known as the gradual reduction plan. This was supplemented by two amendments providing for the adoption of a nine-hour workday to go into effect on the first day of November next, the one finally adopted being that supported by the Boston and New England delegates, and which reads as follows:

WHEREAS, The condition of the book and job printer throughout the jurisdiction of the International Typographical Union has become such as to demand instant relief; and,

WHEREAS, The surplus labor which is on the market is getting much larger year after year, thereby making a pressing demand for situations, which has a tendency to decrease the wages of our members; and,

WHEREAS, The majority of the delegates who appeared before the Short Hour Committee of the International Typographical Union at the Chicago Convention, 1893, favored a reduction of the hours of labor to nine; be it

*Resolved, First*—That on and after November 1, 1893, all unions under the jurisdiction of the International Typographical Union shall demand a decrease in the hours of labor to nine per day, such to be a law of the said International Typographical Union.

*Second*—That the Executive Council of the International Typographical Union shall levy an assessment of 1 cent per day (six days per week) for a time to be decided by the said Executive Council; said assessment to be levied immediately after the adoption of the plan by the referendum.

*Third*—That the Secretary-Treasurer is hereby instructed to notify secretaries of subordinate unions of the action of this Convention in this matter.

*Fourth*—That employers shall receive thirty days' notice previous to the enforcement of this law, and subordinate unions are hereby instructed to take such steps as they may deem advisable.

Many delegates were of the opinion that the gradual reduction plan would have been the safest measure, but the active support given the one printed above, backed by a strong feeling that the rapid introduction of typesetting machines rendered a shorter workday absolutely necessary, finally resulted in its adoption. Scarcely less interest attached to the repeal of the famous "priority" law, which was accomplished by an overwhelming majority, the provision governing the actions of foremen as it stood previous to the adoption of the priority law at Boston two years ago being substituted, which reads:

SECTION 38. Foremen of union printing offices may employ and discharge help at will, so long as they comply with the laws and regulations of the subordinate union in whose jurisdiction the office is located, and the discharge is not for maintaining union principles.

Another important measure was one introduced by M. J. Carroll, of Chicago, which provided for a reduction in the size of organizers' districts, the new arrangement being as follows:

*First District*—Maine, New Hampshire, Vermont, Massachusetts, Connecticut and Rhode Island.

*Second District*—New York and New Jersey.

*Third District*—Ohio, Pennsylvania, Maryland, Delaware and District of Columbia.

*Fourth District*—Virginia, West Virginia and North Carolina.

*Fifth District*—South Carolina, Georgia and Florida.

*Sixth District*—Michigan and Wisconsin.

*Seventh District*—Indiana, Illinois and Kentucky.

*Eighth District*—Tennessee, Alabama, Mississippi and Louisiana.

*Ninth District*—Iowa, Missouri and Arkansas.

*Tenth District*—Minnesota, North and South Dakota and Manitoba.

*Eleventh District*—Nebraska, Colorado, Kansas, Indian Territory and Oklahoma.

*Twelfth District*—Texas and New Mexico.

*Thirteenth District*—Montana, Wyoming, Idaho and Utah.

*Fourteenth District*—California, Nevada, Arizona and Sandwich Islands.

*Fifteenth District*—Oregon, Washington and British Columbia.

*Sixteenth District*—All of the Provinces of Canada, except Manitoba and British Columbia.

The convention's action on other important matters will be found briefly summarized as follows:

Refusal to abolish the referendum.

Refusal to grant separate charters to book and job printers.

Adoption of resolutions protesting against the appointment of Charles W. Edwards as public printer.

Submitting to vote of subordinate unions propositions for the creation of an international fund; for a death benefit fund ranging from $50 to $200 according to duration of membership; for a sick benefit fund; and for a traveling loan fund.

Urging the government ownership of telegraph lines.

Providing that no less a number than one-fourth of the membership of a local union can reject an applicant.

To discontinue the publication of convention proceedings in book form, the same to be published as a supplement to the *Typographical Journal.*

Adoption of measures regulating the cashing of strings, benevolent associations of printers to be exempt from the operations thereof.

Making it the duty of foremen to employ union men when engaging the assistance of any of the allied crafts.

That arrangements for future conventions shall be made by, and at the expense of, the International Union.

Giving the Executive Council power to suspend such laws, in the jurisdiction of Union No. 13, as require equal pay for female compositors.

Rejects propositions for district representation and for the percentage plan of levying dues and assessments.

Adopting a modified plan of the Australian ballot system for the election of officers.

Adoption of resolutions calling for the erection of a new building for the government printing office.

Appropriation of $5,500 for the purpose of completing the Childs-Drexel Home in accordance with original specifications, the appropriation to be expended under direction of Executive Council.

Many of the foregoing propositions will require the indorsement of the local unions before becoming operative.

The election of officers was begun at 11 o'clock A.M. on the fourth day, and attracted the keenest interest, as a very lively canvass had been waged for some weeks previously for the offices of president and secretary-treasurer. Notwithstanding the predictions of some of the "politicians" of the convention, Messrs. Prescott and Wines achieved a very easy victory, being reëlected to the offices held by them by large majorities. The full list of officers elected is as follows:

William B. Prescott, of Toronto, president.

J. W. Hopkins, of Pittsburgh, Pa., first vice-president.

H. C. McFarland, of Washington, D. C., second vice-president.

W. B. Lewis, Chicago, Ill., third vice-president.

A. G. Wines, St. Louis, Mo., secretary-treasurer.

F. A. Colby, Colorado Springs, Colo., trustee Childs-Drexel Home.

William J. Miller, Boston, Mass.; Henry Dorsey, Dallas, Texas; C. L. Drummond, Fort Wayne, Ind., and President Prescott, delegates to American Federation of Labor.

*Organizers for districts as at present constituted:*

First District—E. A. Keyes, of Albany, N. Y.
Second District—T. White, of Lincoln, Neb.
Third District—O. A. Eylar, of Dallas, Texas.
Fourth District—V. B. Williams, of Chicago, Ill.
Fifth District—G. W. Dower, of Toronto, Ont.
Sixth District—J. L. Robinette, of Sacramento, Cal.
Seventh District—F. M. Pinneo, of Salt Lake City.
Eighth District—C. E. Hawkes, of Seattle.

*Organizers for proposed districts:*

First District—P. A. White, of Boston.
Second District—E. A. Keyes, of Albany.
Third District—A. W. Thompson, of Cleveland.

Fourth District — George Stoll, of Richmond.
Fifth District — M. C. Wallace, of Columbia.
Sixth District — Robert Y. Ogg, of Detroit.
Seventh District — V. B. Williams, Chicago.
Eighth District — J. J. Aberle, of New Orleans.
Ninth District — W. B. O'Blennis, of Des Moines.
Tenth District — H. W. Dennett, of St. Paul.
Eleventh District — M. T. White, of Lincoln.
Twelfth District — H. B. Johnson, of Galveston.
Thirteenth District — F. M. Pinneo, of Salt Lake City.
Fourteenth District — J. L. Robinette, of Sacramento.
Fifteenth District — C. E. Hawes, of Seattle.
Sixteenth District — G. W. Dower, of Toronto.

Among the most noticeable features of the work of the convention was the almost unanimous sentiment in favor of a shorter workday for book and job printers, and for the repeal of what has been so widely known as the "priority" law. There was very little adverse opinion on these two points. As far as the shorter workday was concerned, while the delegates were of one mind as to the necessity of securing some curtailment of the working hours, they were by no means united as to the best means of securing the same. The final vote showed that the proposition to establish a nine-hour workday, to take effect on November 1 next, had the greatest number of supporters, while the gradual reduction plan, as proposed by the Chicago delegation, had a number of warm friends in the convention, many of whom are not convinced as yet but that it would have been the best measure to adopt.

The convention finally adjourned at 7:30 P.M., on Saturday, June 17, having previously decided that the next session would be held at Louisville, Kentucky, in October, 1894.

## THE L. L. BROWN PAPER COMPANY.

In the selection of illustrations of exhibits at the World's Columbian Exposition that will interest readers of THE INLAND PRINTER, we present in this number a view of the exhibit made by the well-known makers of linen ledgers, the L. L. Brown Paper Company, of Adams, Massachusetts. The arrangement of their paper is exceedingly artistic. At a glance one takes in a pyramid of reams of pure white paper. The ream of Antiquarian at the base in its perfection of color looks like a block of whitest marble without a flaw. Specimen sheets of various ruled patterns are arranged about the base. The L. L. Brown Company are the oldest makers of ledger paper, as a specialty, in the United States, and from small beginnings have enlarged their mills as increased demands required, until at the present time they are producing some five tons per day of their special brand of ledgers. The strength and durability of texture, and a sizing that resists ink and climatic action, gives them an enviable reputation not only at home but in foreign markets. At the Paris Exposition in 1889 this company made a similar exhibit of their products, and were awarded the only gold medal given for ledger papers. Mr. George F. Barden, a veteran in the paper trade, has charge of their interest at the Fair, and is always ready to talk enthusiastically of these goods. We shall show other exhibits in our next issue.

## ANNOUNCEMENT FROM PHILADELPHIA ELECTROTYPERS' UNION.

THE following announcement has been issued by the Electrotypers' Union of Philadelphia, Pennsylvania, with the request that all papers connected with the craft will publish it:

*To all Stereotypers' and Electrotypers' Unions, and the Craft in general:*

At a regular meeting of Philadelphia Electrotypers' Union, held Thursday evening, May 18, 1893, James Sullivan (electrotyper) and Daniel Idell (finisher) were reinstated as members in good standing of this union, their expulsion being deemed as unjust and without warrant.

O. W. C. WHINNA, President.
JOSEPH N. BLACKFORD, Recording Secretary.

## A DESERVED TRIBUTE TO MR. W. S. McCLEVEY.

ONE of the most pleasing acts of the recent International convention was the resolutions presented by Mr. M. J. Carroll regarding Ex-Secretary-Treasurer McClevey, as follows:

WHEREAS, William S. McClevey, late Secretary-Treasurer of the International Typographical Union, having severed his connection with this organization at a time and under circumstances which precluded the possibility of his being the recipient of the courtesies usually extended to retiring officers; and

WHEREAS, Recognizing, as we do, the eminent services of the said William S. McClevey to the International Typographical Union during the past five years, and with a view to giving expression to our sentiments in this regard, therefore be it

*Resolved*, That we, the members of the Forty-first Session of the International Typographical Union, in convention assembled, with pride and gratification contemplate the official record of the said William S. McClevey, a man whose sterling honesty, manliness and truthfulness we commend as a worthy example for the youth of our craft; whose past has been so full of honor, and whose future we will watch with pride and gratification, confident that he will win and retain the confidence and esteem of his newly-formed business associates, and hopeful that his pathway through life will ever be attended by happiness and prosperity.

*Resolved*, That a copy of the foregoing be suitably engrossed and framed, and presented to the said William S. McClevey by the President and Secretary-Treasurer of the International Typographical Union, bearing their official signatures and the seal of the organization.

THE INLAND PRINTER, in company with all who have the pleasure of Mr. McClevey's acquaintance, is pleased to note this emphatic acknowledgment of his many high qualities, and to join in the sentiments of the resolution.

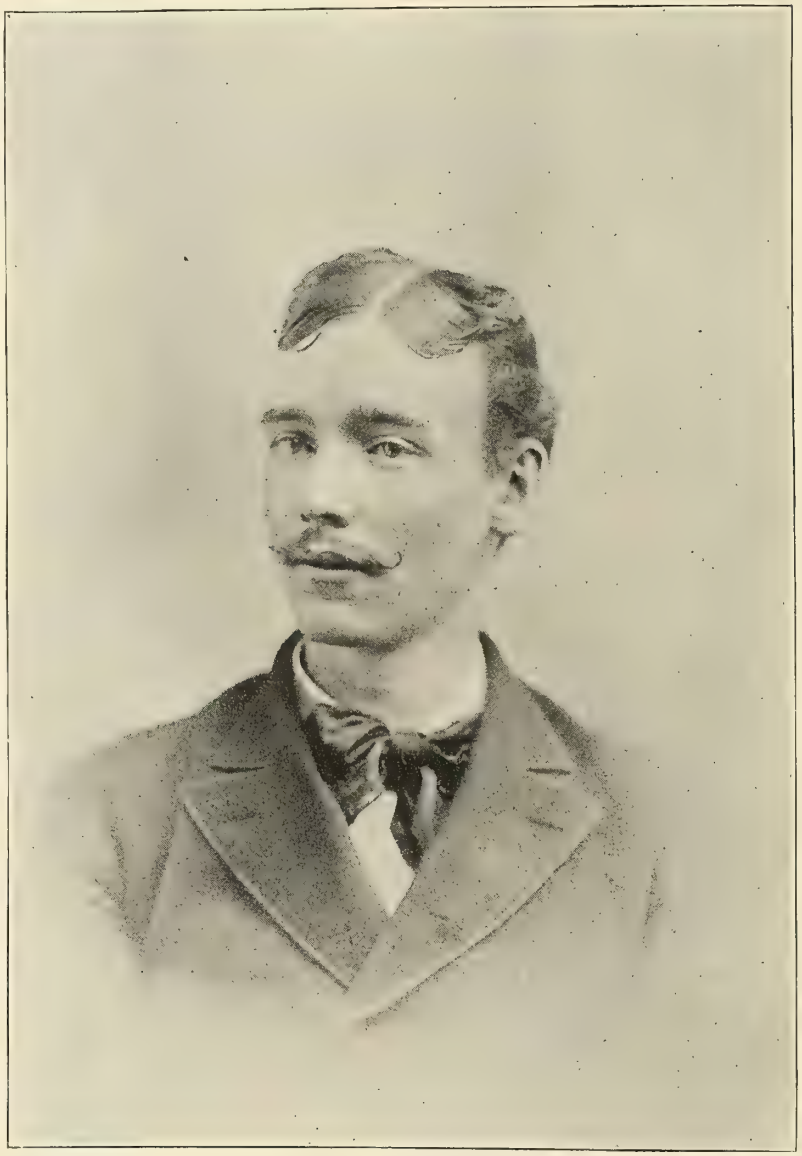


THE CHIEF OF THE CLAN MC LEAN.

THE Century Press Company, which furnishes plates for country papers, has established a plant in Albany, New York, and will manufacture its product there. The company has had an office in that city for a long time, but its factory has been located at New Brunswick, New Jersey. The plates heretofore manufactured by this concern have been principally miscellany, but it is now proposed to include politics and other special matter. The new plant is located on the third floor of the Bellows' building, at the corner of Hudson avenue and Green street. The company will use one Mergenthaler Linotype machine, and several cases will probably be put on.

# HARRY E. GAMBLE.

THE forty-first convention of the International Typographical Union has a sad record as the occasion of the grievous taking away of one of its members, in the person of Mr. Harry E. Gamble, chairman of the New York delegation, who was accidently drowned at Diamond Lake on Sunday, June 11. Mr. Gamble, as a member of the Committee on Laws, had arrived in Chicago several days before the opening of the convention, and had been busily engaged in the exacting duties of his position, and had won many friends by his many pleasing qualities. On Sunday he accompanied the ex-delegates' excursion to Diamond Lake, a resort about thirty-five miles from Chicago, and on alighting from the train was seized with a form of epileptic fit—caused, it has been asserted, by his earnest attention to the duties of his committee.



On recovery from the prostration caused by the attack, he desired to go on the water for a boat ride, and induced Mr. W. J. McCoy, of the New York *Sun*, to accompany him. When some distance from the shore he was seized with a recurring fit, upsetting the boat, and, despite of the determined exertions of his companion, sank to the bottom.

A large reward was immediately offered for the recovery of the body, and but a short time elapsed before it was brought to the shore, when an inquest was held, and a verdict in accordance with the facts rendered. Telegrams announcing the fatality were immediately sent to the family of Mr. Gamble, and to the secretary of Typographical Union No. 6.

At the convention the following day, Mr. Gamble's death was reported by his colleague, Mr. John Leddy, who said:

It is my sad duty to report to you the death, by accidental drowning, of Harry E. Gamble, a member and chairman of the New York city delegation to the forty-first convention of the International Typographical Union. By his death we lose one who has always been a faithful adherent to unionism, always willing to devote his services toward furthering its principles, being ever ready to aid the needy and oppressed. By his death his wife has been deprived of a true and faithful husband, his children of a dear and loving father. To his numerous friends in New York city his sudden death will be most sadly and severely felt. But a young man in years, his continued activity in union service gave him that credit which is generally conceded to one of more mature years. His amiable disposition, convivial spirit and mild and generous nature made friends of all with whom he came in contact, and by whom he will ever be kindly remembered. May his soul rest in peace.

On Tuesday afternoon the membership assembled in a body and escorted the remains to the depot. Messrs. Henry C. Deck of Chicago, G. Runkles of Omaha, and John R. Winders of San Francisco, being appointed the escort to New York. The body arrived at New York at 9 o'clock Wednesday night, and services were held at the deceased's late residence, 192 Willoughby street, Brooklyn, on Thursday afternoon at 2 o'clock. His family and a large number of friends were present. The interment was in Cypress Hills Cemetery the same afternoon. President Murphy, W. J. Brennan, Robert Pirie, Alexander Klebold and Charles L. Kojan of No. 6, and H. C. Deck of Chicago, representing the International Typographical Union, acted as the pall-bearers.

At a called meeting of the New York *Tribune* chapel, held June 13, the following was adopted:

An unexpected blow has fallen upon us in the death of our fellow member, Harry E. Gamble. Impelled equally by instinct and a sense of duty, he took a high view of the principles underlying unionism. No man was ever less thoughtful for himself, or more considerate for others; no one entered more quickly into movements which aimed at elevating and bettering the condition of his fellow-workmen. To his friends his sudden death was a bitter bereavement, but they have cause for submission and patience in the example of undeviating purpose, humility and simplicity left by him. We therefore unanimously adopt the following preamble and resolutions:

WHEREAS, an all-wise Providence has seen fit to remove from us our loved and honored fellow-member, Harry Gamble, we, the members of the *Tribune* chapel, in token of our appreciation of his manly worth and fidelity to union principles,

*Resolved*, That we tender to his wife and family our most sincere sympathy and condolence in their great and sudden affliction.

*Resolved*, That we will ever cherish his memory, and make his life, so untimely ended, our example of sterling honesty, faithfulness and well doing.

*Resolved*, That while we bow in submission to the Divine will,

we yet feel the bitterness of the loss we have sustained, and express the deep sorrow we experience.

The International Typographical Union in convention assembled, through its special committee, passed the following and immediately adjourned for that day :

WHEREAS, It having pleased Almighty God, in His infinite wisdom, to call from our midst a dearly beloved and highly esteemed brother, Mr. Harry E. Gamble, the devoted chairman of the New York delegation to the forty-first annual convention of the International Typographical Union ; and,

WHEREAS, His sad and untimely end has cast a feeling of deep sorrow and pain over the members of this honorable body ;

*Resolved*, That this convention takes this opportunity to express its sincere condolence and profound sympathy with the bereaved family in this their hour of affliction.

*Resolved*, That a copy of the foregoing preamble and resolutions be sent to the family of the late Mr. H. E. Gamble and to New York Typographical Union, No. 6.

B. ROSENBAUM, New York.
G. F. MCSKIMMING, St. Louis.
E. R. WESCOTT, Indianapolis.
C. S. O. BOUDREAULT, Ottawa.
JOHN KROON, Grand Rapids.

Harry E. Gamble was born in Monroe county, Iowa, November 4, 1860. His parents removed to Philadelphia in 1863, where his father was killed while acting as peacemaker in a quarrel in 1873, and some time thereafter an only brother, twelve years old, was drowned.

After leaving school Mr. Gamble secured employment in a Philadelphia printing office, and partially learned the trade, completing his apprenticeship in Newark, New Jersey. From thence he went to New York, bearing an International Typographical Union traveling card, in 1880, and after depositing his card, became one of No. 6's most active members in securing recruits from the book and job branch of the trade, which at that time was in a demoralized condition. He worked in Polhemus', Burgoyne's, Trow's, Butterick's, the *Dry Goods Economist* and other places, and at the time of his death he was a member of the day force of the New York *Tribune*.

Although exceedingly popular among his associates, he never was ambitious for official honors in the Union until 1890, when he was elected a member of the Executive Committee. In 1892 he was elected an alternate-delegate, and in the present year delegate, receiving 1,707 votes, the largest number cast for any candidate for delegate.

Mr. Gamble's character could not be better portrayed than in the touching words of his fellow-delegates in reporting his death to the convention.

His mother, who resides in Philadelphia, and a wife and two children survive him.

## QUERIES AND ANSWERS.

IN answer to the query of "Gripper" last month, John Gamble, of Philadelphia, says that one of the things that condemn some of the best presses is bad register caused by the springing of the gripper bar when making the grippers hold the sheet tightly, and that gripper bars should be made heavier. He suggests as a means to prevent springing that a square bar be used, so that when the grippers are closed the strain will come on the angle of the bar. "With face of cylinder," says the writer, "bar to be used the same, but use caps, when there will be no chance for grippers to come loose or turn over." Bob W. Butler, Little Rock, Arkansas, writes on the same subject, and says : "In the June issue of THE INLAND PRINTER I noticed in the queries and answers, some one signing 'Grippers' asks to know something in regard to setting them for perfect register. I would like to make a few suggestions in regard to this question. In the first place, I do not think the grippers have very much to do with perfecting the register on any class of work. The first thing to be looked at is the press. See that your register rack on the bed is properly geared, that is, that it does not bind either way, but sets snugly both ways. Then, the next point I should look at would be my packing on the cylinder. See that it is not packed too much, so that the form may come in a solid contact with the tympan. A loose, baggy tympan sometimes produces a muggy impression. The next important feature is to see that the form you intend to work is properly imposed as to being square, all four ways. One page the thickness of a five-to-pica lead will throw the page to back it out of register almost one nonpareil slug. This is invariably attributed to the pressman or feeder that he cannot register a form, and they know it is properly made up. So it is properly made up, but the question is, is the form perfectly square? No. Well, then, you might move your 'grippers' for a week, likewise the guides, and a register — no, never. Gripper margins, among pressmen, vary to some extent on gripper margins. Take a proper gripper margin, say two ems or two and one-half ems margin, set your gripper so the sheet cannot be conveniently loosened from them, and your guides raise just as the grippers are ready to take the sheet, working the two end grippers loose so as not to pucker the sheet at the ends, and I think you will have very little trouble with your register, although sometimes the trouble is in the chase. I have a very 'faint' recollection of a little piece of experience I had on this subject, something on this order. The firm ordered two very fine steel chases for bookwork from an eastern house, supposed to be first-class chases. Well, they were, but one of them had the center crossbar dovetailed one-sixteenth of an inch to one side. Consequently, it threw one side of a sixteen-page book form entirely out of register. We worried with this for some time, thinking it must be the press or the grippers, and finally came to the conclusion that it must be the feeder. We lined up the feeder, then went to work on the press. No better results, and finally concluded to take a straightedge and try the chase. On making proper examination, we found the chase one-sixteenth of an inch too far to one side. We had this fixed, and today I am glad to say that the register is all that is required for a perfect job. There are so many causes for an imperfect register that it would require some time to discuss this one little question, but the majority of pressmen attribute it to the press, while if the press could only say a few words, it would unfold the mystery."

## SOUVENIRS OF THE INTERNATIONAL UNION CONVENTION.

THE convention of the International Typographical Union this year was favored with a duality of souvenirs — that of Pressmen's Union No. 3 and the more elaborate work of Typographical Union No. 16. The "Historical and Biographical Sketch of the Chicago Printing Pressmen's Union, No. 3," was a souvenir for free delivery, of which the pressmen of Chicago may feel justly proud. Well designed and exceedingly well printed, it contains a record of the Chicago pressmen that will make it valuable for reference. In the "Official Souvenir of the International Typographical Union, 1893," the most elaborate and interesting of the souvenirs which has appeared of recent years, is contained a large quantity of historical matter and special articles by members of the union and well-known writers.

The competition for the best title-page resulted in favor of A. R. Allexon, with the Henry O. Shepard Company, honorable mention being made of the printed designs of C. Harrington, with J. C. Winship & Co., and Henry F. Koch, with Edward Beeh. Henry G. Martin, with A. L. Swift & Co., who designed the announcement to the craft (printed in three colors), is to be congratulated on his effective page.

The Souvenir Committee, Messrs. Jason R. Lewis, B. L. Beecher and Gus Bilger, have certainly performed their work well.

There are, we are informed, a few of the souvenirs still obtainable, which will be mailed to any address on receipt of $1.25.

CATALOGUE

OF

IMPORTED BOOKS

IN

ELEGANT BINDINGS

INCLUDING

FINELY ILLUSTRATED AND RARE BOOKS

OFFERED AT

*VERY MODERATE PRICES.*

SELECTED FROM THE STOCK OF

Little, Moorehead & Co.,

44 and 46 MONTANA AVENUE,

LOUISVILLE.

No. 1.

CATALOGUE OF

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No. 3.

CATALOGUE OF

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SELECTED FROM THE STOCK OF

LITTLE, MOOREHEAD & CO.,

44 and 46 MONTANA AVENUE,

LOUISVILLE.

No. 4.

## TITLE-PAGE COMPOSITION.

THE number of suggestions on title-page composition makes it desirable in this issue to group them as herein, in order to make place for the next subject for suggestion — the composition of advertisements.

John Chambers, with the Glens Falls Printing Company, Glens Falls, New York, sends a tastefully planned sketch for a title-page to be set in French old style. As this would make a radical change of the page throughout, it is not considered necessary to reproduce the design here.

Burt Ames, with the *Republican*, Cazenovia, New York, suggests that we place "catalogue" in line by itself in some medium dark, extended 12-point; center "of" in smaller, as —— of ——; and place "finely illustrated and rare books" in one line about same *length* as "imported books," having type dark enough to hold good combination with "imported books." Put dash in, above "selected from the stock of." This gives too much latitude, and is, therefore, not shown as an example.

G. H. Ramsperger, with the Tribune Job Printing Company, Salt Lake City, Utah, sends a suggestion which is almost a counterpart of that of Allan C. Clough, Washington, D. C., who says: "Set 'catalogue' in type of line 'finely illustrated, etc.'; make catch line of 'of'; 'imported books' remain as it is; 'in,' catch line; 'elegant bindings,' same type, but spaced a little more; 'including,' catch line; 'finely illustrated and rare books,' in one line; 'offered at,' catch line; 'very moderate prices,' in long primer or small pica old style italic, followed by a dash line; 'selected from the stock of,' in brevier small caps; 'Little, Morehead & Co.,' same type, not spaced quite as much, and the other two lines remain the same. Should be careful and get 'elegant bindings,' in center of line. For catch lines use nonpariel small caps."

No. 1 illustrates the views of Messrs. Ramsperger and Clough.

J. G. Evans, Boston, Massachusetts, suggests that we put the line "catalogue of" in 10-point De Vinne caps; the catch lines "including" and "selected from the stock of" in small caps of the present letter; the line "finely illustrated" be spaced with thin leads to make it two picas longer; another lead between the lines, with the exception of between the seventh and eighth, and eighth and ninth lines. Mr. Evans also calls attention to the line "in elegant bindings" being out of the center. This many have failed to note. The result is shown in No. 2.

H. H. Walling, with C. W. Hodson, Portland, Oregon, says: "I would make the word 'catalogue' my first line, with the catch line 'of' in 6-point Ronaldson extended; 'imported books,' stet; 'in' same as 'of'; 'elegant bindings,' 18-point Ronaldson; 'including,' stet. 'Finely illustrated and rare books' reduce to 12-point Ronaldson condensed, one line; 'offered at' 6-point catch line; 'very moderate prices,' 8-point Ronaldson extended; 'selected from the stock of' reduce to 6-point; 'Little, Moorehead & Co.,' in 12-point caps extended; '44 and 46 Montana avenue,' small caps; 'Louisville,' stet. Make spacing between lines *even* throughout." No. 3 illustrates Mr. Walling's idea.

A subscriber writing from Greencastle, Indiana, says: "I think the word 'including' is out of center; spacing uneven between 'offered at moderate prices' and 'selected from the stock of,' etc. 'Little, Moorehead & Co.' would, I think, look better in caps of 18-point of same type, and too much space between 'finely illustrated.'"

Charles G. Low, Omaha, Nebraska, says: "I have noticed with some interest your title-page as it appears corrected by Mr. Wall, but still am not quite satisfied with the result. I should like to see 'catalogue of' letter-spaced with cardboard; a nonpareil and two leads taken out between 'in elegant bindings' and 'including.' Now letter-space 'finely illustrated,' to lengthen and thereby bring more prominent. As it now stands, the blank space between 'finely' and 'illustrated' is obtrusive. 'Offered at very moderate prices,' put in long primer old style italic caps; 'selected from the stock of,' in brevier old style small caps, and 'Little, Moorehead & Co.' in caps and small caps of same font as 'finely illustrated,' and the last two lines in long primer old style caps. Reduce space in last four lines at least a nonpareil, and insert five-em rule between 'offered at very moderate prices' and 'selected from the stock of,' using space gained to give proper space on each side of this dash, and to put pica more at bottom of page. Then reduce space in first three lines and put pica thus gained at top of page." No. 4 exemplifies this suggestion.

We are gratified with the interest which this plan of stimulating the study of display has awakened, and trust that the examples published will be beneficial not less to the older members of the printing craft than to the apprentices.

Written for THE INLAND PRINTER.

## COLUMBUS PORTRAITS AND STATUES AT THE FAIR.

BY D. M. K.

THERE is a collection of so-called portraits of Columbus at the World's Fair. They number seventy-six, and the most interesting thing about them as "portraits" is their dissimilarity, one from the other, and as a matter of course, therefore, from the great original. Had Columbus sat to every artist of his time and in every garb he ever wore — sailor's



tunic, coat of mail, courtier's dress, Franciscan frock, chains — we could not have a greater variety of portraits of him than the industrious and enterprising, not to say imaginative, painters of the world have given us. These are most of them fanciful, some are palimpsests, and a few are drawn from descriptions

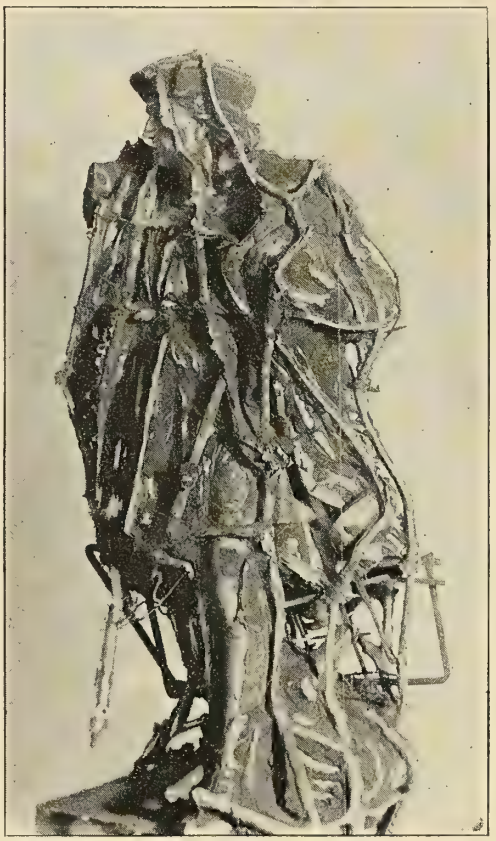
of the great admiral left us by his companions. It is not certain that Columbus ever sat to any painter. There was once a portrait of him in a private museum in Italy, which was claimed to have been from life. This portrait disappeared a great many years ago. The owner of this museum, who was a contemporary of Columbus, published a eulogy of him which was printed at Basle, Switzerland, in 1575. The book contained a woodcut of Columbus, "from a portrait painted from nature." When the great statue at Genoa was projected, the Madrid Historical Society advised the artist to model the face not from the painting of Columbus in the Royal Gallery of Spain, but from this woodcut, which was done. So it seems possible that the art of printing has preserved to the world what the museum lost — if not a correct likeness of the great discoverer, at least a facial type which has served as a copy for the best so-called "portraits."

There are as many statues of Columbus as there are paintings, and in greater variety. Some of them are ridiculous, as, for example, the one perched on the steps of the capitol at Washington, where he who gave us a continent stands with a sphere in his hand, like a nine-pin ball, which he is about to bowl through an alley; or the one recently erected on the lake front in Chicago, where he is clad in a heavy fur-lined cloak more fit for an Arctic expedition than for a journey in the South seas. Undoubtedly the best statue of him in America, from an artistic standpoint, as well as in fidelity of accessories, is the one recently brought to Chicago, and to be seen in the exhibit of the Gorham Manufacturing Company at the World's Fair. This beautiful figure, the design of which is shown in the accompanying cut, was modeled by Bartholdi. While not strictly a portrait, it follows the present accepted Columbian type, though strongly idealized. It is about life-size, and is cast in solid silver, oxidized. It is to be found in the Manufactures building, near the center, and is worth going to see.

For the use of the accompanying cuts, we are indebted to the *Monumental News*, from which we take the following interesting account of the casting of the statue:

"Montanas statue of Ada Rehan, modeled and cast in Chicago by R. H. Park and the American Bronze Company, respectively, is not the only silver statue upon which the visitor to the World's Fair may feast his eyes. In the exhibit of the Gorham Manufacturing Company, of New York, may be seen a statue of the great discoverer as shown in the accompanying illustration. The statue depicts the hero in his most important rôle. The figure is designed and modeled by Bartholdi, the contemporary French sculptor, who is so well and favorably known to the American people from the statue of 'Liberty Enlightening the World.' Negotiations were made in person with the sculptor, at Paris, by representatives of the Gorham Company, and the conception submitted met with complete approval.

"As a work of art, this statue has been pronounced by connoisseurs to be a masterpiece. Life and vigor are implied in every line and feature, and the general effect is one of great beauty. Combined with this fact is the significance as being probably the largest figure ever cast in silver, and the success attendant upon its conception and production. The statue is somewhat more than life-size, being slightly over six feet in height, and standing on a silver pedestal about a foot high. Thirty thousand ounces of sterling silver, 925-1,000 pure, was used in the casting. The finish is such as best to preserve the whole vigor and spirit of the sculptor's model rather than as a specimen of the chaser's art. The metal is finished in the oxidized form, thus allowing much more expression in light and shade effects than as though highly polished. The latter style of finish would give simply a colorless, lifeless picture, unrelieved by darker tints. The process of casting was not essentially different from the ordinary mode of procedure in bronze, except that more care was taken in the details. As it will interest many of our readers to know how a statue looks upon being taken from the sand mold in which it is cast, we reproduce a photograph of the Columbus statue taken shortly after the casting was made. The network that surrounds the figure is the metal that cooled in the gates or channels through



which it ran after the mold had been filled, and the dark surface on some parts of the statue is molding sand that has adhered to it. It is a perfect exemplification of the ability of the founders to successfully overcome the difficulty of casting a life-size figure in solid silver."

## SOUVENIR EDITION OF THE COLUMBIAN ODE.

THE dainty dress in which the souvenir edition of Miss Monroe's Columbian Ode appears evidences a taste on the part of the publishers that the subject required. There have been many newspaper reprints of the ode, but it is doubtful if readers have appreciated its beauty in that form, or if the poem has been read as generally as it deserves to be. The man or woman who has feeling and sentiment, visiting the White City and getting heart and mind in chord with its grandeur and its poetry, will now appreciate the gem in its artistic setting. Messrs. W. Irving Way & Co. (Chicago), the publishers, have done what might have been expected of them. Mr. Bradley's designs for the work have the strength and appropriateness with the delicacy of treatment characteristic of his best efforts. The Ode in its present form is to our mind the most worthy souvenir of the Columbian Exposition that has come to our notice.

A COUNTRY editor in New York tunes his lyre and bursts forth into song with the following result: "Oh, the clothes press is a swell affair for garments nice and neat; the hay press is a grand machine and does its work complete; the cider press is lovely with its juices red and sweet; but the printing press controls the world and gets there with both feet."— *Canadian Bookseller.*

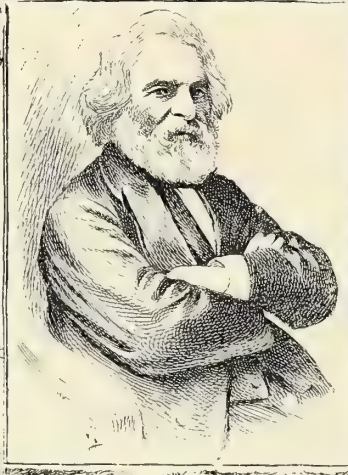



From a painting by L. Knaus.

CARITAS.

Specimen of half-tone engraving by
BLOMGREN BROS. & CO.,
175 Monroe street,
Chicago.

(See the other side.)



Longfellow is credited with saying:

"The Talent of Success is nothing more than doing what you can do well."

Eighteen Years spent in the

ENGRAVING AND ELECTROTYPING

business have brought us our share of success. As in the past, so in the future - whatever talent we possess, or can bring into the service, will be used in producing the best results in our line.

IN EVERY PROCESS WE EXCEL - WE DO THEM ALL, AND DO THEM WELL

Photo-Engraving has its place
Among our methods; here's a face
At once bewitching, winsome, dear -
Photo-Engraving placed it here.





Now comes a Wood-Cut. See how fine
And delicate its every line.
How true, how perfect in each part,
The best in the engravers art.

This Half-Tone work for instance here,
How delicately soft and clear.
How finely tinted, how it fades
From dark to light, and gentle shades
Of all the dainty work we do,
We think this is the best - don't you?



ESTABLISHED 1875
INCORPORATED MARCH 1890

BLOMGREN BROS. & CO.

175 Monroe St. CHICAGO.

PHOTO-
ZINC-
WOOD-
HALF-TONE-

ENGRAVERS AND ELECTROTYPERS

## GEORGE DIDSBURY.

ON April 21, 1893, died, at Wellington, New Zealand, Mr. George Didsbury, government printer. Thus closed an honorable career, quiet and uneventful enough, but full of suggestiveness. From the position of apprentice in a newspaper office, Mr. Didsbury, by steady and faithful application to duty, and without any adventitious aid, rose to the highest position in the gift of the craft in New Zealand, and controlled for many years the largest printing and publishing concern in the colony.

Mr. Didsbury was not a native of New Zealand, though, as he used to say, he was almost a New Zealander, having no recollection of his place of birth. He was born in the year 1839, in Windsor, New South Wales, and while still in his infancy, was brought by his parents to Kororareka, in the Bay of Islands, one of the earliest settlements in New Zealand, at that time a busy port, the resort of whalers, with about a thousand inhabitants. Here the family remained until the destruction of the settlement, which was pillaged and burned in February, 1845, by the chief Hone Heke. The inhabitants escaped with their lives, and much of their personal belongings; for Heke was a more chivalrous foe than many of his fellow-countrymen, and in the newly founded settlement of Auckland they found a refuge. Here young Didsbury was educated, and in due time apprenticed to Messrs. Williamson & Wilson, proprietors of the *New Zealander*, a journal which is still remembered as one of the best conducted and influential newspapers in the heroic age of the colony. Mr. Wilson, one of the partners, was a practical and enterprising printer, and the youths brought up in his office had the advantage of a thorough training. Auckland in those days was the capital of the colony, and the firm held the large and lucrative contract of the government printing. This was extensive enough to form an entire department, the control of which in time passed into Mr. Didsbury's hands, and when the contract was transferred to the rival office of the *Southern Cross*, he went over with it. The next step was the importation by the state of a plant for the printing of its own documents. For a short time, Mr. Wilson, son of one of the old *New Zealander* firm, was in charge, Mr. Didsbury second, with, however, the understanding that the subordinate position should be only temporary. Mr. Gisborne, under-secretary, had noted his ability and efficiency, and rightly judged that he was the man for the post. In 1865 the seat of government was removed from the northern capital to the central city of Wellington. Mr. Wilson remained in Auckland, and Mr. Didsbury, then aged twenty-six, removed to Wellington in the capacity of government printer, an office which he retained to the end of his life.





It was a small establishment twenty-eight years ago, over which Mr. Didsbury presided. Nine printers came with him from Auckland, one of whom, Mr. Burns, the overseer, is still on the staff. The plant was small, and the premises inconvenient. Work enough, however, fell to Mr. Didsbury's share, for on him was imposed the onerous task of the removal and proper arrangement of the colonial archives and public documents, which had even then reached a formidable bulk. The concern outgrowing the limited accommodation, a new block of buildings was built. By whom designed or arranged, it is needless to inquire; but no large business was ever carried on in a much more inconvenient housing than the big drafty wooden structure that for many years did duty as government printing office. At length the business once more outgrew its accommodation, and a brick pile was specially erected. Here, again, the plan of the building was open to criticism; but it was a vast improvement on the old barn-like edifice, which was used as a storehouse for stationery and lithographic stones. It was burnt down in 1891, and much valuable material — as well as much printed lumber — destroyed.

Year after year the work of Mr. Didsbury's department grew to a formidable extent, and steadily, quietly, punctually, and efficiently, the duties were performed. In such a concern there are a hundred possibilities of leakage; but the practical knowledge of the head of the department was equal to the task of management. Alike in his grasp of the broad principles controlling the establishment, and in mastery of minute details, his personality made itself felt throughout. With full regard to economy of production, a high standard of general excellence has always been maintained. The interests of the workmen have never been ignored, and there is no more popular shop than that of the government printer, of which the number of applications always on the books is sufficient proof.

The business was conducted with so little friction, and the work was turned out so regularly, correctly, and punctually, that few suspected how heavy a responsibility lay with the chief, how distracting were his cares, how grave his responsibilities, and how ceaseless his toil. Ever calm, firm, decided and self-possessed, he got through an amount of varied work, under a pressure which no outsider could realize, and under which many men would have collapsed altogether. Especially was this the case each year in session time, when bills, returns, order papers, journals, "Hansard" reports and a thousand odd jobs were in hand together, and all wanted at once. Rushed

by ministers and heads of departments, afflicted by members who wrote and rewrote their speeches on the margins of proofs and revises, and daily confronted with unexpected difficulties, he was ever equal to the occasion. Few officers could show such an unbroken record of adherence to duty. With the exception of a few weeks at the hot springs after his fatal illness had developed, he never took a vacation.

Ever genial, accessible and sociable, he made numerous friends. In domestic and social life he proved himself an exemplary citizen. He was a member of the Church of England and had been for many years one of the most respected office-bearers in St. Peter's congregation, Wellington. He was twice married, and leaves a widow and family of seven, five of whom are grown up. The fatal malady was diabetes, from which he had suffered for many months, continuing at his post (with the exception of the brief respite already mentioned), even though mortal weakness was upon him, up to within a week of his death, the immediate cause of which was peritonitis. His funeral took place on Sunday, April 23, and was largely attended. The staff of the government printing office were present in great force to pay the last respects to their chief; every printing office in Wellington was represented, and the assembly included two cabinet ministers. It is needless to enlarge on the most prominent characteristics of the honored and successful career so early closed. No man in the public service, however distinguished his position or great his responsibilities, has left an example of a life more devoted to the service of his country than Mr. Didsbury. Nor would any man have been more offended by fulsome praise. Happily, it is no extraordinary thing for a Briton to live up to his duty, to fulfill it thoroughly and well, looking neither for adulation nor self-aggrandizement, and to die at his post. It is when he has passed away forever—when the question arises as to who can worthily occupy the vacant place—that his value is recognized, and his fellows realize that the crowning glory of life is faithful service.

## BRITISH NOTES.

THE death is announced of one of the oldest newspaper proprietors in Yorkshire, England, Mr. George Robert Jackson, the publisher of the Driffield *Times*.

AMERICANS will be interested in knowing that the demand for Mary Anderson's novel, "A Son of Noah," recently published, has been so brisk that three editions have been called for, and a fourth is in preparation.

A NEW weekly journal, *Commerce*, will be published on July 1. It is to be issued under the auspices of the London Chamber of Commerce, and promises to prove an interesting and valuable journal to all engaged in commerce.

TAKING advantage of the interest recently aroused by the rapid passage of the Campania from New York to Queenstown, an interest likely to be well maintained during the World's Fair, Messrs. Whittaker & Co. will issue immediately an illustrated edition of Mr. Maginnis' book entitled "The Atlantic Ferry," the first edition of which met with considerable success.

MAY 23 was the two hundred and seventy-first anniversary of the founding of the *British Press*, the first authentic English newspaper, so far as is now known, since it was issued on May 23, 1662. Its title was "The Weekly News from Italy, Germany, etc.," and it was printed in London by I. D., for Nicholas Bourne and Thomas Archer. The London *Gazette* did not appear till more than three years later.

A FIRE broke out at Cardiff on June 3, resulting in the entire destruction of the *Western Mail* and *Evening Express* newspaper offices. With the assistance of many neighboring tradesmen, the whole of the ledgers and books of the firm were saved, but some of the newspaper files were burned. The total damage done is estimated at over £100,000, the machinery alone having cost £45,000. About two hundred and thirty workpeople are temporarily thrown out of employment.

THE official organ of the labor department of the Board of Trade made its first appearance on May 15 under the title of the *Labor Gazette*. It is full of interesting and valuable statistics and information contributed by official correspondents in every part of the kingdom. It is sure to prove of very great assistance in the discussion of the many questions affecting labor, and being issued at a penny is within the reach of everyone.

MR. W. T. BUSHILL (Messrs. T. W. Bushill & Sons), of Coventry, who has done much to extend the profit-sharing system in this country, and who quite recently gave evidence on this subject before a royal commission, has been good enough to send me a copy of his little book, "Profit Sharing and the Labor Question." Although I am not in favor of the system as generally in operation, it is only fair to credit Mr. Bushill with good intentions toward his own workpeople, who appear to be well satisfied with the scheme and to appreciate the interest shown in their welfare. Mr. Bushill's book should be read by everyone who takes a practical interest in the profit-sharing system.

THE *Weekly Star* has just ceased to exist. The *Weekly Sun*, under the heading "Painful Death from Defective Circulation," records the distressing event in the following terms: "The paper, which has thus ceased, has come to an untimely end. Its present and last number is the sixty-ninth; in other words it was able to live for just one year and seventeen weeks. The paper never had anything but the most miserable attempt at existence, and its frail life was rendered hopeless when the *Sunday Sun*, by being transformed into the *Weekly Sun*, came into competition with it. From that moment the struggle was over; palsy set in with weekly increasing effect, and at last death was almost a relief."

WHAT with the issuing of new periodicals, papers and newspapers, London printers ought to be having a good time and reaping a fine harvest. Mr. T. P. O'Connor's long contemplated evening paper is definitely fixed to make its début on June 27. Mr. T. P. O'Connor, who successfully launched the *Star* and afterward the *Weekly Sun*, announces that the new journal (which will be named the *Evening Sun*) will represent the foremost and most advanced radical thought, especially in London. Its price will be a half-penny. There being already in London a half-penny paper of exactly the same politics and policy, it will be rather curious to notice whether there is room for the two. In the meantime printers will reap the benefit of the experiment.

CONCESSIONS upon a matter of some public interest have been made by the postmaster-general, who in an official letter says: "I have now fully considered the question of permitting envelopes to pass through the post which are decorated with designs and advertisements. Anything which creates difficulty and delay in sorting is sure to retard correspondence in transit, and to obviate this inconvenience I have thought it best, while not exercising in full the powers intrusted to me, to give instructions that letters in envelopes ornamented in the manner described shall be permitted to pass through the post, provided the right-hand half of the envelope—the place for the postage stamp and address—is left quite clear of printing and ornament." Advertisers and printers should kindly note.

A SOCIAL gathering of the employés and friends of Messrs. Oliphant, Anderson & Ferrier, the well-known publishers of Edinburgh, was held on the evening of May 5, to mark the business jubilee of the senior partner of the firm, Mr. Robert Anderson, when a handsome piece of plate and an illuminated address were presented to him. Mr. Anderson entered the firm (then Oliphant & Sons) in 1843 as an apprentice, and passed through all the various grades until about 35 years ago when he was taken into partnership, the title of the firm being altered to

Oliphant, Anderson & Co. Some years ago Mr. Anderson took into partnership Mr. Ferrier, who is noted as a thorough-going business man. The firm has a first-class trade reputation and connection, being perhaps best known to the public as the publishers of Annie Swan's novels. H. WOOD SMITH.

## REVIEWING.

"You'll never *read* those books?" the caller cried—
"'Twould take a month of Sundays to go through them."
"Not I, indeed!" the editor replied;
"All I have got to do is to *review* them!"—*Typo.*

## A PROMISING ARTIST.

AMONG the increasing number of artists and book illustrators of Chicago, Mr. C. W. Traver deserves mention for highly creditable work, specimens of which are shown herewith. Mr. Traver is a native of Ann Arbor, Michigan, from the high school of which city he graduated in 1891. His inclination has always been artistic and during his school days he accomplished work which won him much favorable comment. Not long after his graduation he opened a studio in Detroit, and here his work was very favorably criticised by the daily press, and his time was kept fully occupied.



The attractions of the World's Fair and the opportunities offered for study brought him to Chicago, where until recently he has been engaged in the studio of F. D. Millet. At the present time Mr. Traver is filling commissions for the *Chemist and Druggist*, of London, England, for the *Illustrated World's Fair*, and other high-class publications.

Mr. Traver is a conscientious artist—he has a love, as the saying is, for art for its own sake, and endeavors to perfect himself in each sketch produced. He is a very young man—in which he is fortunate, as it gives him time to approximate that ambition—ideal excellence—which all true artists are possessed of.



## SPECIMENS RECEIVED.

A. E. ROESE, Maiden Rock, Wisconsin. Letter-heads. Below mediocrity.

P. E. KRIEBLE, Orrville, Ohio. Everyday work of very creditable quality.

C. L. SWEETS, Anniston, Alabama. Cards and letter-heads indifferently well done.

F. C. PECK, Syracuse, New York. Assortment of small work. Poorly executed.

M. L. GOODYEAR, Paw Paw, Illinois. Samples of letter-heads, etc., of average merit.

F. A. QUILLEN, Bloomfield, Indiana. Business card, a half-tone cut on which is admirably done.

BUTTE PRINTING COMPANY, Butte, Montana. Business card of neat design and fine execution.

GRANT & GRIFFIN, Maquoketa, Iowa. Circular neatly and clearly printed. The ink is a trifle light.

C. E. SIMMONS, Beloit, Wisconsin. Programme of organ concert. It is a creditable piece of work.

J. W. & S. C. MERRILL, Mediopolis, Iowa. Advertising circular below the average quality of such work.

THE Catholic News Company, Yonkers, New York. Bill-head in red, black and gold, very neatly executed.

FRED S. LANG, Pasadena, California. Assortment of cards and programmes in colors. Tasteful and original.

THE Prescott-Powell Printing Company, Cleveland, Ohio. Cards and advertising ideas. Original and artistic.

SPARRELL PRINT, Boston, Massachusetts. Card for H. C. Whitcomb & Co., of an original and artistic design.

EDWARD HINES & Co., Peoria, Illinois. Business cards. Very neatly executed, and displaying superior presswork.

THE *Enterprise*, Oakland City, Indiana. Business cards, tasteless in design and composition; presswork is well done.

ENTERPRISE PUBLISHING HOUSE, Manchester, Michigan. Letter-heads and envelope, tasteless in design and of indifferent execution.

LEROY GALVIN, Jamestown, Ohio. Cards and bill-heads. Mr. Galvin should study taste in display. The specimens are very rudimentary.

T. W. HUMMELL COMPANY, Stockton, California. Business card for Turner Hall Saloon. Commonplace in design and of average execution.

DEWEY HAMILTON, Waukegan, Illinois. Specimens of general work of good execution. A more limited use of ornaments would be advisable.

"COLONIAL STANDARD," Pictou, Nova Scotia, advertising circular, in colors and bronzes. A little antiquated in style, but showing good workmanship.

D. O. CRAWFORD & Co., 62 Fulton street, New York. Business card embossed in prismatic bronzes. Somewhat marred by the cracking of the coating of the card. Attractive.

ALFRED M. SLOCUM COMPANY, of Philadelphia, Pennsylvania, send some choice samples of their exquisite typography. Of fine taste and originality, they are perfect in all ways.

T. B. ROBERTS, Armour, South Dakota. Business card and letter-head in tints and colors. The letter-head is weak in design and the coloring on both specimens does not harmonize.

FROM Jacob Wilson & Son, blank book manufacturers, 26 Vesey street, New York city, we have received a calendar, blocked and mounted on leather, gold embossed and lettered specially for THE INLAND PRINTER. Each day of the year is given a selected verse from the best poets. It is one of the most

convenient and artistic office accessories we have seen, and is highly creditable to the firm.

THE Union Bank Note Company, of Kansas City, send a dainty little booklet entitled, "Does It Pay?" urging the advantages of good printing. It is admirably suited to its purpose.

GILLIES, The Printer, 73 East Main street, Rochester, New York. Blotters, letter-heads, envelopes and circulars. All original and artistic. Mr. Gillies knows how to produce effective work.

J. H. LONG, the *Wheeling News*, Wheeling, West Virginia. Souvenir fifth anniversary Welcome Lodge, No. 6, A. O. U. W. A very superior piece of work, the production of the Ballard Printing House.

PHOTOGRAPHIC MOSAICS FOR 1893, the annual record of photographic progress published by Edward L. Wilson, New York, is, if possible, of greater interest than ever. It has numerous half-tone illustrations.

CARDS and programmes showing a quiet taste in display and harmony in coloring with careful attention to details are forwarded by J. Frank Facey, Cambridgeport, Massachusetts; and A. A. Stewart, Salem, Massachusetts.

GRANT PURKISER, Felicity, Ohio. Programme of Hedges Stock Farm. Of fair execution; too much ornament; first page defective in spacing; ink too much reduced. On coated paper use ink stiff as possible and run slowly.

J. C. LUMPKIN, Manchester, Virginia. Business cards and calendar blotter in colors. Commonplace in design and execution. The colors show peculiar contrasts. Red and gold on a salmon-colored card is not usually effective.

"A TRIP TO THE GOLDEN GATE, 1892," a souvenir of the seventh annual convention of the National Editorial Association, has been issued by the *Ligonier Leader*, Ligonier, Indiana. Elegantly produced, it is a souvenir worthy of the occasion.

CARL NEMETHY & CO., publishers and engravers, 170 Madison street, Chicago, have favored us with a copy of their lately published book, "Beautiful Forms and Faces," the cover design of which is a very creditable piece of work. It is sold for 50 cents.

"A SOUVENIR OF GALVESTON," printed by the J. W. Burson Company, of the *Evening Tribune*, Galveston, Texas. The book is interesting from cover to cover and its mechanical details are carefully executed. The *Tribune* may be congratulated on its enterprise.

TO Mr. John Hempel, pressman of the Times Publishing Company, of Bethlehem, Pennsylvania, we are indebted for a copy of "The Epitome of '94," the annual of the Junior Class of Lehigh University. It is a handsome specimen of typography, creditable to the company.

H. M. LEE & BRO., Los Angeles, California, issue a little advertising booklet entitled, "Modern Weddings, being a short treatise on that important subject," particular attention being given to the printed or engraved cards and announcements. It is neatly and well printed, and forms a good style of advertising.

THE catalogue and price list of the J. W. Butler Paper Company, 216 and 218 Monroe street, Chicago, has just been issued. It contains 158 pages and is an exceedingly handsome specimen of typography. The immense and varied stock carried by the company make this catalogue a valuable guide for every printing house.

"A MINT OF HINTS," is the title of the latest creation of the Griffith, Axtell & Cady Company, of Holyoke, Massachusetts. It contains the handsomest and the largest number of specimens of embossed work we have seen for some time, and is an admirable guide in the production of recherché booklets for advertising purposes. The book would have been better without the half-tone illustrations, however.

SPECIMENS have been received from: C. W. Belville, Knoxville, Iowa, of fair quality; H. P. McKevitt, San Antonio, Texas, creditable; D. R. Forbes, Quarryville, Pa., A 1; Northwestern Print, Belvidere, Ill., fair; Stansbury & Phillips, Seattle, Washington, attractive; V. L. & M. R. Tripp, Atlanta, N. Y., average; E. D. Roth, Faribault, Minn., good; H. B. Saunders, Hamburgh, N. Y., exceedingly neat; G. H. Hulce, Greencastle, Ind., commendable; Brown Thurston Company, Portland, Maine, of much merit; Weller & Austin, Flint, Michigan, well printed, too much rule and ornament; H. E. Johns, Oil City, Pa., attractively designed and well printed; the Elkhart Paper Box Factory, Elkhart, Ind., devoid of taste and of poor execution; Chronicle Job Printing Company, Augusta, Georgia, highly artistic; C. W. Steinberg, Newark, N. J., finely executed; R. Templeton, Eldred, Pa., two much rule and ornament; Thad B. Mead, New York, correct as usual; Charles F. Dietas, commendable; Landis-Skinner Printing Company, Nebraska City, Neb., well executed; W. R. Scott, Norwich, Conn., passable; Whittet & Shepperson, Richmond, Va., well and neatly executed; Will Eskew & Co., Quincy, Ill., artistic; Lamar Printing Company, Harper, Kansas, attractive; *Ann Arbor Argus*, Ann Arbor, Mich., original and attractive; Southside Printing Company, Milwaukee, Wisconsin, the work is of an A 1 grade; Salt Lake Lithographing Company, Salt Lake, Utah, of fair quality; George D. Barnard & Co., St. Louis, Mo., samples of their bonds and certificates, rivaling the best specimens of such work we have seen; De Leeue, Oppenheimer & Co., New York, certificate of F. & A. M. admirably done; Stevens & Leonard, Plymouth, Mass., of a high grade; E. M. Herr, South Bend, Ind., very well done; Roller Printing Company, Camden, Ohio, of no particular merit; Will W. Sherwood, Garrettsville, Ohio, well executed; Thomas L. Jacobs, Neenah, Wis., neatly designed; Homestead Job Print, Springfield, Mass., artistic and attractive; J. C. Blair Company, Huntingdon, Pa., excellent in every way.

## OF INTEREST TO THE CRAFT.

THE typesetting machines introduced in the *Advertiser* office, of Newark, New Jersey, some weeks ago, are now an assured success. There are eight in operation, and in consequence about fifteen hands have been laid off, some of the men working in the office for over thirty years.

AMONG the more regular attendants upon the International convention were two Boston newspaper representatives, Messrs. Frank S. Pickett, of the *Herald*, and Cyrus F. Willard, of the *Globe*. These gentlemen take a great interest in labor affairs, and were heartily greeted by their numerous friends in Chicago.

THE Souvenir of the Fifth Annual Convention of the International Printing Pressmen's Union of North America, held at Cincinnati, Ohio, June 20, has been received. It is an exceedingly handsome piece of work, beyond any of the souvenirs of the like occasion. In our next issue we hope to give a summary of the convention's transactions.

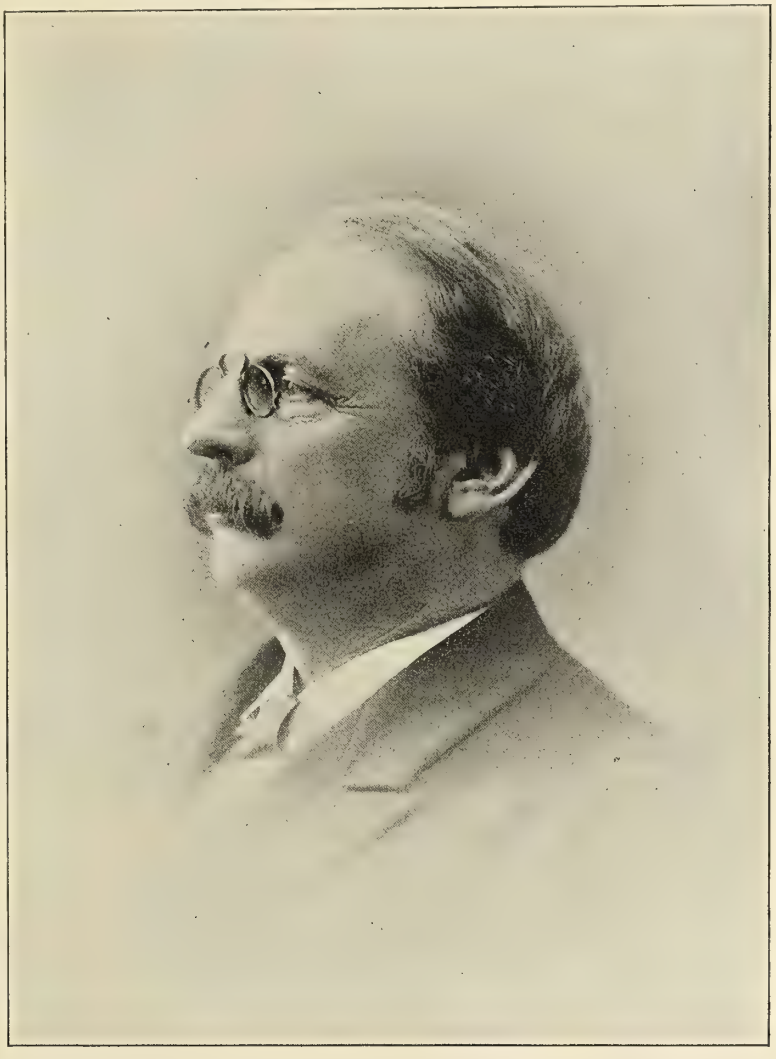
AT a meeting of Typographical Union No. 99, of Jackson, Michigan, James McQuillen was appointed vice-president to fill vacancy caused by the removal of George Lawrence from the city. The state of trade in the city is excellent, all the "subs" being employed and some of the offices running overtime. A number of amendments to the constitution are under consideration.

THE third convention of the Texas State Union was very enthusiastic and the Dallas members entertained the visitors royally. The officers elected were: President, Marsene B. Johnson, Galveston (reëlected); secretary-treasurer-organizer, George Quincy McCracken, Galveston (reëlected); first vice-president, James Murphy, Dallas; second vice-president, Fox Daniels, Dallas; delegate-at-large to International Typographical Union, George N. Beach, Dallas.

# CALVERT B. COTTRELL.

ON June 12, in the seventy-second year of his age, there passed away at Westerly, Rhode Island, a man whose name has for many years been closely identified with the printing industry in this country.

Calvert B. Cottrell probably did more than any other man in the last quarter century to develop the American printing press. His rare ingenuity was little short of genius. Possessed of a wonderful fertility of resource, and aided by a thorough practical training, he applied himself to his special work with the zeal of the enthusiast. He gave his life to printing machinery. He solved problems which seemed impossible of solution. Coupled with his inventive genius he was possessed of a great force of character. His standards were always high; his business integrity was above reproach. He was a man of earnest and deep convictions, and he had the courage to maintain them. His perceptions were very keen; he made quick judgments of men and measures, but time showed them to be usually correct. In his disposition he was one of the most delightful men — genial, large-hearted, whole-souled and sincere. In earlier years he had traveled a great deal among the trade, and his cheery, friendly greeting is remembered today by scores of the older printers.



A notable feature of his inventive work is its very wide range. His thought penetrated to every branch of printing, and included every detail of its operation. He made wonderful improvements in multiple-color printing, and the Cottrell Rotary Chromatic Press has never had a rival in this field.

But the invention which first brought him prominently before the public was the famous Cottrell air spring, which, with its accompanying patents (the yielding plunger, vacuum valve, and governor attachment), virtually solved the problem of high speed, and immediately increased the capacity of the American printing press. The invention (after passing through the stage when it was denounced as impracticable), was speedily adopted and copied by all other builders. But there were many other inventive triumphs to follow. It was Mr. Cottrell who first applied the tapeless delivery to the drum cylinder press, an improvement the value of which can scarcely be overestimated. He was the first to introduce a positive slider motion. He was also the inventor of the hinged roller frame, and this was another instance where his labor was rewarded by the indorsement of instant imitation.

Following these came a brief period of minor inventions, and then the introduction of the "front sheet delivery," which marked a great forward stride, by dispensing with the use of both tapes and fly, and delivering the sheet, printed side up, at the front end of the press.

But the crowning triumph of Mr. Calvert B. Cottrell's inventive skill was yet to come. All his previous ingenuity was eclipsed when, a few years before his death, he perfected and introduced to the world the Cottrell "shifting tympan," which prevents offset in printing the second side, making it possible to print the finest illustrated work on a perfecting press. It is on such machines that the *Youth's Companion* and *Ladies' Home Journal* are now printed and that *Scribner's Magazine* soon will be.

Such were a few of Mr. Cottrell's contributions to printing machinery. In the death of such a man the entire trade suffers a distinct loss. His brain was ever working to minister to the printer's convenience and prosperity. Certainly not in this generation can his name or his labors be forgotten.

Mr. Cottrell's death will make little, if any, change in the business of his house, as the active management of affairs has for some time been in the hands of his three sons. A short time ago the business had increased to such proportions that it was found expedient to incorporate it, and the name was changed to "C. B. Cottrell & Sons Company." This change, however, was not in any way a change in the personnel of the firm, or an addition to either its workers or its capital. It was simply adopted as a better form of conserving its large and important interests.

Mr. Cottrell had been ill since last winter, an attack of pneumonia at the time being followed by Bright's disease, which ultimately caused his death. He was a native of the town in which he died, and the local press and the trade journals testify to the high regard in which he was held.

## CHICAGO NOTES.

THE A. D. Farmer & Sons Typefounding Company have removed their quarters on Quincy street from 109 to 115. In the new store they have more room than at the old stand.

DURING the month the Printers' Protective Fraternity held its annual convention in Chicago. The sessions were in the Masonic Temple building. President Fraser presided.

THE forty-first session of the International Typographical Union has made a record in the amount of business transacted, a result attributable in a large measure to the ability of President Prescott.

PRESIDENT JAMES GRIFFON, of Chicago Typographical Union, No. 16, has appointed W. F. Douglas, of the *Tribune*, to represent that union on the World's Fair Labor Committee of the Chicago *Herald*.

THE death of William J. Hammond, of New Orleans, has caused widespread regret among the printers of the country. His death occurred at the time the International convention was being held, at former sessions of which his advice and experience were highly esteemed.

THE Gardening Company, Monon building, Chicago, have recently sent out some handsomely printed circulars, showing beautiful half-tones of scenes most attractive to readers of *Gardening*. As a method of advertising the publication and as specimens of good printing the circulars are a success.

AMONG the new delegates to the International Typographical Union convention whose personality marked the proceedings were Miss Belle Pierson, of New Albany, Indiana; Messrs. Willis S. Duniway, of Portland, Oregon; George Stevens and S. J. Nevens, of Boston; Phil Corcoran, of Salt Lake City, Utah, and G. J. Curtin, of Lynn, Massachusetts.

THE committee of arrangements of Typographical Union No. 16, Messrs. B. L. Beecher, chairman, Mark M. J. Mitchell, T. D. Rapp, Gus Bilger, Jason R. Lewis, O. S. Brouse and John Cantwell, had many obstacles to meet, yet contrived to give a week of entertainment to the visitors and delegates sustaining the reputation of Chicago.

ON Saturday, June 17, the employés of the W. B. Conkey Company were given a steamboat excursion by the management. The entire establishment of over five hundred persons assembled in holiday dress and in holiday humor, and no one was more energetic in seeing that all had a good time than Mr. W. B. Conkey himself. Refreshments of all kinds abounded. An excursion of intimates is always enjoyable, and it is hoped that other firms will imitate Mr. Conkey's example.

THE *Artist Printer* and the *National Journalist* have joined forces under the title of the *National Printer-Journalist*. A company has been formed, the incorporators being B. B. Herbert, of the *National Journalist*, George A. Schroeder, of Keogh & Schroeder, William Johnston, of the William Johnston Printing Company, and W. S. Timblin, a well-known printer and writer. Messrs. Herbert and Timblin will attend to the editorial management, Messrs. Schroeder and Johnston backing the enterprise.

THE exhibit of special machinery made by Montague & Fuller, section 34, columns 36 and 37, parts P, Q and S, in the Machinery hall annex at the World's Fair, is generally the center of a crowd of interested spectators. Being a "live" exhibit that is doing actual work, a mistake was made last month in stating that the exhibit was that of a firm whose work was being executed. Messrs. Montague & Fuller have at great expense and with unstinted personal inconvenience perfected an exhibit of special bookbinding machinery that no printer or bookbinder can afford to neglect examining, and of which we hope to give a detailed account in a future issue.

THE *Evening Telegraph*, of Bucyrus, Ohio, in a recent editorial makes the suggestion that the World's Fair authorities would strike a genuine American idea if they would select some day in September and call it Columbian Day, with no special attraction except to place 1,000,000 people on the grounds, enlisting the enterprise of the railroads in the project. As to the people, the editorial says, the more they thought the matter over the more they would go. Americans want novelty; they are always after some novel idea. The Exposition could prepare a special souvenir ticket to hand to each visitor as he delivered up his admission ticket, to keep as a reminder of the fact that he was one of the largest crowd ever assembled in the world.



THE AERONAUT.

## PAPER TRADE ITEMS.

THERE is nothing new to communicate since our last issue concerning the condition of the paper and the paper stock trade. With but few exceptions the mills all complain of dull business, orders coming in very slowly and collections also hard to make. The condition of trade is by no means very encouraging. Many of the mills are not attempting to run full, and many are taking advantage of the dullness to make repairs and the necessary changes, while some talk of shutting down altogether. The rag markets are even worse than the paper markets. The oldest inhabitant can scarcely remember the time when rags were as low and as hard to sell as at the present time. This is easily accounted for. The mills loaded up heavily during the late boom, providing at high prices stock sufficient to run them through the summer, or the season that cholera might appear. The importers of foreign rags, stimulated by high prices, ordered over immense quantities of rags, and the domestic buyers laid in all that could be collected, so that the markets are glutted with rags both foreign and domestic—and no buyers. There is no doubt as to the quantity on hand being larger than ever was known before in the history of the country. It is, however, a fact that the major portion of this stock is of a very inferior quality, and will likely subject

the owners to a very great loss. It is also a fact that the percentage of really carefully selected and desirable grades of rags is comparatively very small. There is at present no market price, and comparatively few rags changing hands, and what are sold are at prices lower than they were sold before the cholera scare. The mills and large dealers are generally short of money to buy with, and this, of course, adds to the dullness. Let us hope for better times before the fall sets in.

THERE is to be a new sulphite mill built at Fort Edward, New York.

BEEBE & HOLLROOK COMPANY'S new stock house is completed and occupied.

THE Chester Paper Company are enlarging their engine and boiler house, substantially built of brick.

THE Linden Paper Company's new mill at Holyoke has got well under way and will show some good paper soon.

THE Lockport Paper Company, of Lockport, New York, are to enlarge their mills very materially, and the work has already been begun.

THE Ticonderoga Pulp and Paper Company, of Ticonderoga, New York, have completed the portion of their mill so recently destroyed by a boiler explosion.

MR. LYN, formerly at Ivanhoe Mills, Paterson, New Jersey, has succeeded Henry Garfield at the Eaton, May & Robbins Paper Company, at Lee, as superintendent.

MR. RILEY, formerly superintendent of the paper mills at Palmer Falls, New York, has accepted a position with the Chester Paper Company, at Huntington, Massachusetts.

CARNEY BROS., of Utica, New York, are large cash buyers of rags and paper stock. They have one of the best equipped rag houses in America and their goods for quality stand very high in the eastern markets.

W. H. BUCK, the paper stock dealer in North Adams, Massachusetts, contemplates enlarging his plant. This house does a large rag-cutting business, the only one of the kind in the country. E. J. Cary is agent.

THE Howland Paper Company, of Sandy Hill, New York, have not yet got the Wait & Richards mill they recently purchased changed over to manilla paper, but are pushing forward the work as rapidly as possible.

THE diplomas of the high school at Adams, Massachusetts, are hereafter to be printed from an engraved plate on the celebrated L. L. Brown Paper Company's paper. On the diplomas is the seal of the state of Massachusetts.

THE L. L. Brown Paper Company, of Adams, Massachusetts, are kept busy all the time. They take unusual pains in their manufactures, use the highest grades of stock known in the market and never turn out any poor paper.

HON. WILLIAM WHITING and family, of Holyoke, Massachusetts, and Mr. Loren Allen and wife, of Sandy Hill, New York, returned from Europe early in June as passengers in the steamer Majestic. They report a very pleasant trip.

THE Riverside Paper Company's new mill is progressing very rapidly and will start up, no doubt, in the fall. This mill will, when completed, be second to none. Messrs. Appleton, Caldwell and Toole may well be proud of their new enterprise.

THE Hurlbut Paper Company, of South Lee, Massachusetts, has had another fire since our last issue. It occurred in the attic of the warehouse used for storing their finished paper. A large amount of paper was damaged by water. The insurance companies took the paper and paid the losses.

CHAPIN & GOULD, of Russell, Massachusetts, are making extensive repairs in their mill, laying new floors in the lofts and rag rooms and making their annual overhauling of the machinery. Their mill is one of the prettiest located of any in the country. The natural dam, which at times is a small Niagara, always attracts the attention of the summer tourist when passing over the Boston & Albany Railroad. The general scenery there is grand.

CHARLES F. HUNT, formerly with the Smith Paper Company, of Lee, Massachusetts, was married in the Church of the Evangelists in Philadelphia to a lovely young lady, Miss Helen Walker, of that city. We congratulate Charlie in his new relation and wish the happy pair much joy and a long life.

IT is rumored that the old Forest paper mill, of East Lee, Massachusetts, which has been idle since the death of Hon. Harrison Garfield, will be started up again by Mr. Henry Garfield, and that Dalton capital will be invested in the project. It appears the old banner paper-making town of Lee is not dead and buried yet.

AMONG the eastern paper manufacturers who have lately visited the World's Fair are E. C. Rogers, of the Massasoit Paper Company, Hon. Wellington Smith, of the Smith Paper Company, Lee, Massachusetts, George F. Barden, of the L. L. Brown Paper Company, A. N. Mayo, of the Merrimac Paper Company, and many others.

WORK has commenced on the new and extensive paper mills of the Cranes, at Dalton, Massachusetts. The Cranes are now interested in the Z. & W. M. Crane mill; also the old stone mill of Crane & Co., the government paper mill at Coltsville, in same town, and the old Berkshire mills. All of these mills are very prosperous. They make the highest grades of paper, and use the highest grades of stock.

AMONG the June weddings is that of Frank Weston, of Byron Weston Company, of Dalton, and Miss Edith Brewer, a very estimable lady of Springfield, Massachusetts. Also Mr. Charles Bassett, of Brooklyn, New York, to Miss Hurlbut, of the same city, the daughter of Mr. H. C. Hurlbut, of New York. Charlie is the popular traveling salesman of H. C. Hurlbut & Co., of New York, and a rising young man.

THERE was a hearing at the courthouse in Pittsfield, Massachusetts, June 14, in the Henry D. Cone and Owen Paper Company insolvency case. The defendants (Cone) asked for a continuance of the case on the ground that it was possible to effect a compromise with the creditors, and reorganize the Owen Paper Company. It was stoutly opposed by the plaintiffs' lawyers, but was granted for two weeks. Deputy Sheriff O. L. Wood has been appointed by the court to take charge of the mill.

## TRADE NOTES.

STEPHEN CAPLIN, printer, has removed to 155 East Broadway, New York.

THE firm of Buxton & Skinner, St. Louis, Missouri, have added ten frames to their bookroom.

B. W. LYMAN, of Fort Wayne, Indiana, has disposed of his stereotyping outfit to Lipes & Nelson.

C. C. LOOMIS, ex-sheriff of Polk county, Iowa, has engaged in the wholesale paper business at Des Moines.

THE firm of H. R. Crenshaw & Co., job printers, Des Moines, Iowa, has been dissolved, J. M. Simpson retiring.

A. MUGFORD, 177 Asylum street, Hartford, Connecticut, has added an electrotype foundry to his designing and engraving plant.

C. P. CONNOLLY, of St. Louis, Missouri, has disposed of his interest in the *Labor Herald* to H. S. Spradling, who will hereafter conduct the paper.

THE Holbrook Printing Company, of Newark, New Jersey, started on their yearly directory in May, and will issue it early in July.

JAMES M. SIMPSON has purchased the National Sabbath-School Teacher Printing Company's plant at Des Moines, Iowa.

The name has been changed to Commercial Printing Company, with Mr. Simpson as superintendent of printing.

JAMES D. ROWEN, job printer and publisher, Des Moines, Iowa, has sold a half interest in his business to his brother, A. L. Rowen.

JAMES P. HUNNEL succeeds James B. Hedge in the job printing business at Des Moines, Iowa; also in the publication of the *Inland Christian Advocate.*

THE Meyerson Printing Company, of St. Louis, Missouri, will occupy the entire building facing on Third, Vine and St. Charles streets, the latter part of June.

THE state printing for Delaware has been secured by the Mercantile Printing Company, of Wilmington, Delaware, which will keep them busy for several weeks.

CHARLES M. SMITH, of Wilmington, Delaware, has added a job office to his stationery business at No. 721 Market street, and placed Harvey W. Booker in charge.

THE job printing office of M. G. Ingram, of Sedalia, Missouri, has been sold to the Sedalia Printing Company, and Mr. Ingram has been elected its secretary.

MR. FRED RENSHAW, for a long time the expert job artist of Kingsley & Barnes, of Los Angeles, California, has gone in business for himself under the firm name of Renshaw & Jones.

WE are pleased to learn that the Redfield Printing Company, of Omaha, Nebraska, who were recently burned out, have put in a fine new plant and are better equipped than ever before.

W. W. BEAN, of the *Monitor*, published at Streator, Illinois, has taken his son, W. R. Bean, into partnership. The *Monitor* is the oldest established paper in the city, being now in its twenty-fifth year.

THE Cairo Printing Company, of Cairo, Illinois, have leased the *Bulletin* office for a term of years, taking charge of the the business June 1. The officers of the company are: E. A. Burnett, president; Frank Schaff, vice-president; Clyde Sullivan, secretary and treasurer.

THE firm composed of Christopher J. Wilson and William F. Stoney, doing business under the name of the American Stationery Company, at 106 Livingston street, Brooklyn, New York, has been dissolved. The business will be continued at the same address, under the firm name of American Stationery & Printing Company, with the same gentlemen as proprietors.

THE business of C. Potter, Jr., & Co. has been sold and transferred to the Potter Printing Press Company. The officers of the firm remain the same as under the former régime, the office in New York is still at 12 and 14 Spruce street, and the Chicago branch at 362 Dearborn street. They will continue to build web printing and folding machines, flat-bed perfecting presses, stop-cylinder, two-revolution, drum-cylinder and lithographic presses, and the cold-type stereotyping process and machinery for the same.

## BOOKS, BROCHURES AND PERIODICALS.

THE American Dictionary of Printing and Bookmaking is nearing completion. Part 9 has been received, ranging from "Music" to "Persian Cases." Howard Lockwood & Co., publishers, New York.

LEE & SHEPARD have nearly ready "The Builders of American Literature," by F. H. Underwood, of which the first volume is about to appear. It will be a work of permanent value, not only for schools and libraries but for general readers. This volume contains short and carefully studied notices of leading authors, from Jonathan Edwards down to Richard H. Stoddard. It ends with authors born in 1825. The next volume will take up the long list from that year to the present time. Mr. Underwood, in his "Handbooks of Literature," has shown his knowledge of the subject, his critical ability, and his power and felicity of statement.

## NEWSPAPER GOSSIP.

THE *Gazette*, of Burlington, Iowa, has put in a two-revolution Hoe press and an electric motor.

THE *World*, an evening paper of Baltimore, Indiana, has put in a new eight-page Potter press.

I. A. MEDLAR and W. F. Spang, printers, have begun the publication of a daily *Hotel Reporter* in Omaha, Nebraska.

THE Newcastle (Del.) *Herald* has again become a weekly paper, the town being too close to Wilmington to support it.

KOKOMO, Indiana, now has a morning paper. It has been christened the *Morning Times*. Mr. S. E. Nicholson is its editor.

A NEW railroad weekly, the *Railway Record*, has appeared in Omaha, Nebraska, published by Kennedy, Clark & Riggs, all printers.

THE Streator *Tribune*, a weekly paper of Streator, Illinois, has changed its form from a six-column quarto to a four-column, twelve-page sheet.

THE *Daily Plaindealer*, of Grand Forks, North Dakota, has changed hands, and Mr. J. Carruth, late of the Crookston (Minn.) *Times*, is now the manager.

BEATTY BROTHERS, of Delavan, Illinois, have purchased the Tazewell County *Press*, and consolidated it with the Delavan *Times*, under the name of the Delavan *Times-Press*.

A. E. PANGLE, of Findlay, Ohio, has resigned his position as manager of the Findlay *Morning Republican*, and has purchased the book and news store of D. C. Connell, at that place.

JOHN P. ARTHUR, of the Hoosac Valley *News*, Massachusetts, and Miss Bertha McAllester, were married Wednesday, June 7, at the home of the bride in Keeseville, New York, by Rev. W. C. McAllester.

THE *Sunday Argus*, of Springfield, Illinois, has changed both in name and ownership, having been purchased by the Franklin Life Insurance Association, of that city, and is now called the *Springfield Argus*.

THE (German) Iowa Tribune Publishing Company, of Burlington, Iowa, was recently reorganized with Hans Ravene as president, Joseph Waltenberger, vice-president, and Joseph N. Kolz, secretary and treasurer, or officers.

WALLIS COGSWELL, of Tuscola, Michigan, has purchased of Charles A. Bacon, the good will, equipment, office fixtures, etc., of the Minden *Herald*, of Minden City, Michigan. He has taken possession and will no doubt meet with success.

THE Los Angeles *Times* are now putting in their new $25,000 perfecting Hoe press. They have also added to their composing room seven Mergenthaler linotype machines, which are now in operation. They are the first used in the state.

THE *Times*, of Newark, N. J., moved into its new building on June 3. It is rumored that they will soon publish a Sunday paper. Work is being pushed on the new building of the *News*, and they expect to occupy it the beginning of July. Additional cases will be put on.

THE *Journal*, of Burlington, Iowa, is now published six evenings as a seven-column four-page paper, and a six-column eight-page paper on Sunday morning. It promises to be the leading daily in southeastern Iowa. George A. Duncan, ex-mayor, is the proprietor.

THERE has been considerable headway made toward the formation of a joint stock company to establish a labor paper at Sedalia, Missouri. Stock has been taken by some twenty labor organizations, and directors have been chosen. The company will probably buy out some plant in Sedalia, and in a short time begin the publication of a paper.

MR. THOMAS AYRES, who has been editor of the North Dakota *Independent*, has purchased a one-half interest in the

*Northwest News*, of Grand Forks, North Dakota, and the *Independent* has been moved to Fargo and consolidated with a Norwegian paper in that city.

THE *Texas Printer*, of Galveston, Texas, a bright semi-monthly, printed in the interest of the craft of the South, which suspended a month or so ago, will resume publication shortly as a monthly. Its many friends are pleased that its suspension will not be permanent.

LOUIS A. WILEY, former editor and proprietor of the *Jewish Tidings*, of Rochester, New York, has assumed the business management of the Post-Express Printing Company of that city. Mr. Wiley is but twenty-four years old, but has had the experience that will insure success in his new position.

Two weeklies of Baltimore, Indiana, have died during the past month—the *Critic*, an old established labor organ owned and edited by Mr. Shonfarber, and the *Baltimore Ledger*. The last was an illustrated society paper owned by a company. It was in its first year, but it never was a healthy sheet.

## BUSINESS NOTICES.

### NEWSPAPER OUTFIT AT A BARGAIN.

A complete outfit, secondhand, containing 520 pounds of brevier, 213 pounds of nonpareil, 95 fonts of display type, cabinets, frames, cases, leads, brass rule, proofpress, galleys, Mustang mailer, imposing stone, office desk, bookcase and all the material required, except power press. Will be closed out at a big bargain for cash on account of the death of the owner. Address "F. J. H.," care of INLAND PRINTER.

### LATTER-DAY JOURNALISM.

Using stereotype plates in a newspaper doesn't mean the setting of less type, but the turning of all energy to making perfect the local and advertising departments. Everything the most enterprising journal can demand is always ready for use in those perfect plates of the AMERICAN PRESS ASSOCIATION. Fifteen offices bring telegraph news and any other kind of plate matter within a few hours of every paper in the country.

### CHANGE OF LOCATION.

The J. H. & D. Lake Company, manufacturers of all kinds of friction clutch pulleys, having outgrown their old quarters at Hornellsville, New York, have recently completed and removed to their handsome new offices and foundry at Massillon, Ohio. They have largely increased their facilities, owing to the rapid increase of their business, and they are now in better shape to handle orders than they were at the old location. An interesting feature regarding the rapid growth of this company is the fact that it came almost exclusively from advertising, for, with the exception of a limited amount of traveling, they have had no representative out on the road, and have depended almost entirely upon their card in the various class journals.

### THE WAY OF IT.

In the spring the young man's fancy lightly turns to thoughts of love.

In the spring the gentle passenger agent dips his pen in liquid eloquence and writes "ads" to charm the guileless public.

The daily papers teem with dollar-a-line products of a restless brain sounding the praises of this or that railway.

The traveling public continually demands something new. The ordinary coach has been merged into the drawing-room car; the once-upon-a-time open sleeping car has become a veritable palace on wheels, with closed compartments, by reason of which families, and ladies traveling alone, can secure coveted seclusion from certain portions of the traveling community who insist upon taking a morning bath in the washroom, when a simple ablution is all that is necessary.

Berth electric lights have superseded oil and gas for reading purposes, when insomnia prevents sleep, and dining cars enable one to eat, drink and be merry without having to "gorge" one's self in the old-fashioned "twenty minutes for dinner," with one eye on the conductor for fear he will call "all aboard" and you won't hear it.

The railway companies, quick to respond to the demands of an extravagant public, promptly come to the front with the newest and best of everything that shall make traveling a pleasurable incident of life's journey.

All of which is a prelude to saying that the Chicago, Milwaukee & St. Paul Railway ranks as the only line which runs electric lighted, vestibuled compartment-car trains between Chicago, Milwaukee, St. Paul and Minneapolis, and the city ticket office in Chicago is at 207 Clark street.

### TO THE MOUNTAIN AND OCEAN RESORTS VIA PENNSYLVANIA LINES.

The advantages peculiar to the Pennsylvania Lines make them the desirable thoroughfares to Bedford Springs, Altoona, Ebensburg, or any of the delightful summer havens in the cool Allegheny mountains. By no other route can Cresson, the ideal retreat on the crest of that romantic mountain range be reached, as the Pennsylvania is the only line direct to it, and the only one leading past the Pack Saddle and the Allegrippus, around the famous Horse Shoe Curve and along the Blue Juniata, the richest of America's scenic gems. For reaching Atlantic City, Cape May, Ocean Grove, Asbury Park, Long Branch, Sea Girt, Elberon, Ocean Beach, Berkeley, Newport, Narragansett Pier, Martha's Vineyard, Nantucket or any of the numerous watering places that dot the Atlantic seaboard from the Carolinas to Maine, these lines are particularly desirable. For a trip to the Adirondacks, the Catskills and resorts in Northeastern New York, Connecticut, Rhode Island, Massachusetts, Vermont, New Hampshire and Maine, exceptional facilities for a delightful journey are offered passengers via this direct route. For detailed information please apply to your nearest Pennsylvania Line ticket agent or address F. Van Dusen, Chief Assistant General Passenger Agent, Pittsburgh, Pennsylvania.

### WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 5th of each month, and no want advertisements for any issue can be received later than the 25th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

ALL LIVE PRINTERS should have Bishop's "PRACTICAL PRINTER," 200 pages, $1. Also his "DIAGRAMS OF IMPOSITION" and "PRINTERS' READY RECKONER," 50 cents each; the "PRINTERS' ORDER BOOK," price $3, and "SPECIMENS OF JOB WORK," price $2. Sold by H. G. Bishop, 128 Duane St., N. Y., and all type-founders. The handiest and most useful works ever published for printers. Also, by same author, "THE JOB PRINTER'S LIST OF PRICES AND ESTIMATE GUIDE," price $1. Just published.



FOR SALE — A modern equipped Michigan office in its own building, running daily and weekly and with large patronage of high grade jobbing business for sale. Samples will be sent to prospective buyers. Owner wishes to retire. Address "RICH," care INLAND PRINTER.

FOR SALE — A newspaper and news plant in one of the best towns in Central Illinois. For particulars address TIMES, Henry, Ill.

FOR SALE — The only exclusive job office in a Missouri river town of 13,000; established five years; most of outfit just newly replaced. Has a splendid run of business. Will inventory $1,800. For terms, etc., address "NEBRASKA," care INLAND PRINTER.

FOR SALE — In New York State, a job office now earning $3,500 a year. Five presses, power, large amount of type, all in first-class condition. Office invoices about $6,000. Ill health of proprietor compels a sale. Fullest scrutiny invited. For particulars address "SELIG," care INLAND PRINTER.

OUR SPECIALTIES — Patented wood type faces, patent steel furniture, steel bearers for job presses, steel rule for posters, patent ruled stereotype blocks. Get catalogue. MORGANS & WILCOX, Middletown, N. Y.

"PI" — A collection of old-time typographical sketches; racy and rare; 216 pp. of live matter. Price 25 cents, postpaid to any address. GRIFFIN & KIDNER, 58 King William st., Hamilton, Ontario.

PRESSMEN — The *Pressman's Manual* is the only work of its kind published; contents: hints on cylinder and platen presswork; how to emboss; how to make, use and care for rollers; how to mix and use inks; how to bind books and make pads; simple methods whereby every printer can do his own stereotyping; price 50 cents, postpaid. J. H. SERGEANT, Box 258, Spring Valley, New York.

PRINTERS AND PRESSMEN—To be practicable and proficient in your business you should have a copy of our book, "How to Make all Kinds of Printing Inks and Their Varnishes," also other valuable information. You could not learn the combination in a lifetime; with our book you can make any kind of black and colored printing inks. Price, $5. Address GEORGE W. SMALL & CO., 97 Tremont street, Cincinnati, Ohio, U. S. A.

WANTED — A few copies of the December, 1891, issue (No. 3 Vol. IX) of THE INLAND PRINTER, if in good condition. Will pay 20 cents apiece for same. Mail or bring to this office. THE INLAND PRINTER CO.

WANTED — Eastern agency wanted for any line of specialties, advertising novelties, etc., by a hustler. Box 569, Orange, Mass.

WANTED — Purchasers for the Standard Stereotyper and Matrix Maker. New process for plates and matrices. Dry or wet — no heating, no shrinkage. Weight 68 lbs. $18. BOWERSOX & ROOF, Milford, Ind.

WANTED — Situation by first-class web pressman and stereotyper. Eighteen years' experience. Best of references from present employers. Address "W. J H.," care INLAND PRINTER.

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A few copies left of the special 50-cent lot offered on page 182 of last month's INLAND PRINTER.

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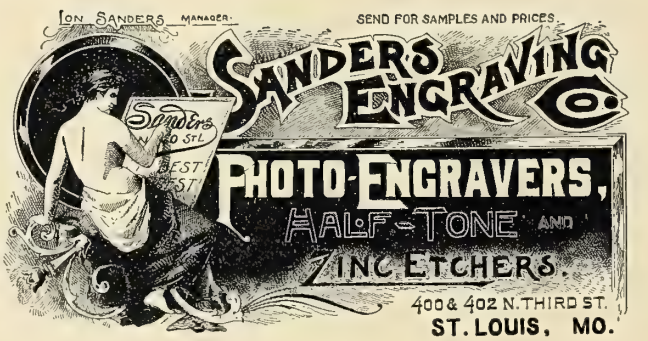
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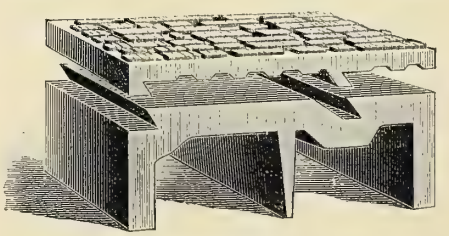

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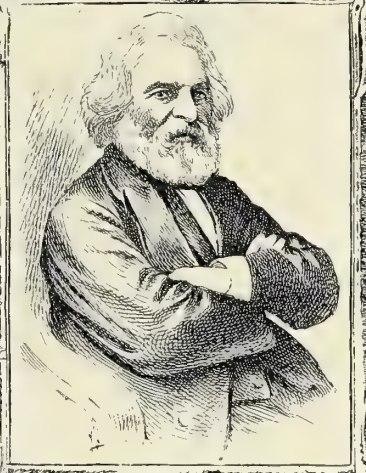
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Among our methods; here's a face
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Now comes a Wood-Cut. See how fine
And delicate its every line.
How true, how perfect in each part,
The best in the engravers art.

This Half-Tone work for instance here,
How delicately soft and clear.
How finely tinted, how it fades
From dark to light, and gentle shades
Of all the dainty work we do,
We think this is the best - don't you?



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THE INLAND PRINTER,
AUGUST, 1893.

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Written for THE INLAND PRINTER.

## COMPOUND WORDS.

BY "ESTIENNE."

THE English language, because of the absence of inflections and the consequent simplicity of its syntax, is, up to a limited degree, very easy of attainment. It is, from its composite nature, a neutral ground where the Teutonic and Romance tongues struggle for the mastery. The vocabulary is rich in synonyms, for it is, to a great extent, double, so that foreigners may approach it from either side, while the Teutonic framework of the language, on account of the scantiness of its syntax, presents very little difficulty to a student from any of the Latin nations. The language, however, presents many obstacles to a more careful student, because of anomalies and inconsistencies arising from its twofold origin, and, while any one who speaks English as his mother-tongue inherits an inestimable privilege, the absence of inflections obscures so many of the laws of grammar that it becomes doubly necessary for him to study some inflected language, ancient or modern, if he would thoroughly understand his own. A man ignorant of the first principles of general grammar may write passable English; but a German or a Frenchman, equally deficient, would reveal his ignorance immediately, because the inflections of his native tongue will betray him when he breaks the rules of concord or governance.

In order to realize the richness of the English tongue let anyone take up Tennyson's "Dora" and read it through aloud. The words are all Saxon and few have more than two syllables. The style, as to meaning, is translucent; it is sweet in rhythm and exquisitely beautiful in its simplicity. Powerful also it is to compel tears in the reading, but the effect is not due to long words, for there is only one compound word, "heart-broken," in it. The poem seems very simple; if, however, anyone should think it easy to write such English let him try to paraphrase it or to produce something like it. Let the inquirer next take up Carlyle's "Sartor Resartus," and turn to the chapter called "The Everlasting Yea." What strength and what pathos! But the vocabulary is quite different and the words are long, and many are hyphened together in masses, and every important word is emphasized by a capital letter. Let him read it also aloud and feel its power; but he will find that he has got into another language. It is more German than English, and he will then realize the extreme reach of the English tongue upon its Teutonic side.

But the student will have finished only one-half of his survey. Let him take up Pope almost anywhere, say the "Moral Essays," and another nervous and expressive language will be found, clear and cold as steel. It is the Romance side of the language at its best. This passes on through the copious and balanced sentences of Gibbon into the ponderosity of Johnson, and in their pages the whole scope of the Latin side of English is displayed. Only a few of the greater writers of English literature have had all the resources of the language equally at their command. This duality of the English tongue is a great snare for writers and an incessant trouble to master printers. The former are tempted by the freedom of its syntax and the scope of its vocabulary into Carlylese or Johnsonese; or, worse still, into the present rage for dialect; or even lower, into the pit of slang. Many writers will neither take the entire responsibility of their own proofs nor leave them to those who will. They have theories of capitals, of compound words, of hyphens, of italics, of colons, of the letter "z" and of the letter "u," and the master printer must take refuge in the "style" of his office and in his standard dictionary or suffer the orthographical morality of his staff to be ruined by bad example. Hence, the wise master printer gets to look upon the lexicographer as his friend, and takes little account of the "higher criticism" which is incessantly pointing out inconsistencies. Such must exist in any living tongue; but, in the meantime, the printer must go on setting type without stopping to wrangle over dubious or unimportant questions.

Some time ago (October, 1892) I had the privilege of submitting to your readers a paper on the use of

capital letters, and now the perusal of a book * on the compounding of words suggests some thoughts on the use of the hyphen, for the author points out with a superabundant degree of asperity that, in this respect, the dictionaries are inconsistent, not only with each other but ofttimes with themselves. How could it be otherwise? The dictionaries do not create the language; they do not make usage, they only record it; for English is a living, growing, organic language, and the lexicographers are laboriously toiling after it. There is no academy to limit its growth, but it expands and molds itself to the intellectual stature of the race. It is the voice which expresses the ever-changing thought of the Anglo-Saxon nations. "Where no oxen are the crib is clean," said the wise king of Israel, and where the inconsistencies of a language, the chips, as it were, of the workmen are swept up and the shop made tidy once for all, a language may be classic — the delight of grammarians — but it will be dead.

Mr. Teall, though addicted to "cocksureness," has evidently studied his subject with care. It is easy, for the reasons stated above, to find inconsistencies in the writings of Webster, Marsh, Murray and other eminent authorities, but he points out further that these writers have erred in citing French analogies for their theories. Mr. Earle has, as is correctly pointed out, made a double error; first in writing with hyphens "word-of-command" and "point-of-honour," and then in quoting *mot-d'ordre* and *point-d'honneur* in justification. The French have more uses for the hyphen than we have, and they use it also for compounding words, but, in this latter use, they employ it more sparingly and consistently. They do not write *maison-de-campagne* nor *bureau-de-poste* nor *chemin-de-fer*, as in the quotation from Mr. Earle; nor would they write *canne-à-sucre-de-la-chine*, as Mr. Marsh is reported to state, because the sense is clear without the hyphens; but they do write *arc-en-ciel* rainbow, *chef-lieu* capital, *abat-jour* skylight, because each of these compounds is really one name for one distinct thing. They do more — they write *Michel-Ange* and *Marc-Aurèle*, these being single persons, and *Chalons-sur-Marne*, as it is one city, and *Seine-et-Marne*, which is a separate department. They write also *Jean-Jacques* Rousseau and *Paul-Louis* Courier, always connecting by a hyphen the several christian names of one person, and they write *beau-frère* brother-in-law, *chef-d'œuvre* masterpiece, *chauve-souris* bat, *état-major* staff, treating as we do such pairs of words as one single name or noun. The principle applied in French is seen in the examples *parler tête à tête* to speak to a person alone, and *un tête-à-tête* a private conversation; but even the French grammarians with their passion for system admit that it is usage which makes the authority.

* The Compounding of English Words: when and why joining or separation is preferable, etc., by F. Horace Teall. New York: John Ireland, 1891.

As in the case of capital letters, it is not the Francophiles but the Germanizers who are edging us on toward the excessive use of hyphens. The writings of Carlyle demonstrate that; but the same influence is seen elsewhere, as, for instance, in Herbert Spencer "expediency-philosophy," "largely-consumed," "state-instrumentality," "healthily-developed," "protection-society," "much-scolded," "often-beaten," "state-management," "mutually-beneficial," "state-duty," "over-population," "divinely-indorsed," "newly-formed," "constantly-repeated." These words would express the intended meaning as well without hyphens and, as they stand grouped, are "Germanish," not English forms. They are not German, for, in that case, the paired words would coalesce; they are mongrel forms far removed from the simplicity and directness of English. If such compounds gain acceptance the whole predicate of a sentence may be hyphened together and we would then model our sentences upon Charles Lamb's toast, in a house when he had been bored by forward children, "To the memory of the much-maligned-and-ever-to-be-lamented king Herod." The process might go on to the ultimate consolidation of compound predicates until, as single formidable words, they might stretch their paralyzing length across a whole page and perhaps turn over into a new line. In the last number of one of the great English monthlies a writer describes the smell of roses as "a pleasant-at-first but rapidly-becoming-intolerable perfume." Attention is called by Mr. Teall to a happily growing dislike to hyphens; and paragraphs are appearing in the newspapers announcing the intention of a great New York daily to discontinue their use. As in the case of capitalization, inability to find an infallible rule is prompting this despairing resolution. Such a treasonable surrender of any peculiarity of our English tongue should not be thought of; and, moreover, it will lead to misapprehensions especially dangerous in a newspaper, of which one instance given in this volume of an advertisement in an English paper is a sufficient illustration: "Mrs. Smithers has left off clothing of every description and invites inspection" — a scandalous and actionable announcement without a hyphen; but, with a hyphen, a perfectly innocent way of calling attention to a stock of secondhand clothes. No doubt the rules are sometimes misleading. The first noun does not always qualify the second. If gentleman-farmer be right then baby-farmer is wrong, unless gentleman-farmer means a man who entices gentlemen's sons from England to rob them under pretext of teaching them farming — a business which came lately into great notoriety. Still, though the rules be sometimes misleading, a printer with any respect for the English language will maintain that middle course between the two great groups of European speech which is its chief characteristic. To be understood is the final cause of all writing, and common sense dictates the rule that the hyphen must always be used when necessary (as in Mrs. Smithers'

case) to avoid misunderstanding. Therefore many of the popular names for flowers must be compounded, as "jack-in-the-pulpit," "queen-of-the-prairie," "morning-glory," "meadow-sweet," and such words as "know-nothing" a kind of politician, "wide-awake" a kind of hat, "make-up" a term in printing, but "through passenger" and "through train" present no such difficulty. "Horse-chestnut" requires a hyphen; but "chestnut horse" does not; so we should write "dead-eye" and "dead-house" and "paper-box" when *papeterie* is meant; but "paper box" when attention is called to the material of which the box is made. When plumbago is meant it is better to write "black-lead," for that substance is not a species of lead but something essentially distinct from everything else.

Here, then, is a practical rule — the rule of intelligibility — and it will help us over many difficulties; thus, in "dark-brown eyes" we may use the hyphen, or in "golden-yellow" hair when a definite shade of color is intended — very clearly in the second instance, for golden cannot be meant to qualify hair.

In my previous communication concerning the use of capital letters, I pointed out that a copy of one of the authorized editions of the Bible would supply in the proofroom a practical standard of their correct use, and I venture to suggest that valuable indications of the correct use of hyphens or coalescent words may be drawn from the same source. It will appear that, while the Bible does not favor hyphens, it does not reject their use when the meaning calls for them. Thus we find "he goat," "high priest," "far off," "axe head," "man child," "wise hearted," "peace offering," "burnt offering," "night hawk," "gier eagle," and so throughout where many books would use a hyphen. On the other hand, when a compound word is used, the Bible prefers to write it as one, as "tenderhearted," "fainthearted," "lovingkindness," "manslayer," "bondwoman," "freewoman," "manservant," "likeminded," "headband," "shoelatchet" (once shoe's latchet); these words, although really translations of single Greek words, would by many be written with a hyphen. The hyphen is, however, sometimes though sparingly used, as "fellow-heir," "joint-heir," "fellow-citizen," "fellow-worker," "fellow-soldier" — all these words seem to convey the idea of the solidarity of Christian brotherhood. Although Mr. Teall gives rules to indicate when two words should appear as an inseparable compound, they do not seem to be practical; the fact probably is that compound words are not favored; but when really required by the sense, the genius of the English language prefers the closer union when euphony will permit it, and the word is not made cumbrous; in this last case the phrase will be turned another way.

The English language, though it is, as we have seen, composite in its vocabulary and very tolerant in receiving new words, has its own euphonic laws, and when words are to be united will forbid the banns unless they be of the same stock. This fact is missed by our author in his remarks on the word "after-consideration." The real reason why that compound will never coalesce is that the first is a Saxon and the second a Romance word, and the union is felt to be incongruous. "Afterthought" and "reconsideration" do not offend the ear because the first consists of two Saxon words and the second of two Romance words. It is true that "re" is an indispensable particle, but it is also a congruous one. "Preconsideration" is not opposed to the euphony of the English language, but we say "forethought," not "prethought"; so "after-consideration," though a very useful compound, is uncomfortable to the ear because of the incompatibility of the words composing it. Mr. Teall is moreover in error in classifying "after" in this instance as a preposition. It is more correctly classified as an adverb of time. The principle is laid down by our author (and I think correctly) that in classifying words as parts of speech the meaning, and not the form, should be our guide. It is therefore inconsistent to rate Mr. Earle for saying that, in the following passage from Keats, "forest" is performing the function of an adverb:

> "'Twas a lay
> More subtle-cadenced, more forest wild,
> Than Dryope's lone lulling of her child."

Mr. Teall sees that subtle is an adjective, doing duty as an adverb qualifying cadenced; but he does not sufficiently consider that "forest," though in form a noun, is in precisely the same relation to "wild" and therefore should fall into the same class. If Keats had written "sylvan-wild" this relation would be clearer; but it was not necessary, because as it is in what he singularly calls the "constitutional position" of an adverb, and inasmuch as it modifies the quality "wild" of the "lay" it must be an adverb and not a noun.

Such questions as these are of real interest to printers if they would maintain the dignity of their art, and, although the style of Mr. Teall's book is obscure and the manner of it is disagreeably flippant, and even at times arrogant, the lists of compound words it contains will be useful in the proofroom. When such men as Marsh, and Murray, and Webster, and Earle, and Gould Brown, are rated for dullness and carelessness, inconsistency and ignorance, one cannot help feeling a little impatience. Nevertheless, Mr. Teall really understands his subject. His book is useful and he makes many good points in discussion, but he should clarify his style and moderate his manner. The rules he gives are confusing; there are at least ten of them and they are divided into forty classes — enough in number for the entire syntax of the language. The proofreader must still rely upon common sense, good taste and a good dictionary, and must bear in mind that only the Pope can be infallible, and even he is liable to err in such matters as the use of hyphens.

Written for THE INLAND PRINTER.

## THE BOOK EXHIBIT AT THE FAIR.

BY W. I. WAY.

IT is a misfortune that the American and foreign book exhibits are in the gallery of the Liberal Arts building. The outlook from the American corner is commanding, and the exhibit is imposing, but it is inaccessible and neglected. A good elevator service would hardly overcome the difficulty, but it would help matters. The publishers themselves have left nothing undone to make their exhibits attractive. Ideal nooks have been designed by artists, and these are furnished luxuriously with comfortable lounging places, Turkish and other Oriental rugs, writing desks and tables, and collections of pictures and objects of art that in themselves afford most pleasing surroundings. In the case of Messrs. Houghton, Mifflin & Co., of Boston, a library room of generous proportions has been built of polished woods after a design by Mrs. Henry Whitman, whose tasteful bindings are well known to purchasers of books from the Riverside Press. The Century Company, the Messrs. Harper & Bros., Charles Scribner's Sons, George Barrie, and others, are quite in line with the Messrs. Houghtons, and together these firms make a showing which reflects great credit on themselves individually, and on the progress of the arts pertaining to bookmaking in America in general.

The careful observer who takes any interest in the subject may incidentally pick up a deal of knowledge on the subjects of producing a great magazine, a dictionary, an art publication, as well as on the simplest example of bookmaking. He may also acquire a knowledge of the proper binding of books in leather and the artistic decoration thereof that will better help him to appreciate the element of cost in producing such work, as in the exhibits of Messrs. Scribner's Sons, Messrs. Estes & Lauriat, and Mr. E. F. Bonaventure, he will find admirable examples of the work of Mr. Joseph Zaehnsdorf, of London, and other foreign binders, as well as of the Messrs. Stikeman, Bradstreet, Matthews, and R. W. Smith, of New York.

It would not have been in bad taste if the Messrs. Scribner had used examples of their own publications to be embellished with the rich moroccos of the Levant instead of such English rarities as Dobson's "Beau Brocade," Pine's "Horace," Morris's "Guenevere," Cunningham's "Nell Gwyn," Keats's "Endymion," Fitzgerald's "Rubaiyat," Shelley's "Laon and Cythna," "Queen Mab," and the like. And as to Mr. Bonaventure's exhibit, one can hardly understand why, being only a dealer, he should be in the Liberal Arts building at all. Yet many of his books are publications of the Grolier Club, an American institution, and they are bound by an American binder, Mr. R. W. Smith, who has made much progress in his work since he took on a new finisher.

Too much stress cannot be laid on the importance of the American exhibit, and to one who is in position to make invidious comparisons the progress made by publishers in America during the last decade is very apparent. For some reason or other the British publishers as a class have shown nothing worthy of comment, their exhibit being limited to a few scattered show cases rather than to any concerted action. This is to be regretted, too, as it is due to America that such firms as the Messrs. Macmillan, Longmans, David Nutt, the Kelmscott Press and others, should have sent for our delectation the best of their wares. Mr. Joseph Zaehnsdorf, the London bookbinder, who is not only public spirited but has an eye to business, has, on the other hand, sent a marvelous set of books, rich in decoration and artistic in finish. It is the fault of Mr. Zaehnsdorf, however, that he has followed too closely in much of his work the designs of the older binders. Some of his specimens have rather the fault of being overloaded, too. Less tooling and more originality should reasonably be expected and required from a house as long in the business of fine bookbinding as that of Mr. Zaehnsdorf.

There is too little space at command to go into this subject in detail, and we must therefore hurry along to the French section, which is located in the gallery just south of the east portal of the Liberal Arts building. Here under one director, Mr. Emile Terquem, is an extraordinary exhibit of the work done by nearly all the most famous French publishers, illustrators and bookbinders. In the American market the French have one distinct advantage over the English, as books printed in the French language are not dutiable, and therefore come in, with their rich dresses, free of tax. The French exhibit, which embraces publications from the great houses of Quantin, Rouveyre, Conquet, Hachette, Firmin-Didot & Co., Boussod, Valadon & Co., Lahure, E. Plon and others, with examples of the best Parisian binders, includes also a very comprehensive exhibit of color printing of all kinds, from the most complex examples of etched and engraved work to the simplest lithograph. In the character and extent of fine book illustrations, no nation has ever approached the French. This is especially the case with etched work, and this is not said to the disparagement of Caldecott and Hugh Thomson, in England, or our own E. A. Abbey and Howard Pyle, who are supreme in their several ways. But in America and England we have had few such books as Conquet's "Sylvie," and "De Grammont," or the Quantin books dedicated to the feminine graces—"L'Ombrelle," "L'Eventail" and others—while in France such books are common and of everyday occurrence. In the matters of presswork and artistic types, too, the French are quite ahead of the others, but their superiorities are not easily defined or described. They are mainly in such little details as exact register and evenness and clearness of presswork, quality and color of inks, apportionment of margin to printed page, and the marrying of illustrations to text. These comments apply particularly to their best work, which French bibliophiles do not object to pay for handsomely, and

which, therefore, always shows great care in the preparation. Yet even the cheaper products of the French publishers are of a much higher order than come to us from English and American publishing houses at approximate prices.

The catalogues of the French collection and of the American exhibit have been prepared with great care and are well worth preservation for the information they contain, as well as examples of fine printing.

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Written for THE INLAND PRINTER.

## AMERICAN TYPOGRAPHICAL MAKE-READY.

NO. V.—BY WILLIAM J. KELLY.

HAVING pointed out some of the more efficient methods of underlaying and the necessities which make these urgent where proper results are sought, I now wish to describe several of the preliminary steps to making ready and the processes of overlaying which have now attained prominence, less or more.

### WHAT IS AN OVERLAY?

An overlay is anything artfully pasted or fastened on to the printing surface of a printing press, whether placed on the tympan sheets or below them on the metal of the same — the printing surface, in all cases, beginning with the finished iron surface of the platen or the cylinder of the press.

I am aware of the fact that there are pressmen who maintain that "patching up" and "overlaying" are synonymous. While this theory might apply in a literal way, it certainly will not where the skill of the artistic overlay workman is needed.

Waiving all pedantic pretentions, let me explain what I consider to be a fair definition of the terms.

1. *Overlaying* consists of skillfully selected and prepared thicknesses of paper, card, etc., whereby tones or solids are rendered more effective and inequalities regulated. These can be attached to the parts of the printing surface requiring such attention, and may be made of one or more layers of the material used, or of various thicknesses of the material. Overlays may be fastened to almost any sheet composing the tympan, but, for effective work, it is usual to locate them about the third or fourth sheet from the outer surface sheet, provided the paper used is of ordinary good book quality and not too thick.

2. *Patching up* may be summarized in this way: "Patch up that overlay sheet," alluding to a marked-out make-ready printed sheet, with which to cover over apparent deficiencies in impression; "Patch up those places on the tympan made defective by wear or tear," as the case may be. In other words, "patching" is an expediency in time of haste or where the most ordinary methods of recuperation will satisfy for the time being. Webster defines this style of application to these words: "to compose in a hasty, irregular or botching way."

I maintain this opinion, as a rule by which the two terms may be intelligently separated, that "patching up" is merely an expedient to be made use of in cases of accident while printing, or by reason of defects produced on the tympan through hard usage and wear and tear *after* the final overlay and make-ready sheet has been placed in its proper position, precedent to proceeding with running off the work in hand; overlaying, on the contrary, is the act of skillfully applying all needful aids whereby artistic or perfect results can be attained. Almost anyone may be directed how to patch up, but it requires a competent pressman to overlay effectively.

### MAKING READY PREVIOUS TO OVERLAYING.

In all cases, after the form has been sufficiently underlaid, the pressman should carefully examine his tympan sheets — that is, those which are to constitute the basis of his tympan, less the requisite number of make-ready sheets — in order that defective ones will not escape his attention before he has commenced to take impressions to test the evenness of the form and to use as mark-up sheets.

While most of our careful pressmen use a limited number of loose sheets (according to the character and size of the text) in testing the height of all contained in the form on press when underlaying, they also make it a rule to look over the packing on the cylinder and note defects, if any, which may be caused by any over-high parts, for these are liable to puncture the tympan at any time that new forms are put to press. Indeed, too much attention cannot be given at this preliminary step in making ready.

Many prerequisites should here be well understood, for the operator is now about to enter upon the most exacting part of his business. Not only should he have a thorough knowledge of the press he is employed to operate, but he should also have a fair idea of the suitability of the ink he is going to use, the quality of the paper and about how much color it will stand in order that good results may be obtained, and these at a minimum of cost. Of course, I am aware of the fact that pressmen generally have little to say in matters of cost; still the knowledge is worth looking after when it is possible to get at it.

In addition to the foregoing, the pressman should constantly keep in mind the actual packed condition of the press cylinder, whether the machine is of small or large build. He should know just how many sheets will be necessary to dress on any kind of form — at least to the thickness of one sheet — and the very weight of paper that will most probably be necessary to build up a printable tympan without increasing the diameter of the cylinder.

A familiarity with the many peculiarities of the printing papers now in use I consider one of the most valuable of attributes in a good pressman. Where this merit is lacking we have a workman working in the dark, both mentally and mechanically. I do not know of another article used in the manufacture of printed goods which has a greater bearing on the quality of

the work when produced than that of paper. Inks have a secondary importance to this in most cases, if we except coated or enameled papers, so known.

As to printing rollers, I have the highest opinion of the workman who knows how to keep his rollers in proper condition, and can select the most suitable ones for special kinds and colors of inks and work. All pressmen should be well advanced in such secrets, as indeed they seemingly are secrets to many today.

Next to the essentials just mentioned I desire to add that of imposition and the making of margins in book forms. There should be very little reason for ignorance in these, as books on this subject are plentiful and purchasable. The inexperienced pressman who is left to do this duty without the assistance of the compositor or stone-hand finds himself in an unenviable dilemma when he is handed a sheet of paper and a box full of plates and told to make up his forms in twenty-fours, thirty-twos or sixty-fours, and to allow proper margins for binding and trimming. I assume that no pressman desires to be placed in such a disagreeable position; and yet I know that too many of them are. The study of imposition should be most delightful to pressmen. Time and again I have been more than amazed at the readiness with which some of them could call out the lay of the pages of a form.

(*To be continued.*)

Written for THE INLAND PRINTER.

## SOME COMPARISONS.

BY BURTON H. ALLBEE.

COMPARISONS may be odious. Some comparisons are, but those about to be instituted are intended to be instructive. I want to draw a few distinctive differences between the East and the West, as regards the newspaper publishing business and the job printing trade.

There are newspapers and newspapers in both East and West; but, speaking always of those of average conditions as to prosperity and influence, it will be found that the points wherein they differ are material. The West has improved the patent inside scheme until it makes its paper local in the strict sense of the term. The eastern publisher buys his prepared paper of some firm dealing in such supplies. The only thing in the way of purely state affairs he gets is the brief summary of items in the New England news, if it be in New England. There will be, perhaps, a dozen or so items of greater or less length and importance given his state. The consequence is he has to make up a state summary himself and use it in place of the regular county and town local matter which a proper attention to the insertion of state matter would have permitted him.

Most patent inside firms in the West do differently. The state news of the paper served is given particular attention. For instance, if Indiana is served, that state news has the preference. All the state happenings of importance are treated in the appreciative spirit and the publishers' home space is left free to be used on purely local matter. The outcome is that it gives a publisher more room for advertising and a much better opportunity to look after his own local field.

Another striking point is in the utilization of the local correspondent. The eastern publisher has reduced that to a science. Indeed the best papers cover the local field in their immediate vicinity with fully as much care as the dailies devote to the work here. There is not a cross roads postoffice or school district which has not a representative of the nearest local paper, and frequently a man will represent two or three; but inasmuch as the fields of the distinctive local publications seldom conflict there is little harm in that. Then the people who take newspapers at all generally take all their county papers and there is little criticism if the news is duplicated. That might be considered a drawback, however, if any thought was given to the matter, and the best papers do not do it.

The local correspondence of the average western country weekly could be made much more effective with proper handling. It is personals that count. People like to see their names in print. If there is a little puff connected with the name, so much the better. Too many publishers are inclined to look upon this gratuitous work as so much lost. That is not true. It is a good sort of advertising and passes just as well with the average reader as the very brightest news item. Personals always attract attention. If a man sees his neighbor's name in the paper, in connection with something of interest, or fancied interest, then he wants his own name there too, and the usual result is that the publisher gets two items and several interested readers by a judiciously used personal item.

The truth is there must be much wishy-washy stuff used if the local columns are to be filled at all. The small country town has not very much of importance going on. Especially is this true of the country town situated off a railroad and connected with the outside world only by stage twice a day. The western publisher cannot imagine with what avidity the weekly paper is seized and read through from the heading to the last word on the last page. I have seen a group collected around someone in the village postoffice listening with eyes, ears and mouth all wide open, to drink in every word a man was reading aloud from the latest issue of the favorite local weekly.

I have found it true that it pays to play upon this love of gossip and small talk in whatever situation a publisher may be placed. The city dailies of the West recognize it fully in the employment of the society reporter. The interview, too, is worked for all there is of value in it in the western daily. It may seem small business, but try the same thing in the weekly. Gauge the men by the prominence they have in the county. If you are at the county seat you have an excellent opportunity to see all the men prominent in county affairs, and I have found that the average farmer is very much interested in what his county

officers are doing, and if a man holds an office he is looked up to and his words are considered of more weight than those who do not. The result of such work is a reputation for enterprise which is worth something in hard dollars.

It is a great advertisement for a publisher to have some of the prominent men of the county go home and tell the men with whom he comes in contact the printer at the county seat is a hustler. That he was after him as soon as he landed in town and asked all sorts of questions about his part of the county. Then when the paper is issued send a few copies to that part of the county. It pays. I have done that in the East and I never failed to make a hit. Human nature is much the same everywhere; and, notwithstanding the great progress and development of the publishing business, the art of making a newspaper is just as much of a mystery to the average man as it ever was. If he sees himself in print and his name or his business mentioned in a complimentary sort of a way, then he feels pleased. The great secret of success in any sort of business, but more particularly newspaper work, especially country newspaper work, is to make men pleased with themselves and they will be pleased with your paper. Indeed, I would lay that down as the rule of the country office. Do not, in the expressive language of the street, "jump on a man." In nine cases out of ten he is acting from just as honorable motives as you are. If you offend him you offend all his friends, and that you cannot afford to do.

I can hear you say that you propose to express your opinion whenever you think it necessary. That is just the difficulty, my country friend and fellow-worker. You will *think* it necessary far too often. The occasion for sharply criticising a man does not arise very often, and when it does, do it honestly, without accusing him of being a traitor or impugning his motives. It is his actions, merely, which you are by right at liberty to criticise, and then only in the relation they bear to the rest of the community.

Right here is where the eastern publisher is, as a rule, more discreet than the western. The eastern man seldom criticises unless he has especially good grounds for it. The natural outcome of such a condition of affairs is that he has friends everywhere and is more apt to be prosperous in his business than the man in the West who takes occasion to air his opinions in a very decided fashion whenever opportunity offers. My caution would be to refrain as much as possible. It is policy. This applies with great force to beginners. Wait until you have acquired a standing in a community by success. Then you can criticise and exhort with some chance of having it pay you to do so. Until then let your neighbor across the way do that, and you get the news.

In all sections of country, the first thing to be done is to get the news, and then serve it up in readable form. That is somewhat difficult, for it is almost impossible to have the same old form of item appear week after week in different language, but a little study and attention will enable a local writer to overcome that, in a degree, and put a fresh touch to his work which will attract and please. That is the end and aim of every country newspaper man — attract and please. Once those two things are accomplished, be he East or be he West, his success is sure.

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Written for THE INLAND PRINTER.

## ARTISTIC ADVERTISING.

BY W. A. ENGARDE.

IT is frequently heard nowadays that advertising has reached the position of a fine art, and the thought is something more than a simple figure of speech. It is certainly true that, in character, in methods and in objects, it is not unworthy to be placed with those distinctive arts that appeal to the taste and the imagination, and the fact that its principal object is to realize money in no way invalidates its artistic claim, since the higher the achievement in any line of art production the greater its financial returns.

Yet traces of a rude, barbaric commencement are still to be observed in the literature and the illustrative symbols of the business. Such phrases as "a smash in prices," "a slaughter in coats," "a holocaust in boots and shoes," "a massacre in bonnets and hats," and the like, all breathing direful things and butchery, are not mere conventionalisms. They represent a feudal barbarism. In fact, they evince an aboriginal savagery which bespeaks their rudimentary source, and suggests the period of Christopher Columbus' meeting with the Indians when he landed in America in 1492. In their time they were striking. They had a certain brutal forcefulness, which cast a hush of awe upon the multitude, as the gladiatorial contests in the arena of ancient Rome. But in these times of peace societies and boards of arbitration, such expressions are as obsolete as the watchman's box and the town-pump.

If they were merely ancient, that would not be to their detriment, for many old styles are worth perpetuating; yet these, which in their era had a ring of realism, are not tuneful today. They strike a false note to the ear of discrimination. Their sin is incongruity. The fact that they are being gradually eliminated from the vocabulary of the art of publicity is one sign that that art is pushing forward to complete forms, and to a purer, stronger diction, less flavored with homicidal ideas and more suggestive of that Delsartean sureness of effect to which the stage is likewise seen progressing.

The present day advertiser sheds printers' ink, not blood. His fountain pen is a fountain of pungent phrases and happy conceptions. He suits the word to the action, and if spring goods are his subject, he fills the mind with phantom glades and lilac perfume. He picks his thoughts as expertly as an artist picks or selects his colors. They are as potent weapons to his touch as were the coarser weapons used by the forefathers. In fact, it has reached the point that the

student in literature may discover in the leading examples of advertising many important, instructive, valuable and interesting hints on style. He will note the force that lies in simplicity of speech. He will see that stilted forms are cast aside as valueless. He will observe how the Saxon monosyllables smite the sense like material things. It was Addison, it is said, who declared that the entire secret of successful advertising was to arrest the eye. That notion may have answered for his day, when newspapers were not to be found in such variety and profusion as today. It would not pass as a sufficient formula now. The modern advertiser knows that capturing the fish is not enough. It must be strung and conveyed home as evidence. It is always the largest fish that drop back into the water in the act of landing them. Such a fact was never recorded in connection with the diminutive fry.

"Catching the eye" is doubtless an important thing. That, too, has evoluted from a primitive state. Formerly bold type was the sole reliance. Some of it was bold enough to knock an eye out of its socket. The tendency has been to greater refinement. Light and shade are necessary to artistic contrast, but violent contrasts are not artistic. And the truth has been worked out, too, that a line can be catchy quite as much in its essence as in its outer form — in what it says, as in the loudness with which it says it. Just as in vocal music, there are soprano voices of light timbre, which have a carrying power which enables them to fill the largest auditorium, while stronger voices must make an effort to accomplish the same effect, so in the advertising art, which has its laws of harmony as well, a line not heavy in a comparative sense may, nevertheless, reach the people and move them.

The use of certain styles of type is significant, too. In the daily press, as well as in the magazines, there is a distinct fancy for lower-case pica type, either of antique cast or modifications thereof, recalling an old-time spelling-book. It is a connection with the past, a silent reminder that "we see the same forms that our fathers have seen." The ancient Romans, when they formed their alphabet, appear to have perfected it for all coming ages. Its capitals and lower-case letters stand peerless in beauty today, though modern taste has essayed to improve upon them, or necessity has dictated modification of their outlines for variety sake.

Whatever may be reserved for the future of art advertising, as respects its material forms, it is doubtful if further refinement is possible in its intellectual qualities than is seen in this age. In a literary sense it has never been more forceful. Not only does further progress in this direction appear impossible, but it seems possible that the literature of advertising may in turn react upon our general literature, imparting to it many of the qualities it lacks, and correcting some of its common faults — diffuseness, want of perspicuity, and so on. There are not a few samples of advertising which might serve as models of English composition in our schoolrooms. Just as the reading of the better class of journals has been proposed as a method of contemporary education, so the reading of their business columns may yet be urged by educators as usefully supplementing the formal study of composition.

Of course, there is more than literary style to be learned from a well-written business announcement. The virtue of candor and the avoidance of exaggeration are now among the canons of the art, and these exert an influence for sincerity.

In short, the modern newspaper, comprehensively considered, is seen to be something more than a method of diverting the breakfast hour, or gratifying the human instinct for news of the world. It is seen to be an influence, in unsuspected ways, for culture. It was remarked of old that education forms the common mind. It might be said as truly now that it is journalism which performs that plastic work. Before the teacher commences her duties in the morning the newspaper has started to bend the twig. How important that the twig should be so bent that the grown tree shall incline ever toward the common good.

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Written for THE INLAND PRINTER.

## THE PRINTER THAT I WANT.

BY AN EMPLOYER.

THE printer that I want around my office is a man who has correct and careful habits of thought; who is possessed with a mental determination to do everything well. The boy who will always be found sweeping the dust and dirt from the corners will be far more likely to make a careful and artistic printer when he arrives at manhood, than one who shirks his work of sweeping when he is not being carefully watched. Nature produces so much that is second rate, and below that grade, that it is no wonder a great deal of her bad work is found in the ranks of the printing fraternity. I had a young man working for me a short time ago, whose antecedents were of the best. He came of a good family; was well educated. But his experience as a printer had evidently been in offices where slovenliness did not offend the eye of the management. After he had worked for me a month, he came to me one day and thanked me that I had time and again insisted that he should slight nothing — the smallest job was to be done as well, as to presswork, proofreading, etc., as the largest. Dirty sheets of paper were to be rigorously thrown out; a full count I insisted on, even if a new package of paper had to be broken into for a dozen sheets or less; no trouble was to be spared to make every job worthy of the office, whether the imprint was on it or not. He had been unaccustomed to this. His youthful training and education taught him that this was right. He realized that that was the proper way to do business, but evidently he had never before seen it work in a country printing office.

Our Enameled Copper
Half-Tone Process

Is the Best in Use!

(SEE SPECIMEN ON OTHER SIDE.)

It not only produces accurate and beautiful results, but its printing quality is unsurpassed.

NEW YORK ENGRAVING AND PRINTING CO.
320 AND 322 PEARL STREET,
NEW YORK.

A. R. HART, President.
J. C. VON ARX, Vice-President
C. M. COOPER, Secretary



IDEAL HEAD

Specimen of half-tone engraving
on copper by
NEW YORK ENGRAVING & PRINTING CO.,
320 and 322 Pearl street,
New York.

(See the other side.)

THE INLAND PRINTER

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

[Entered at the Chicago postoffice as second-class matter.]

*Published Monthly by*

THE INLAND PRINTER COMPANY,

212, 214 MONROE STREET, CHICAGO.

ADDRESS ALL CORRESPONDENCE TO THE INLAND PRINTER COMPANY.

CHICAGO, AUGUST, 1893.

THE INLAND PRINTER is issued promptly on the fifth of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines of industry will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

SUBSCRIPTION RATES

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings per annum, in advance. Make *foreign* money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted.

ADVERTISING RATES

**Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.**

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers throughout the United States and Canada.

Any printer who is a friend of this journal will confer a favor on us by sending the names of responsible newsdealers in his city in case he cannot find it on sale there.

FOREIGN AGENTS.

M. P. MCCOY, 54 Farringdon Road, London, England.

ALEX. COWAN & SONS (LIMITED), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.

G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany. An denselben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

## THE SHORTER WORKDAY CONTENTION.

AGAIN the job printers of America are face to face with the ordeal of establishing a shorter workday, the last attempt in this direction, which was made under somewhat similar conditions as exist now, having been made in 1887. If anything, the state of trade is less promising now than it was six years ago. In this respect printers are somewhat unfortunate, commercial inactivity invariably following any declarations they have made for a reduction of the working hours. On the other hand it may be claimed that unusual dullness suggests a shorter workday as a means of giving employment to the idle. Be that as it may, it still remains as a pretty well established principle that employers are less likely to give their sanction to anything in the nature of a concession during a season of industrial depression, when their anxieties and cares multiply, than would be the case when acting under the stimulus of a prosperous business activity.

The difficulties standing in the way of a curtailment of the hours of labor, so far as the printing business is concerned, have been recounted so often that to detail them here would be simply an infliction upon our readers from which they will gladly be spared. Suffice it to say that these obstacles are substantial and real, not imaginative. Admitting this, it would be expected that when the International Typographical Union approaches this question, as it did at its late convention in Chicago, it would do so with the utmost caution, and with a determination to at least adopt the most feasible plan of those submitted for its consideration, having for their object the attainment of a shorter workday. And it is needless to say that in the consideration of these plans due respect should be paid the interests of the employers, for we believe that all right-minded printers are convinced that their own interests will suffer with those of their employers.

There were two distinct and separate plans before the late convention, each having for its object the establishment of a shorter workday. The one finally adopted contemplates the inauguration of a nine-hour workday, to take effect next November, the question of wages being left to the discretion of the local unions. That this proposition will meet with violent opposition from the proprietors of large printing establishments throughout the country there can be no question. This class of employers are on record in this matter in the most unequivocal manner. The extent to which this opposition will become general will be measured by the extent to which the larger employers can control the smaller ones at the next convention of the National Typothetæ, which takes place in Chicago next September. If the results of the coming convention can be judged by those of past years, the outlook is bright for a reënactment of the scenes of six years ago, providing, of course, the nine-hour proposition receives the necessary indorsement from the membership at large. This would be rendered the more certain when the loosely drawn manner of the nine-hour law is taken into account, no provision having been made for conferences with employers, or for exigencies of any kind that might arise.

Now, there can be no question that the job printers of America are overwhelmingly in favor of a shorter workday, and it may be conceded that their wishes in this respect are entitled to far more favorable consideration than has as yet been accorded them by the employers. We have frequently urged, and urge now, that the proper way to treat this matter would be for the employers and workmen, or their representatives, to come together and mutually agree upon some plan looking to the adoption of a shorter workday, one that would be satisfactory to the men and devoid of those

features that would make it dangerous to the business interests of the employer. It is an old saying that history repeats itself. Notwithstanding this, we desire to be understood as being entirely opposed to any line of action that would lead to a repetition of the folly of six years ago, with its upsetting of business arrangements, loss of time and money, and the bitter and acrimonious feelings engendered all around.

For ourselves, we believe that an amicable settlement of this question is easily within the possibilities, and is exactly what is desired by employers and workmen at large. The first step in the attainment of this result is to keep in sight the fact that both parties to the contention have rights which must be respected. This accomplished the rest will be an easy matter, and might be settled for good by a mutual agreement to adopt a measure that would be looked upon in the light of a compromise, or one at least where the rights of both parties would be preserved. These qualities were in a large measure embodied in a proposition which was laid before the late convention of the International Union, but which for some reason failed to receive the indorsement of the delegates. We do not wish to be understood as saying that the rejection of the gradual reduction plan by the members of the convention was a mistake, but we insist that it would be well to be prepared to bring forward a measure of this kind in case the nine-hour law should fail of the necessary number of votes, or that it should meet with violent opposition on the part of the employers after being adopted by the men.

We desire to say here that we are actuated in this matter wholly and solely by a wish to preserve harmonious relations between employer and employed. We believe that in this we are supported by nine-tenths of all the parties interested, and that fully that proportion are in reality opposed to strikes and lockouts as means of settling disputes that should be and can be settled by the exercise of common sense, discretion and due regard for the opinions of others. We are satisfied that it would be a great benefit to the printing industry to place this short-day dispute at once and for good at rest.

### THE LITERATURE CONGRESSES.

AS we write, it is too early to anticipate the complete and unqualified success of the Literature Congresses in session at the Art Institute during the week July 10 to 15 inclusive. But the session has proceeded far enough to show that the all-important subject of Literature has been in no sense neglected by the World's Congress Auxiliary. While the attendance on the part of distinguished men and women of letters from abroad has not been as large as it promised to be several months ago, and while several distinguished Americans whose personal assistance was counted on have failed to dignify the occasion by their presence, yet not a few earnest workers in the field of letters, both at home and abroad, have come with addresses of their own, and with papers prepared by distinguished writers who, from one cause or another, have been unable to be present themselves. We might mention, as among those present from a distance, Mr. Walter Besant, Dr. S. S. Sprigge, Dr. M. O. Richter, James B. Angell, George E. Woodberry, Charles Dudley Warner, Richard Watson Gilder, Prof. T. R. Lounsbury, Dr. Frederic Bancroft, George W. Cable and Hamlin Garland.

These congresses, which comprise the five divisions of libraries, history, philology, folk-lore, and literature proper, opened with a general reception on the evening of Monday, July 10, and have been carried on at the same time in the several halls of the Art Institute. By a happy arrangement the work of the several sections has been conducted in such manner as to precipitate no conflict of interest, thus allowing the members of any one section to attend the meetings of any other likely to attract them.

The committee in charge of the Congress of Librarians, having Mr. F. H. Hild, of the Chicago Public Library, as chairman, planned four sessions during which were read, among others, papers by Richard Garnett, keeper of the printed books, British Museum, on "The British Museum Catalogue and the United States"; Peter Cowell, Librarian Free Public Libraries, Liverpool, "How to Popularize the Public Library"; and Dr. Emil G. Hirsch, president board of directors Chicago Public Library, "The Public Library in its Relation to Education."

In the Historical Section, among other papers read was one on "Seward's Attitude Toward the South," by Dr. Frederic Bancroft, of Washington; and one by Hon. William Henry Smith upon "The First Fugitive Slave Case of Record in Ohio."

In the Congress of Philologists, of which Mr. William Morton Payne, of Chicago, is chairman of committee, were read, among others, papers prepared by Mr. T. G. Pinches, of the British Museum, upon "Unpublished Manuscript Treasures"; Dr. Richter, of Berlin, upon "The Archæology of Cyprus"; and Prof. A. H. Sayce, of Oxford, upon "Assyrian Tablet Libraries."

Many papers were read at the Folk-Lore Congress, but the most interesting feature of this section was, perhaps, the concert planned by the committee's chairman, Mr. Fletcher S. Bassett, and given under the direction of Prof. F. W. Root, of Chicago. This concert was for the purpose of illustrating the popular songs of various races, and was participated in by many of the distinguished musicians now sojourning among us in the Midway Plaisance Annex to the World's Fair.

In the Congress of Authors, presided over by Mr. Francis F. Browne, of *The Dial*, Chicago, among other papers read were one by Mr. Walter Besant on the "Relations of the Author to the Publisher"; one by Sir Frederick Pollock, upon "Some Considerations on Publishing"; and one by Mr. Henry Arthur Jones

upon "The Future of the Drama." Other important papers, and many interesting discussions, were given by others of distinction, notably by Messrs. Charles Dudley Warner, John Burroughs, Thomas Nelson Page, R. W. Gilder, George E. Woodberry and Major Joseph Kirkland.

### ANTHONY J. DREXEL.

BY the death of Anthony J. Drexel the world loses a benefactor whose activity in doing good has made his name a loved and honored one far beyond the confines of his own country. His warmly sympathetic nature, his indomitable perseverance, and his keenness and discrimination of mind made his philanthropic acts as numerous as they were fruitful of good results. If Mr. Drexel had been comparatively a poor man, his innate generosity, it is not too much to say, would have made his thought and care for others relatively as great as it has been through the use of his great wealth. Many of his benefactions have been enhanced in value by the broad-minded recognition of principles dictating them, and in none more so than in the recognition of trades unionism through his donation in company with that of Mr. Childs' to the Printers' Home. In this instance the emphatic commendation of the principles of the Typographical Union far outweighed the handsome donation in the gratitude and affection of the printers of America, who now mourn the death of their friend with a sincerity which is an honor to themselves and to the worth of their benefactor.

### FRAUDULENT ADVERTISING MANAGERS.

THE science or art of advertising fills a large place in the public interest at the present day, and has led to a discriminating knowledge on the subject that makes the manipulator of fakes a pariah in the business world. For defense against the false representations of these men, business men usually give to a trusted employé, or to an advertising expert, the office of looking after their advertising interests. It is here, though rarely, we are glad to say, that the employer is sometimes defrauded in a despicable way, by his employé giving out his advertising on the inducement of private commissions. An advertising manager who is capable of such treachery is beneath contempt. The difficulty is that his operations can be concealed so successfully that his vampire tactics may be long continued secretly. It occasionally happens, however, when his evil star is on the ascendant that he allows his greed to overmaster his discretion and his methods are discovered. His punishment is then rarely more than the loss of his position, for the law cannot reach him. Public opinion can reach him though, and his skulking methods blacklist him, while he fancies himself secure in the good opinion of his fellow-men. He is a marked man, and truculency will not save him from his just deserts.

### IS THERE NO MONEY IN COMPOSITION?

IT is a stock argument that there is no money in type composition — that it is in the pressroom the profits of the employer are made. With equal justice it may be argued that the proofroom is a loss to the printing office. So is the bookkeeper's department. The composing room is, however, in advance of these for it creates something. The folly of the contention that the preliminary operations in any manufacture is a loss should be apparent. In the pressroom, perhaps, opportunities are afforded to make more money for the sum invested than in the composing room, but it is simply a case of the lawsuit between the nose and the eyes.

Written for THE INLAND PRINTER.

### THE COMING PRINTER.

BY F. W. THOMAS.

WHAT will the coming printer be like? It is for you, employers, to decide. The conditions under which printing is done have changed greatly. To such an extent is this true that we have what may be called the old school of printers — men whom the typesetting machines have shoved from the cases — now a sort of superlatives, still hanging on the outskirts of the business, and obtaining only a partial income from irregular employment. They are good men in their places, but their abilities are no longer of the kind needed.

The men who are really capable of setting first-class display matter are now comparatively few. Much of the composition which ought to be executed by such men is at present being poorly done by these superlatives of the old school. Some of these men have gone into other lines of business and labor. Others are becoming gray-haired with age and have but few years of active work remaining to them. The rapidly increasing volume of business handled by the job printers is being taken care of temporarily by the employment of these men. This is not a theoretical idea but a statement of hard facts. Look over the field in your own city and see if it is not so. If you are an employer, have you not had difficulty in securing competent job compositors?

The pertinent question which ought to be considered now, and which will be forced upon you a few years hence is, Who will fill the places of these men?

The old source of supply — the country office — is not what it once was. Young men who formerly served an apprenticeship in a country office, and became proficient all-around printers, are nowadays ambitious for a position in a city and quickly drift into some department of a large metropolitan printing house. Now, the department system, while without doubt the most economical and productive for a large business is the opposite for a moderate one. And further, the department system is seldom favorable to the production of well-informed, all-around printers, which the writer firmly believes all good workmen should first be,

whether afterward devoting themselves to some particular line of effort or not.

In the study of medicine, a student who intends devoting his entire life effort to diseases of the eye and ear, nevertheless takes a complete course of study the same as any general practitioner would, in order that he may appreciate just how disorders of other organs may affect the eye and ear. A printer should be educated on the same plan. A compositor who appreciates the pressman's difficulties can frequently save him labor. A pressman who is also a compositor is frequently a valuable aid at times when the brunt of the work on hand is at the cases.

The coming printer must be a splendid workman—an artist.

To the bringing out of such a class of workmen should be given the best thought and brains now in the business. For the raw material we must look to the young men — to the apprentices. For their development we must look to the employers. Typothetæs may legislate wisely. Unions may lay down the best of rules. But if the individual employers do not take hold of this matter and give it their best attention, it will never be remedied. It is no excuse or reason for inaction that others are doing nothing. The writer wishes to be considered as speaking personally to every employer who reads THE INLAND PRINTER, when urging action in this matter.

Much has been written in the form of lamentations over our troubles. Much has been said about what we *all ought* to do, but little or nothing has been told of what each of us individually *has* actually accomplished. A few large concerns, it appears, have taken hold of this matter for themselves, and have a regular system for the proper handling of apprentices. Proprietors of moderate-sized establishments, however, seem to think it impracticable to apply such a system to their business. This is wrong.

The writer has had in practical operation for the past five years an apprenticeship system which has proven so satisfactory to himself and, it is believed, to his employés, that he wishes to recommend it to others. The reasons which led to the adoption of the plan and the special features and advantages of it are as follows: It was believed that the most satisfactory workmanship and the greatest profit could be realized by the employment of a force of regular workmen, men not employed for the day or week, but selected with a view to their capabilities and fitness for the work in this office, and then made permanent fixtures so long as it was possible to use their services with mutual satisfaction. It was believed that these same results would be augmented by the employment of such apprentices as were needed for a proper and economical arrangement of the work, on a regular system of promotions and according to a definite plan which will be explained further on. These arrangements furnished a force of help always to be depended upon, who were reliable because they knew that their permanent positions depended upon good behavior, who were profitable because they were conversant with the facilities of the plant and could work to the very best possible advantage when rushed with orders; who were themselves contented because of having steady employment and all the satisfaction which such an established condition brings to a workman.

The plan has been carried on persistently for about five years, and particular attention is called to that portion of it applying to apprentices.

None but bright, industrious boys have been accepted, and upon these conditions — An apprenticeship of five years at the following compensation:

| | | | |
|---|---|---|---|
| First six months, | $2.00 | per | week. |
| Second | " | 2.50 | " |
| Third | " | 3.00 | " |
| Fourth | " | 4.00 | " |
| Fifth | " | 5.00 | " |
| Sixth | " | 6.00 | " |
| Seventh | " | 7.00 | " |
| Eighth | " | 8.00 | " |
| Ninth | " | 9.00 | " |
| Tenth | " | 10.00 | " |

An apprentice begins at the bottom, in the press-room, is taught to feed, and feed right; then to make ready, and finally, after about two years of presswork, is put at distribution, then at straight matter, reprint jobs, etc., and finally given experience on original display work. The office subscribes for all the best trade papers and is well supplied with technical works on printing, color work, etc., all of which are always at the disposal of apprentices. Samples of fine printing are neatly arranged for them to look over during odd moments at noon, etc., and the writer is pleased to state that these facilities are largely taken advantage of without the necessity of any particular urging on the part of the proprietor. No written agreement is entered into, but the parents of applicants are consulted and a distinct understanding had upon the basis stated above. Some have been found poorly adapted to the business after a short trial and have been let go. But none who proved capable and industrious have ever yet been discharged, nor have any quit because of dissatisfaction on their part. No favoritism is shown in the forwarding of any. And the fixed scale of wages makes it impracticable for the proprietor to withhold a raise in wages for selfish reasons, and the annoyance of continual jealousies between different apprentices arising from imaginary or real partiality in the way of pay is absolutely done away with.

It may be thought that the uniformity is unjust to the brighter apprentices. This is true to a slight extent only, for care is taken to retain those who are able to make about the correct pace and the little injustice which does exist is more than made up by the other advantages thus secured to all concerned.

It may be urged that, the rate of pay being fixed beforehand, the boy's ambition would be lacking. In reply, the boy knows that carelessness or lack of proper effort will result in discharge. Boys are not as skillful

at soldiering as some older ones are. You can see them when they loaf, and stop it.

The great argument in favor of this system—when considering it as producing the coming printer—is this:

*It makes it to the direct financial interest of the employer to increase the knowledge and efficiency of his apprentices.*

Employing printers are a good set of fellows, but they are no more than human, and like any other man will work somewhat harder for what will benefit themselves than for what helps only others. If you want a man to do a thing, give him a motive for it. A motive in the minds of the employers will educate apprentices more than thousands of typothetæs' resolutions or unions' regulations. The wages quoted will not, of course, be suited to all localities. In Toledo the union scale is $15 per week, and the compensation stated has proven satisfactory to all concerned, and experience has proven that when the advantages for learning and the certainty of continued advancement are considered, it is practically out of the question for an apprentice to do better, if as well, elsewhere.

There probably are defects in this system which we have not experienced. But it is a system. It is a practical, and with us a successful effort in the right direction. Would it not be for you also? Would not a pursuance of this policy by all the employing printers result in vastly improving the quality of the coming printer?

Will it not assist toward that result if none but a few employers follow this plan?

*Our experience* says "Yes."

Then why not try it in your own office? Begin at once. Don't wait for organized action. Just go at it and do your part. The benefit will be felt in your own office, to the advantage of yourself and your employés. You will have the satisfaction of having faithfully done your part toward solving one of the great difficulties besetting the printing business.

You will have set a good example for others to follow in shaping the character of the coming printer.

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Written for THE INLAND PRINTER.

## NEWSPAPER HORNBLOWING.

BY F. J. HURLBUT.

THE newspaper of the present day has become almost a law unto itself. Its power in the community, its latitude under the laws of the republic, its ability to have the conventional "last word" in every controversy, and the great publicity which attends its utterances, all serve to hedge it about like a kind of walled fortress. The people themselves regard the newspaper as the strong ally of their liberty and as the conservator of the public good. Any encroachment upon the freedom of its utterance would be resented by them in a most effective manner. No other corporation nor individual in America is thus equipped with defense against assault or has the same immunity from judgment for its offenses. The only outside source of danger to the newspaper is its competitor, and it is upon the spirit of competition among newspapers that the public depends for the maintenance of an equitable relation between the press and the people.

The newspaper is, however, aside from these favorable conditions, much like the individual. Its publisher is a man, or a company of men, in business for profit and conducting their business with an eye single to the most profitable returns for the investment.

As an advertiser, the newspaper, especially the great daily, is both expert and persistent. It can blow its own horn without let or hindrance. It can make use of schemes which would not be available to another institution. Several of these are unique in the respect that in themselves and their direct results they afford no return, but they give the paper something about which to blow its horn, and thus attract attention.

One newspaper sends a man to outrun time in a trip around the world, and then, after securing public interest in so novel a scheme, publishes the progress of the traveler from day to day, until the public, almost universally, is watching for the pilgrim's return, and his enterprising patron (or employer) becomes at once a widely-read paper. A contemporary, not to be outdone, sends a lady on the same mission, and of course the interest is transferred to her and her patron.

Expeditions to Africa and to the arctic regions have been fitted out by enterprising newspapers, and despite the enormous expense they have no doubt realized that their investments were profitable. It may be said, incidentally, that the latest of these schemes, now in process of execution, is to send two young men around the world with a strict adherence to the divine command to "provide neither gold nor silver nor brass in your purses, nor scrip for your journey." They start with only one dollar, and are expected to earn sufficient money to pay their passage and expenses en route. Though they will have "no brass in their purses," they will undoubtedly carry a large supply otherwise concealed about their persons. They are now working their way across the United States, among their own countrymen. How they will progress in foreign countries will furnish a very interesting narrative, whether or not they succeed.

All such hornblowing enterprises are perfectly legitimate. They supply interesting matter for the people, and deceive no one. They increase the circulation of the paper, which is the basis of its advertising rates.

But there are, sad to say, other methods of hornblowing which are entirely meretricious and intended to deceive. They are the false claims of newspapers. Few of them actually deceive the people, and nearly all of them simply provoke a smile of amused admiration of the barefaced cheek of the claimant.

For instance, a certain paper comes out with a glowing account of a new special train, which it calls the "Daily Hornblower train," and which, at great

expense, it has employed for no other purpose than to deliver its issue at an early hour to distant points. It gives a full description of the train, the dimensions of the engine, and perhaps the genealogies of the engineer and fireman. It pictures the grateful surprise with which its distant readers receive their papers before breakfast on the morning of its issue. The attempt is made to deceive the public by leading them to suppose that the *Daily Hornblower* has hired and proposes to run this train at its own expense, which is rank deceit. The real facts are that a certain railroad has put on a new early train, and that the newspapers have hurried out their edition to have it delivered thereby. The *Daily Hornblower* is not alone in this. All the dailies in the same city are carried by the same train, and each of them falsely claims the whole enterprise as its own.

The conventional "I told you so," is a favorite utterance of the newspaper. It is put in varying language, but its essence is the same, and it really means no more to the public, though the paper thus arrogates to itself a prophetic instinct which if genuine would make it indispensable. Since everyone knows it is not genuine, however, but a mere coincidence, the remark is just as silly for a newspaper as it would be for an individual.

When an important event transpires, it is not unusual to find two newspapers disputing about the priority of their editorials predicting the same. No doubt, if the event had transpired otherwise or not at all, the aforesaid editorials would have been allowed to slumber undisturbed.

In earlier days the "scoop" was a climax of the highest value, and its accomplishment was the source of no end of hornblowing by the paper which succeeded in it. The other papers were supposed to be spiritually depressed in the same ratio that the successful one was elated, and were inclined to belittle the event if they could not lay claim to the first announcement of it. The various systems of obtaining news at the present time, however, are so complete that the "scoop" is rare indeed. An event of any importance is known at once to many, and the telegraph wires flash the record to every part of the country.

It is now not uncommon to read that "the *Daily Hornblower* was the only paper to mention" some event of slight importance; showing that a corner on even a minor item of news is very rare, and the newspaper which makes the claim is doing an undignified thing.

All truthful claims about circulation are the newspaper's legitimate source of hornblowing. It thrives upon its advertising patronage almost exclusively, and this depends upon the proved circulation. There are abundant ways of advertising that are in keeping with the high standing which the paper should have in the estimation of the public. The people like to regard their paper as something more than an individual, and are glad to accord it a position of peculiarly inspired wisdom, placing confidence in its judgment and depending upon it for ideas and opinions. They would prefer to so regard it. But when it comes out with claims that are manifestly false, or so extravagant as to appear ridiculous, or when it descends to an assault that has not the general good for its motive, the public smiles and — instinctively utters the verdict — "there's a man at the helm."

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Written for THE INLAND PRINTER.

## GOSSIP ABOUT BOOKS, AUTHORS, BOOKBINDERS, AND KINDRED MATTERS.

BY IRVING.

IT is not often that an author is distinguished by such an advance order as that which comes to the Messrs. Harper for Gen. Lew Wallace's new romance, "The Prince of India, or Why Constantinople Fell." Fifty thousand copies is a large edition for a two-volume novel.

THE Pope Manufacturing Company, of Boston, offer five Columbia bicycles as prizes to the five persons sending the largest list of errors in educational text-books. For full particulars intending competitors should address the firm's educational department.

MR. THEODORE TILTON, who is still living in Paris, is having printed at the University Press, in Oxford, England, a volume of poems, the preliminary edition of which is for the American Colony in Paris. As the book is to be issued from the house of Baudry, who published Lord Byron, Sir Walter Scott and Fenimore Cooper, Mr. Tilton feels himself already a classic. One unfamiliar with the poems of Mr. Tilton is curious to know if they are colored with life as the author finds it in Bohemian Paris, or as he found it in the shade of Plymouth church.

A NEW impetus has been given to *The Californian* magazine. Its wealthy promoters do not adopt the same tactics to increase circulation as those which seem to find favor with Mr. John Brisben Walker, of the *Cosmopolitan*, but they are bound to *arrive* by more legitimate and praiseworthy means. The chromo is not in a reduction of the price, but comes on the cover of the periodical for July, which one enthusiast calls "the most beautiful that has ever adorned an American magazine." Certainly it is one of the most daring, being printed in gold and colors, showing the California poppy as one sees it for the first time from the car window as one emerges from the mountain pass a little above San Bernardino, in leaf, flower and fruit. These poppies are of natural size, and are literally thrown over the magazine's cover with a careless abandon not less charming than unconventional.

IN *Lippincott's* for July, Mr. Edgar Fawcett has a note on certain points of style in writing which startles one by what it praises rather less than by what it condemns. The trouble with Mr. Fawcett seems to be envy. He finds little good in the living aside from his own work, and he wonders what that posterity will think of him (Fawcett) which still chooses to read Thackeray.

MR. FAWCETT does not seem to find any charm in the style of those who write in the "allusive way," and he is at a loss to understand a taste in others that is deficient in himself. One is curious to know if he thinks "the new poetry," of which Mr. Gilbert Parker writes in the same number of *Lippincott's* should be condemned—snuffed out as it were. Mr. Fawcett himself has given us a new style of writing, but it has not yet come to be fashionable or profitable, and it is this fact, one suspects, that grieves M. Fawcett.

ANENT the new style of poetry, it seems quite certain that at least one old style does not find much favor with present-day readers. What constitutes the test of popularity, anyway?

In 1888 was issued a little volume, after much heralding through the press, containing a short poem by the late Mr. William Wordsworth, entitled "The Recluse." Not unlike some other poems by Wordsworth, "The Recluse" must have proved a little heavy for this rapid age, and we suspect that the major portion of the small edition must still be in the hands of the publishers, as copies are turning up in the old book stores for 25 cents, one-third the publication price. On the other hand, Mr. W. E. Henley's books of verses (the new style) run through several editions and command fanciful prices, while the early editions of William Watson and Norman Gale, whose styles are not new at all, command prices that are simply fabulous. Fashions change almost yearly, and it is perilous for a poet not to be in the fashion.

A VERY amusing correspondence is now being conducted in the *Athenæum* (London), between Mr. Edmund Gosse and Mr. Andrew Lang on the one hand, and the Hon. G. N. Curzon, M. P., on the other. It seems that Mr. Gosse wrote a poem for the *Athenæum* entitled "The New Memnon," basing his poem on a legend of "respectable antiquity," and in doing so called forth a screed from the Hon. Mr. Curzon, who objected to Mr. Gosse's historical data. In England there are some dabblers in literature, as there are also in America, who can never attract attention to themselves or their work except by attacking someone bigger and more successful than they are, and it seems to be the fashion just now to "jump on" Mr. Edmund Gosse. It is not necessary, however, for us to go into the merits of this case, which is effectively disposed of by Mr. Lang, who, after explaining the poet's license, suggests that Mr. Gosse might have better pleased the Hon. M. P. by writing something in the following manner:

"When with hammer of iron Cambyses had broken
The statue of Memnon that sang in the sun—
(Anthol, Planud, App, may be ta'en as a token
That the deed was believed in if ne'er it was done.
And the statue I'll speak of as 'desolate marble,'
Though sandstone and quartz are combined in its plan,
Not at all that the facts of the case I would garble,
But sandstone and quartz—they are kittle to scan)—
The priests, who of old had been punctual and choral
(See recent edition and Epigram III),
Turned about in their beds for a slumber auroral,
For, thanks to Cambyses, their mornings were free.
'Tis a topic a bard has a right to make verse on,
Supplying authorities deftly combined,
And a poem like *this* is the poem for Curzon,
And I trust I've constructed it quite to his mind."

MR. EDMUND H. GARRETT, the Boston artist, is a man of many parts. He will draw you a set of pictures for a book humorous or pathetic, and is as much at home among the gypsies of Andalusia as among the courtiers and gallants of the Elizabethan Age, or the wits and beaux of the last century. Whether in the capacity of editor, illustrator or translator, he is equally happy. His collection of "Elizabethan Songs in Honor of Love and Beautie" (Little, Brown & Co., 1891) met with unqualified success, and readers of THE INLAND PRINTER will remember him in connection with the Horatian paraphrases by the Messrs. Field. It is now understood that he has a new venture well under way, a translation into English of a most charming little story by a witty Frenchman, whose name deserves to be better known in America. Besides the translation, Mr. Garrett is preparing a dainty set of designs to be reproduced by etching, and the whole will be introduced by Miss Louise Imogen Guiney, who has lately introduced several other French masterpieces, not the least important of which is a stellar revolutionary figure of the first magnitude. Mr. Garrett's little book is to be issued in all the luxury of handmade paper and delicate typography, and as to the full details readers of THE INLAND PRINTER will be duly notified.

MRS. IRENE OSGOOD must have plenty of warm southern affiliations. With an abundance of leisure and the means to gratify a cultivated taste; with all the advantages of travel and a residence abroad for several seasons in succession, much of the time being spent in a lordly country seat once the home of a great English novelist, Mrs. Osgood is still true to her early life in the South—the South of Amelie Rives—and for her first (we understand it is her first) novel, "The Shadow of Desire," she chooses characters that have nothing in common with rural England, and surrounds them with an atmosphere and with associations that are quite in keeping with the fleshly tone of her book's externals. The book seems to have come rather out of due season, as there is no denying that erotic fiction is on the wane. It seems to find favor with Mrs. Osgood, however, and perhaps her story, with the aid of the Oriental dancers of "The Midway," will give it a new impetus, and push it back upon an emotional public. The scenes of Mrs. Osgood's book are a succession of pictures in "pale pink," and the characters are ever to be found in the eternally forbidding "Shadow of Desire," to pass from which is only a step into the borderland of unconventionality. If "The Shadow of Desire" is a faithful portraiture of life as Mrs. Osgood has found it, as the "Crust of Society" by M. Dumas is a faithful picture of one phase of Parisian society, then it is well, perhaps, to read such a book, if only to show us what to avoid.

Written for THE INLAND PRINTER.

## PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

THE month just passed marks an epoch in the history of the patent system, for during the month the number of patents issued in the present series reached and passed the half-million mark. No other country can compete with the United States in the number or value of patents issued.

The patent bearing the number 250,000 was issued November 22, 1881, and in twelve years from that date to the present time, as many patents were issued as during the preceding ninety-one years. The printer's art has kept pace with the other lines of industry, and numerous have been the patents

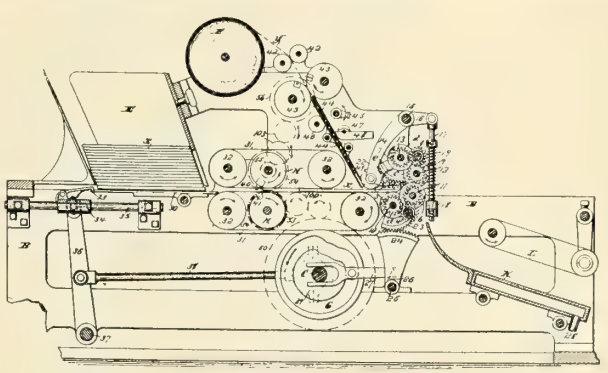


FIG. 1.

that have been issued upon improvements in all of the devices employed by the practical printer of today.

During the month a number of interesting patents bearing upon the subject of printing were issued.

Foremost among the inventors of the month was Luther C. Crowell, of Brooklyn, New York, one or more of whose inventions have been mentioned in nearly every letter to this journal during the past year. In this letter the issuing of four new patents, all for "newspaper wrapping machines," and all assigned to Stephen Hoe and others of New York, is recorded. One of the forms of the apparatus patented is shown in Fig. 1.

The papers are advanced by tape and rollers from the upper hopper E, the front end of each paper being creased or turned up by the projection 40 working in the groove 41. When the sheet reaches the folding space, it is compactly rolled against the spring guide *e*. Just as the rear end of the sheet is passing beneath the roller 49, the wrapper, which has previously been severed from the roll F and pasted, is fed beneath the partly

folded paper. The further rotation of paper wraps and secures the covering, and after being heated to set the paste, the paper is delivered sidewise onto the table K.

Fig. 2 shows in side elevation a paper-feeding machine invented by T. A. Briggs, of Arlington, Massachusetts. The

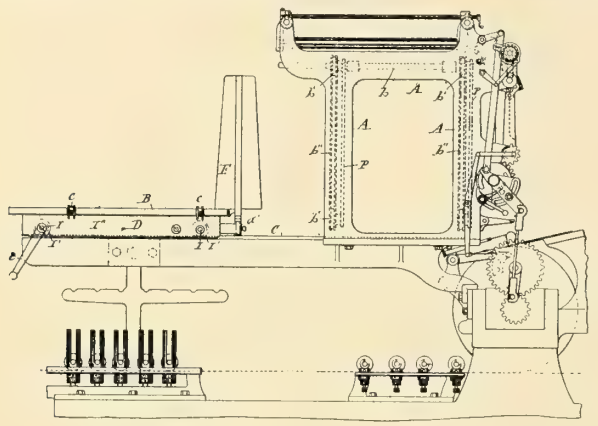


FIG. 2.

machine automatically feeds sheets of paper to the press or other machine designed to operate upon the same. The chief objects of the invention are to avoid as much as possible delay in the delivery of the pile of paper to the feeding machine,

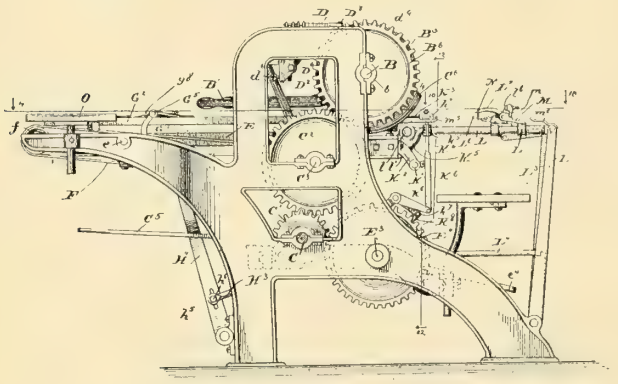


FIG. 3.

and to provide simple and efficient means for lifting the paper supporting table so as to carry the top of the pile of paper to the plane of the feed.

William Berri, of Brooklyn, New York, received a patent for a matrix and matrix-assembling mechanism. The inven-

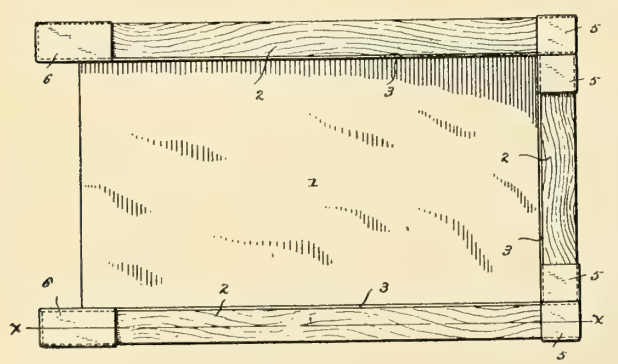


FIG. 4.

tion relates to matrices of the class employed in connection with machines for casting type-bars, in which a proper key mechanism serves to deliver independent matrices or type from the magazine tubes to a system of assembling ways. The special improvement relates to the form of the matrix, which has a series of working faces, each face being provided with the same character, and only one being used at the same time. The matrix may be round, square or triangular in outline, and the trough into which it falls is agitated or jarred, so that the matrix may move about until one of the recesses in its edge comes into register with a suitable retaining rib.

Fig. 3 is a view of a job printing press patented by James R. McDonald, of Chicago, Illinois. The attendant simply feeds the paper to conveyer belts. The sheets are taken from the belts by a pusher and carried against stationary register pins at the outer end of the platen but not attached thereto; then the paper moves up against the form and an impression is given; just as it begins the descent, the outer margin of the sheet is seized by horizontally moving fingers and drawn outward to be deposited in a suitable receptacle. The entire positioning and delivery is left to the machine.

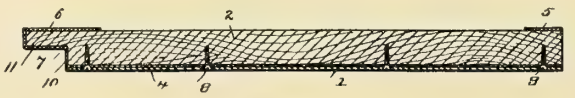


FIG. 5.

Figs. 4 and 5 show a plan and section of a galley patented by Daniel R. Enright, of Stamford, Connecticut. The object of the inventor was to provide a light, strong and inexpensive galley which shall combine the lightness and general desirability of a galley made of wood with the strength and durability of a metallic galley. The base is made of metal and the side and end strips of wood having metal linings or wearing surfaces.

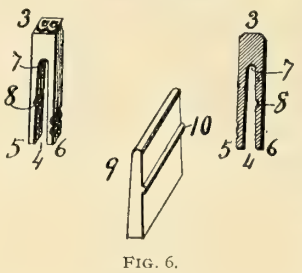


FIG. 6.

Fig. 6 shows various views of a new design of type patented by William W. Bishop, of Powells Station, Tennessee. The object is to form a type which will lessen the amount of metal used and which can be easily supported right end up upon a carrier in the form of a rule or lead. The type is bifurcated at its lower end, and the opening extending above the center of gravity of the type so that it can slide along upon an inclined wire or upon the edge of a rule to be guided face upward to proper position in line by a mechanical typesetting machine.

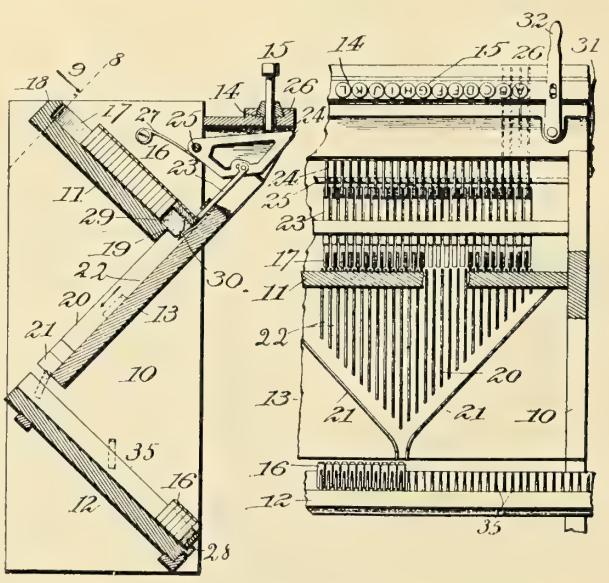


FIG. 7.

The typesetting machine shown in Fig. 7 is the joint invention of William W. Bishop above referred to and John M. Bishop, of Washington, D. C. It is designed to use the special form of type described and mechanically set them in line in the order in which they are to be used in printing.

GO
AND SEE
IT

# What?

Why, our exhibit of Engravings in Half-Tone at the World's Fair. It is convenient and easily reached. Section E, Gallery of Department of Liberal Arts, and it has a sign over it as follows:

## ELECTRO-TINT ENGRAVING CO.

### PHILADELPHIA.

Why not send us a trial order and determine for yourselves practically, that we can do the best work in our line. Send for an estimate anyway.

(Over)



REST BY THE ROADSIDE

Specimen of half-tone engraving
on copper by
ELECTRO-TINT ENGRAVING COMPANY,
1306-10 Filbert street,
Philadelphia.

(See the other side.)

# CORRESPONDENCE

While our columns are always open for the discussion of any relevant subjects, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

## FROM OTTAWA.

*To the Editor:* OTTAWA, Ont., July 17, 1893.

The order issued last week compelling United States pensioners to reside in the United States or forfeit their pensions has brought about several changes of residence in which printers are personally interested, though we know of none in this city working at the business who have themselves been called away.

The Ottawa *Free Press* on Saturday last issued a sixteen-page advertising sheet, filled with business notices, without display, and very attractively illustrated.

All the compositors suspended at close of the session are back at work again in the government printing bureau.

Some rumors of machines having been ordered for the *Free Press* make the staff on that paper undecided as to their summer holidays this year. Some of them intend visiting the World's Fair.

There are few idle printers in town. J. A. M.

## OUR PRINCIPLES.

*To the Editor:* GALESBURG, Ill., July 17, 1893.

Widely different are the ideas held and advocated by the rank and file of our unions as to the true principles of unionism. This fact — and it seems to the writer to be undeniable — is one of the greatest drawbacks to our betterment of conditions in that our employers are given many different ideas of what our organization is really for, and collecting these various ideas, a majority conclude that we are banded together to bulldoze them, and then it is that the law of human nature asserts itself and protests against us, which only widens the breach between us. Perhaps the writer (who has been a union man for the past fifteen years) does not understand the *true* principles himself and may therefore be advocating false doctrines, but certain it is that he was taught a different theory than that advocated and promulgated by many at the present time. To illustrate, let me quote one who poses as an "A 1 union man," who said: "We will fix the scale higher all around, and compel them to come to our terms." Now, I believe firmly that this is the spirit possessed by too many of our members, who think (or say they do) that our province is to *force* employers to pay just what we ask without any thought of their *ability* to do it. By considering the conditions surrounding us, and the amount of income of our employers, then asking for a fair division of the profits in wages, less friction would occur and better feeling would be engendered, our employers would entertain more respect for our organization and a consequent willingness to do the fair thing by us. That our interests and those of our employers are the same, is conceded by all fair-minded men, yet they do not all seem disposed to act on this basis.

Another evil traceable to this same spirit is that it gives the young recruits a false idea of our objects and principles, and consequently they become advocates of the same theory, believing it to be the correct one. That the writer is a conservative unionist in all that the term implies goes without saying, but he is not by any means a "tenderfoot." Let us use a little common sense in the conduct of our unions and I firmly believe we will have less trouble in procuring the coöperation of the much desired country printer, less friction with our employers, and command greater respect in the communities where our lots are cast. Teach and practice the *true* principles of unionism and we will undoubtedly be benefited by the banding together of our craft. WALK.



## FROM TORONTO.

*To the Editor:* TORONTO, Ont., July 18, 1893.

Since writing you last, the *Mail* newspaper has completed its change, rendered necessary from the introduction of the Rogers Typograph, and as a consequence, seventeen employés have been discharged, and the *Empire* expects to be in a position to issue by the use of the same machine by the beginning of August.

On Saturday, June 17, the evening *Star*, without an hour's notice to its employés, suspended publication, and on the winding up of the affair by the assignee, the plant was purchased by an outside party for the sum of $5,000, which did not cover secured liens, thus leaving the men out to the amount of $1,000. This was the paper started during the *News* lock-out, and mainly through the assistance of members of No. 91 and organized labor generally, and if rightly managed would have proved a paying venture. But from facts gathered, it was an undoubted sell-out, as some of the members of the firm who unfortunately got the upper hand have been provided for, and I believe that the party who bought in the plant was backed by the Riordan estate, which now controls both the *Mail* and *News*. It was evidently in the way of the *News* becoming the organ of the labor party, and I am sorry to say that many would-be leaders have already forgotten a few short months ago.

It is very fortunate for us that business in the book and job offices is reasonably good; as it is, I really do not know what those thrown out of work in the newspaper offices are going to do.

Several changes have taken place in the *personnel* of some of the large job offices since my last. The old firm of James Murray & Co. have gone into liquidation, and Mr. Murray and his son branch out in the Murray Printing Company, having premises in the new Osgoodeby building. The firm of W. S. Johnston & Co. have also moved into the same building and materially increased their plant and staff. Brough & Caswell have sold out to the Bryant Publishing Company, the large office on Bay street in future being conducted by that firm, and Messrs. Brough & Caswell will start an entirely new office on Jordan street.

A new weekly paper will shortly be established in Winnipeg, Manitoba, by the Sheppard Publishing Company, and will be known as the Winnipeg *Saturday Night*.

Annual excursions are now all the go. The employés of the Toronto Typefoundry held one on July 7, and several of the large day offices have cards out announcing like events in the near future.

The excursion of the Printing Pressmen's Union on July 22 promises to be one of the best of the season, the prizes being magnificent, and will no doubt draw a large crowd.

WELLINGTON.

## INVENTORS AND HARD-TACK.

*To the Editor:* WASHINGTON, D. C., July 17, 1893.

It is not my purpose to reiterate the oft-told tales in story and song of the hardships and miserable vicissitudes, to say nothing of the wholesale robberies of the inventors of this country for the last century, but a mere reference to some of them may not be inopportune, even though I should refer to some facts not yet reduced to history.

Let us look at that colossal pyramid at our national capital, known as the Patent office — built and sustained by the inventors of the dead past and the live present, with about $4,000,000 now in the Federal treasury to their credit, and so lax have been the national representatives that all appeals for better

facilities and more help have been "sung to deaf ears," and it is not only a fact, but a burning shame, that there are cases now pending nearly a quarter of a century old. Of course, these are exceptional cases, but it is notorious that the Patent office, built by the inventors of the country, is in some departments months behind their work, while the Interior and Land offices are crowding out the Patent office, and causing much unnecessary and expensive delays to that class of our people — the inventors — who are entitled to better treatment.

Let whom that doubts this make a voyage of that industrial caravansary, if he has a few weeks to spare, and behold the myriads of wonderful mind creations that have added more wealth to the country as labor-abettors and labor-savers, than a dozen other causes combined. The inventors of the vast improvements in railway transportation and their successors are virtually almost kicked out of the vast building they have erected; but the now possessors of these inventions, obtained at a nominal cost, are loaded with federal and state muniments, in the gifts of vast tracts of lands, large enough to form empires, and are permitted, without legal restraint worthy of the term, to charge all such tolls as their blank consciences and "the trade will bear."

The lords of the looms and spindles, whose fortunes are bottomed on ill-requited inventions — without which not a wheel of their mills could turn — these lords are arrayed in all the glory of Solomon, yet they neither toil nor spin, but they manage to have a "pull" on congressmen for all the tariff legislation their consciences will allow, while those whose brains worked out the peculiar mechanism, by which large profits are assured, as triumphs over tardy labor—these, when they humbly petition that their own dearly earned money may be used to their own and the public weal, they are turned off without even a secondhand apology. This is not only base ingratitude—more—it is robbing poor Peter to enrich opulent Paul.

Both the government and the reading masses have treated our greatest inventors as crooks and cranks, deserving of no higher grade than allotted to mendicants and cracksmen.

What geometrician can estimate in dollars the benefits to the world of the invention of steam navigation? And yet when the great Fulton was beseeching his countrymen to lend him aid to build the first trial craft that yielded to the pulsations of steam as a motive power for water navigation, he was insulted as a "crank," an "old fool," to think of succeeding where so many had failed. Derided and snubbed at home, this man of small means, yet possessing more than Alexandrian heroism, turned his sad face to a foreign land for the aid denied him at home. When he reached the strand of old England, he met an American, the representative of his own government, to whom he made known his troubles. Robert Livingstone was too high-spirited to thus risk the reputation of his own country, and though he knew nothing of the nature of the enterprise, as a success or failure, but rather than run the chance of turning all the glory over to a foreign land, he would take the chances of failure, whatever they might be, to furnish the necessary means. In spite of hundreds of prior failures, Fulton succeeded, though he was called an "old fool" up to the last moment before starting his boat up the Hudson. There are in all like cases of great ventures, failures in first efforts, but so far, in every case, where undertakings have not essayed to violate natural laws, as in the perpetual motion quest, etc., success has finally followed.

This was the case in the grain binder, which was declared impossible by a reapermaker who three years thereafter was ready and anxious to buy what he had denounced as impossible. But in all these cases the inventor — except in rare, exceptional cases — stands no more show than a thistledown in a tornado.

Though Professor Morse was mocked as an "old fool" and "star gazer," and denied all aid from the rich men of Gotham, and was forced by the stress of poverty to congress for aid, he finally succeeded in securing to the world an invention which all the gold on this planet would not be a compensation for its suppression.

The sewing machines and typewriters, whose inventors, with rare exceptions, failed of any compensation worthy that term, have served vast and valuable purposes.

The telephone, with its millions of accumulated capital, is enjoyed by not one of the inventors.

The power loom and the spinning jenny, by increasing hand speed some 800 to 1, and the improved agricultural machinery make it possible, and only possible, to clothe and feed our vast population; and yet the inventors are treated as noodles, only fit for the jibes and jeers of the beneficiaries.

Is it not time we had a national bureau devoted to the protection of inventors from the insolence of those they have enriched, and also to provide that a certain per cent of all inventions shall be inalienable, and that the reserved amount shall be paid to the inventor at stated intervals on pain of forfeiture of the part sold? Whether this is practical or not, it is safe to say that no sane man will deny its justice.

LEX JUSTICIA.

## "THINGS HAVE CHANGED WONDERFULLY."

*To the Editor:* ROCKFORD, Ill., July 20, 1893.

In your July issue Mr. R. C. Penfield gives his views concerning the country newspaper. Said newspaper is to be *typographically unsurpassed.* He says: "If I were to start a country newspaper now, or take hold of one already established, I should take care to have it typographically unsurpassed." "Things have changed in the last eight or ten years, however — changed wonderfully." "I fully believe good printing pays in a country newspaper now, as it always has on a magazine." "Advertisement writers have clamored for better display, and the advertisers have sent in samples of the style they wish followed, and the publisher has bought the type to please them and imported a compositor to set ads. properly." No fault to find with that, you will say; typographically unsurpassed — type bought to please customer — ads. well set and properly displayed — and, best of all, a compositor imported to set these ads. He ought to be a valuable man, in that he is to be imported. Well, Mr. Penfield thinks about $12 a week is a princely stipend for such a man. But he will not have much to do, as generally the higher salary one receives the less mechanical labor he has to perform. He is to be foreman, job compositor, make-up, ad. compositor and, we suppose, help out when the paper is late, all for $12 a week. But then, he is to have a $3 a week boy to help him, so I suppose Mr. Penfield will be flooded with applications for that enviable position. "Things have changed in the last eight or ten years, however — changed wonderfully."

Mr. Penfield is also to employ three girls at $6 a week, "to set the paper and help out on jobwork"; as he expects to do $2,500 worth of jobwork in a year, in addition to his newspaper. Why not employ the girls' fathers at living wages, instead of trying to get your work done at starvation rates? What would he think if the people of this country town would refuse to patronize him, but would employ his daughter, at $6 a week, to do his work, which is not much, as he says: "I do not believe it good economy for a man to keep himself down to the grind of ordinary work that he can employ done almost as well as he could do it himself." I am afraid if his daughter was the only one that could get work, our friend Penfield and family would soon be marching over the hill to the poorhouse, as there would be no room in the printer's Home for such as he. "But things have changed in the last eight or ten years, however — changed wonderfully." "The subscribers have objected to paying $2 a year for an eight-column folio, set in long primer leaded, with one side so devoid of ink as to be nearly a blank sheet, or the other so flooded as to be a smear when handled." To overcome this Mr. Penfield is to spend $800 on a press and $250 on a boiler

and engine. Very good start, Mr. Penfield, very good start; you will have a clean newspaper at that rate, but you are to invest still further in help; you will certainly ruin your business with extravagant salaries if you are not careful. You concluded at last to spend $7 a week for a youth to run your presses, including your $800 machine; not a high-priced machine by any means, but yet a breakdown caused by your $7 a week man will make your machine cost you considerable more. You cannot go out on the street and pick up a youth capable of even putting on a newspaper for $7 a week, and you must also import a pressman to teach him, and when the youth has learned, what are you to do with your pressman? Discharge him and let him starve with the compositor, whose daughter only can get work? I see you have made no provision for an engineer; so I conclude your $7 a week youth, with so much experience crowded into his young life, will also be compelled to attend to this, in addition to his being pressman, pressfeeder and devil. "But things have changed in the last eight or ten years, however — changed wonderfully."

But let us see what Mr. Penfield claims for his share of the proceeds? The newspaper is to be expected to yield an income between $4,500 and $5,000, and the above force is expected to do $2,500 worth of jobwork each year in addition to the newspaper. Is Mr. Penfield to be content with $6, $7 or $12 a week for his services, "that he can employ done almost as well as he can do it himself?" O, no, he is to sit in his office and have a "red cuspidore (happy thought) for the inevitable," and draw $2,500 profit, secured by grinding down his help. Truly, "things have changed in the last eight or ten years, however — changed wonderfully." J. R.

## THE DIVIDING OF WORDS.

*To the Editor:* WATERTOWN, N. Y., July 5, 1893.

In leisure hours I often peruse THE INLAND PRINTER, and have thus gained much information that has proved valuable to me in conducting a printing office. Your suggestions are usually sound and helpful to the craft, but I have read a few contributed articles upon the subject of word-dividing which are so at variance with my own ideas that I feel impelled to take issue with the writers.

I happened to lately take up the number of July, 1892, and I carefully read the article by a correspondent entitled "Some Objectionable Phases of Word-Dividing." While I admire the scholarship and research of the writer, I cannot with my present understanding of the subject, indorse his system. I object to the fundamental principle that he propounds. He insists that words should be divided according to their etymology or foreign derivation, without any regard to their pronunciation.

Your contributor gives examples of over a hundred words of which he seems to have looked up the derivation, and he tells how they should be divided. I will repeat only a few of them, to show the principle upon which he works, placing the hyphens where he claims the divisions should be made: De-luge, abs-cond, e-duc-ation, sent-ence, ob-lige, e-vid-ent, omni-potence, omni-vorous, anim-osity, male-volent, e-migrant, fact-ory, pre-jud-ice, equ-animity.

The reason given for dividing deluge *de-luge* is that it is derived from *dis* and *luere*, and similar reasons are given in the other cases, to show that they are divided according to their derivation.

My first objection to this system is that it would cause much confusion. The derivation of thousands of English words supposed to be of ancient origin is in dispute. In many instances one set of philologists believe a word to be derived from a certain source, while others, equally learned, claim its root is found in an entirely different language and is of a different formation. In such cases, it is not likely that our compositors or proofreaders would feel competent to decide between the doctors, nor to agree among themselves. A simpler method seems preferable. I believe no better system is likely to be devised than that now in vogue of dividing all English words according to their pronunciation. Our language is the most complete one in existence, and represents the highest present philological development. No doubt it has taken many of its peculiarities from other languages, but every word in it, no matter from what source taken, should be regarded by the printer as an English word. It is not necessary that the printer should attempt to restore the ancient form or meaning of any word, and he should divide it so as to best indicate its present English significance and sound.

The idea of dividing words according to etymology is not a new one. The system was formerly used, but was abandoned, as I believe, because it was impracticable to carry out and unsuited to a progressive age.

The editors of Webster's International Dictionary have done much to simplify our language in regard to orthoëpy and orthography, for which they deserve the thanks of printers. In the preface, they point out the fact that the pronunciation of many words derived from foreign languages, which for a time retained their foreign sound, has been changed to conform to the genius of our language and the irresistible demand of the people, which sentiment, they assert, will ultimately prevail over the scholarship or pedantry of those who contend for the ancient methods. In speaking of dividing words at the end of a line, they say, "In the United States, the etymological principle is allowed to operate only in separating prefixes, suffixes and grammatical terminations from the radical part of the word *where this can be done without misrepresenting the pronunciation.*

In Webster's dictionary, word-division has received the most careful attention, and no compositor will be subjected to ridicule if he follows it. In words where it is not possible to distinguish orthoëpically which letter ends a syllable, the etymology is allowed to determine it, but its English pronunciation is always preserved in making the division.

I agree with your contributor that a word should be divided "in such an intelligent way as to enable the reader to break off with the least possible *hitch* in the understanding," but I contend that the contrary result is attained by his plan. If the first impression as to pronunciation is wrong, it will usually give a wrong impression as to meaning, for the mind does not usually comprehend a word as quickly by the etymological method as by its customary English form or sound. To illustrate this point, and to let the reader judge for himself as to which system is comprehended the most readily, I have arranged a few lines of matter in parallel columns. The divided words are all taken from your former contributor's list. In the first column they are divided as he indicates, and in the second column according to Webster's International Dictionary:

*Divided etymologically.*

About 4000 years after the great deluge, a gentleman of finished education, whose high talents were evident, displayed much praiseworthy activity in enlightening the many desolate printers in regard to an innovation in word-division. The real utility of his plan we cannot unequivocally say is established; and malevolent persons may even call it destitute of merit or fame, but the equanimity of its many friends, the docile but thoughtful people whose location is on that high and mighty regal throne, which is an almost omnipotent throne, the printery, will testify as to the timely and truly beneficial hints received.

*Divided orthoëpically.*

About 4000 years after the great deluge, a gentleman of finished education, whose high talents were evident, displayed much praiseworthy activity in enlightening the many desolate printers in regard to an innovation in word-division. The real utility of his plan we cannot unequivocally say is established; and malevolent persons may even call it destitute of merit or fame, but the equanimity of its many friends, the docile but thoughtful people whose location is on that high and mighty regal throne, which is an almost omnipotent throne, the printery, will testify as to the timely and truly beneficial hints received.

I think that even a philologist would have to stop and think a little to identify some of the words in the first column, and the readers who understand the English language only

would think the compositors and proofreaders were getting over the effects of a night off.

I can see no more reason for dividing a word so as to indicate that its root was derived from some dead language than for a man to imitate the antics of a monkey because he is said to have developed from one. The man is now an entirely different being with a different environment, and should be treated in accordance with his modern attainments; and modern words should not be divided according to a language which was not good enough to survive. Some of the Latin and Greek roots can be traced back to earlier languages in which their forms were different, and these are supposed to have developed from the grunts and yelps of men before language was spoken. Why not try to indicate these grunts when we divide words? C. E. HOLBROOK.

## FROM WASHINGTON.

*To the Editor:* WASHINGTON, D. C., July 17, 1893.

The excursion of Pressmen's Union No. 1, International Typographical Union, was a success in every particular, and the attendance in point of numbers and character was equal to any given so far at beautiful River View. The magnificent watch offered for the most popular lady engaged in the printing industry was won by Miss Annie Kelly, a feeder on the night force in the government printing office pressroom. Miss Kelly is very popular, and had all the hustlers in her favor. The ring was won by Mr. Matthew D. Fenton, a popular young pressman on the *Evening Star*. Johnny Kernher, a pressman in the government printing office, really deserved to win the ring, for he did good work individually, but Fenton, like Miss Kelly, had the benefit of the efforts of such hustlers as Steve Caldwell, of the *Record*, and that lively crowd of young fellows belonging to the electrotypers' union.

Our union desires to return thanks to its many friends among the ink dealers, the pressbuilders, the rollermakers and papermen, who so substantially remembered us, and assures them that their kindness will not be forgotten.

As I intimated previously, Dick Jones, of the *National Tribune*, has taken charge of the pressroom of the *Post*, and the appearance of that paper shows that Messrs. Hulton & Wilkins made no mistake in selecting him for that responsible position. Harry McFarland, second vice of the International Typographical Union, I learn, is to resign his place in the government printing office, to succeed Dick Jones as pressman on the *National Tribune*. This change puts every newspaper pressroom in the city under control of our union, and gives McFarland a position where he will have plenty of time to devote to the duties of his office.

I was agreeably surprised the other day by a visit from my former schoolmate and fellow apprentice, John J. Earhart, now of Cincinnati. John was in Washington looking after some business with the Patent office, and also did quite a stroke with the "Color Printer" while here, most of the best firms subscribing for the work. Earhart is considering an offer — and a fine one it is — to engage in business in New York, where he will have a wider field for his abilities, and I predict for him a success greater than he even expects should he make the change.

The *Evening Star* has put in fourteen Mergenthalers, and the men are being instructed in their use by shifts of two days at a time. Some of them are taking hold with earnestness, while others do not take much stock in learning a new business at this day. The *Post* will put in the machines as soon as their new building is ready, a few weeks only now, and altogether they will have the effect of disarranging the best part of the business in this city for a long time to come.

From my point of view the late convention did wisely in continuing in office the men who have already been tried and found efficient, and I was particularly well pleased at the selection of Wines and McFarland, who have made, I think, very attentive and good officers. Prescott has developed with the position, and from accounts makes a very good executive.

The extra session of congress has had the effect of recalling all the furloughed men in the government printing office, and everybody out there are now trying to get leave of absence with pay, prior to the rush attending the assembling of congress.

In the contest for sergeant-at-arms of the house, an old-time printer, but of late years one of the best of the resident correspondents here, Samuel Johnson, of the Cincinnati *Enquirer*, appears to be a winner, and I am with him. Samuel has never forgotten that he was once a union printer, and his pen and his purse have always been used in the defense of union principles. Our able commissioners have awarded the contract for the district printing to Dunlap & Clark, of Philadelphia, and consequently printers who pay taxes here have the supreme satisfaction of seeing their money go to a foreign city to pay for printing that should be done here. So long as we are cursed by such a form of government, just so long will such abuses continue, and it serves us just right for making no effort to rectify it.

MASON.

## TYPE ALLOYS.

IT is no doubt true that the harder the metal the more serviceable the types. This quality of the metal is not so desirable to prevent wear of the face by ordinary impressions, in the process of printing, as to protect the fine lines from nicks and abrasions, by carelessly laying hard substances, such as mallet, planer, furniture, "shooting stick" and other like materials on the face of the types in "forms" or "galleys." Much valuable type is injured and defaced in this way. It is said that rubber types, of the proper consistence to resist the force of the necessary impressions, will last longer than hardened steel types, so far as impression wear is concerned; that steel plate engravings for fine art work will not receive bright and clear impressions on more than 200,000 sheets, suited to high-toned markets; but most printers know of common types being used for many times that number, giving a fair print, barring the nicks and abrasions of accidents.

This principle is well illustrated in the sand blast, by which files are cut and glass decorated, by first covering with a thin coat of wax, which is carefully removed in the form and manner of the cutting required. The wax is not penetrated. Those who have had occasion to cut paper under pressure know well how often the knife is dulled because of the fine "grit" in the fabric. This "grit," it is said, wears off hard substances much faster than more yielding materials. If one would apply a practical test, let him put a hardened steel plate on the heel of one of his boots, leaving the other heel of equal height and of good sole leather; he will find the gritty sidewalks will wear off the steel plate more rapidly than the leather.

## AUSTRIA'S NATIONALITY.

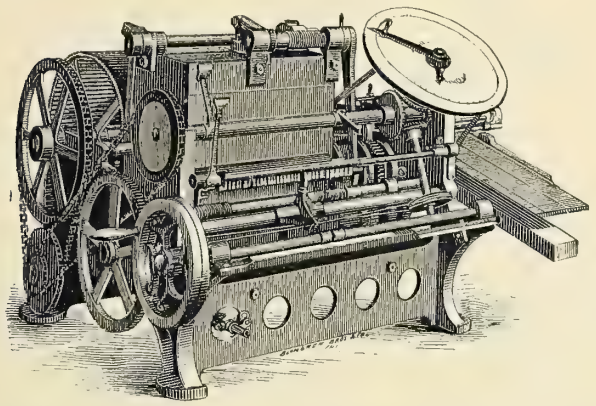
Foreigners are wont to classify Austria among the German countries. As a matter of fact her German-speaking population is but limited, and annually losing ground. The increase in population among the German inhabitants of Austria is but 5.17 per thousand per year; the increase with the Italians in Austria is 5.92, and with the Slavonic races 7.93. Of 100 marriageable women in the German districts of Austria, forty-one find husbands; among the Slavonic races the percentage is fifty-two. One of the reasons for this showing is that in the German districts of Austria the economic management of affairs is almost prohibitory to marriage among the younger sons and daughters of the peasants. The homestead goes to the eldest son, whose brothers and sisters become his servants. Among the Slavs the family property is equally divided among all children after the death of the father, and each one is allowed to begin housekeeping on his own hook.

## TYPE MAKING AND SETTING BY MACHINERY.

AS a chronicler of inventions for composing, and making and composing printing types, THE INLAND PRINTER aims to be scrupulously fair in presenting the special claims set forth by each inventor, without prejudice, that the craft, which is most interested, may judge the merits of all from their own best formed judgments.

Accompanying this article is an illustration of the recently allowed patents on the Logo-Typer, the invention of S. D. Carpenter, an old-time western printer-editor. The thesis of this invention sets up principles of construction, operation and effects differing from all other cognate machines.

The whole mechanism, aside from the galley table, is about twenty inches square, and some thirteen inches high, weighing about two hundred pounds. The parts are few — several of which perform dual or multiplex movements, synchronously, really resolvable into a unity of motion, so that it may be said there are really but two motions required, one to set the cylinder, the other to make the cast and remove it to alignment in the line being composed; the entire results of closing the mold, comprising the proper intaglio of the cylinder at the mouth of the casting mold, percussively injecting the metal, then suddenly opening the mold and removing the character cast to place, constitutes practically but one motion by one



wheel, and the movements thus described constitute the whole movements necessary, except to turn the line from a horizontal to a vertical position, as the types should stand on a galley, and this will be done automatically — leaving nothing to do by hand except to transfer the types from the galley when full to a standing galley, in the usual way.

Patents have been allowed for two modes of operation, one by two levers (sufficient to secure any character instantly, from many thousands on the cylinder); the other made by keys, each key controlling sixty characters, without extra motion or mechanism — the keys being arranged in cognate circles — all having the same arrangements of the unit on the left, by tens; the tenth key in the center of each circle will enable the novice to select any key from a large number in five minutes of pupilage. Either of these modes may be used, the effect being the same in both cases.

It is believed that the lever system secures the greater rapidity, since the cylinder may be more safely manipulated by hand, to ease up for and protect the stops, etc. In this system the average per motion of the hands will give seven ems, ranging from one to fourteen ems. Thus, an expert, who by force of constant habit has memorized a large portion of the most useful and common words, by sixty movements per minute will score 25,200 ems an hour, or 252,000 ems in ten hours. One less trained, at thirty movements per minute, would score 126,000 ems in ten hours; at fifteen motions per minute, the result would be 63,000 ems in ten hours; while the beginner, before the close of the first day, ought to make an average of ten movements per minute, or at the rate of 42,000 ems in ten hours. Even five movements per minute, average, would give 21,000 ems per day, without any memorization, since a full diagram of the intaglio cylinder matrices is placed before the operator, in bold black-faced type, the diagram being arranged, not only in alphabetical, but in rhythmetical order — whole words and many fragmentary sentences being available by one movement. As soon as the eye catches the word, part of word or character required, he will find on the right and left the exact number on the key, or on the sector for stops. The following, which the inventor claims to be the best feature of his invention, will give an idea of the whole scheme.

| | | | |
|---|---|---|---|
| 15 Able..... 1 | 24 Ailed..... 12 | 24 Accrete.... 2 | 20 Ability .... 1 |
| 22 Babble.. .. 3 | 24 all told .... 17 | 42 all complete 18 | 30 absurdity.. 2 |
| 24 boggle..... 13 | 13 Bald..... 7 | 38 By the heat 9 | 30 Barbarity . 6 |
| 20 bicycle .... 14 | 13 bold..... 9 | 13 beat..... 6 | 33 bombasity. 7 |
| 31 charitable. 15 | 17 called ..... 13 | 12 beet..... 7 | 22 Celerity ... 8 |
| 29 constable.. 17 | 16 could ..... 15 | 18 Conceit.... 11 | 22 charity .... 9 |
| 24 Dabble .... 17 | 17 culled ..... 16 | 25 concrete.. 12 | 25 chastity ... 10 |
| 16 Edible..... 22 | 16 Doled ..... 12 | 18 Defeat..... 13 | 26 Declivity .. 12 |
| 23 eligible .... 23 | 18 dulled ..... 14 | 18 discreet ... 15 | 23 docility... 13 |

It will thus be seen that as each word, part of word or phrase is in some line and some column on the cylinder, and as the column is numbered on the left of each character and the line on the right thereof, that if the cylinder be moved longitudinal or rotarial to those numbers on the keys or the sectors, the exact character desired will be obtained. These motions are instantly made. Having all characters in rhythmic sound and alphabetical order before the operator, on this system the time necessary for selection must be very scant, and more than compensated by the width of cast at each selection, for the average on the exposed gamut would be about seven ems to an impulse of the hand; whereas, by single letter selection, including spacing, the number of movements would be twenty-one. In the course of a few months' practice, a large memorization will have been assured, when the speed would be phenomenal. In the use of parts of words, whole words and phrases, no attention to spelling need delay the operator, for the maker of the machine sets the types, and secures absolutely correct orthography.

Logotype figures are also provided, from 1 to near 400 consecutively, and in the use of round numbers the operator may set from 500, 1,000, etc., up to 500,000,000,000 by a single motion, while space rules are cast with figures on the right and the left, from 1 to 0, so that rule and figure work may be rapidly and correctly composed in any width from half an inch to ten inches.

The inventor has secured patents on arrangement and operation for "long distance" type making and setting, so that telegraphic dispatches may be transmitted any required distance, to 1,000 miles, and produced in ready-set types in the various offices that may enter the association. This is claimed to be as simple as telegraphy, and requires no machinery extra — nothing but to attach certain magnets and provide a suitable cable for the transmission of sufficient power to move stop pins, the size of a lead pencil — the machines being run by local power, and when the dispatches are transmitted, the current to be switched off from the common line, and the machine used for other work. The inventor has one simple rule for "spacing out," which, while he does not claim it dispenses with all and any hand work, believes that one corrector can keep pace with ten operators at their best.

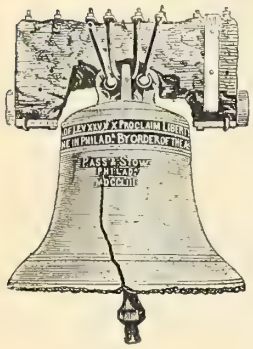
The inventor vouches that any of his work can be corrected or "run over," as well as in hand-set types, and that his invention is suited to all classes of work in any sized types, from pearl to pica.

Only one operator is required to work this machine.

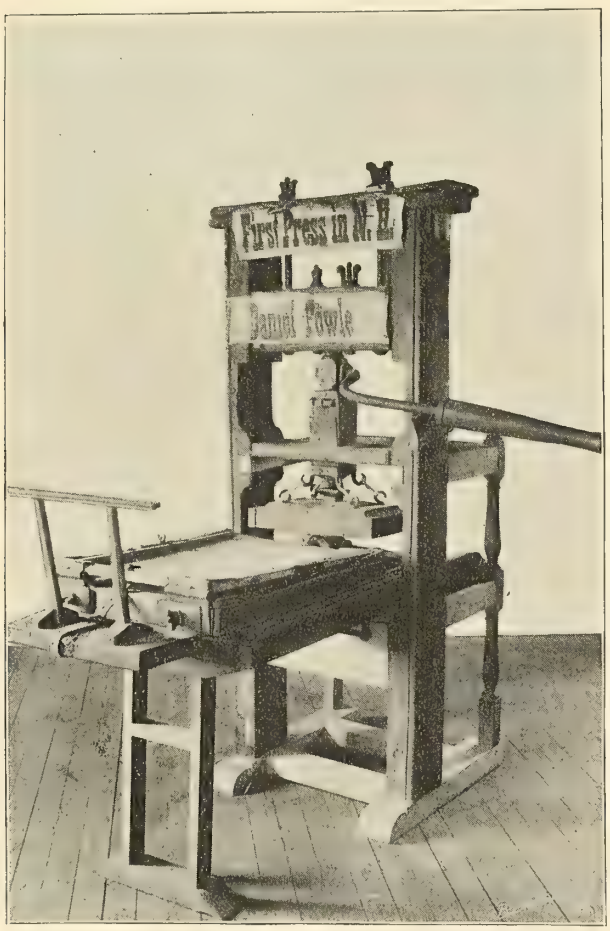
These claims are certainly extraordinary, and it seems they are worthy of investigation by those interested.

Mr. Carpenter, the inventor, is an old western publisher and a life-long printer, and besides has been an inventor of considerable note. He has long been a publisher in this state and Wisconsin, and is well known throughout the northwest. He anticipates exhibiting the machine at the World's Fair.

## NOTES OF THE WORLD'S FAIR.

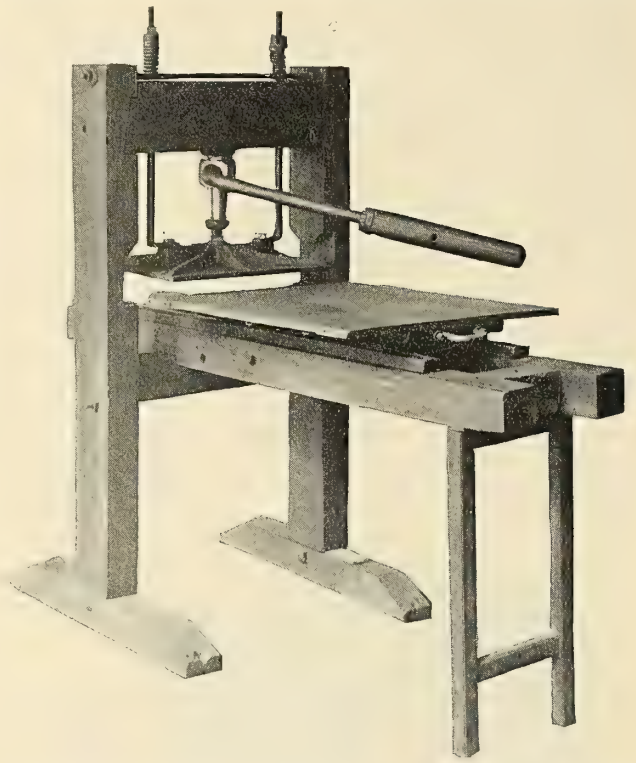


EXTREMES meet in the White City. The World's Fair is not merely a gathering of the nations, an exposition of the best present-day products of human genius and industry. It is in a sense a congress of the ages, and side by side with the marvelous mechanical devices of today are shown the crude makeshifts of former years. It is by contrast that the greatest lesson of the Fair is taught. Without a reminder of the past the achievements of the present would lose something of their interest. Old principles applied in a new way seem more wonderful when in juxtaposition with the same old principles applied in the way of our forefathers. The marvels of beauty in the Art building are enhanced by the awkward




but priceless relics in La Rabida convent. The delicate textile fabrics in the Manufactures building have an added beauty when compared with the coarse manufactures of old that are here and there to be seen in the park. Even the old Liberty Bell, cracked and mute in the Pennsylvania building, lends inspiration to the services of patriotic song and speech that are held on the grounds.

Thus, in Machinery hall a couple of old-time presses recall in a forcible way the early days of printing, and illustrate the difficulties that once attended the issuance of books and papers. In comparison with the highly improved presses by which they are surrounded, they look like helpless pigmies in a race of giants, as ill-fitted to do the work of the present day as an infant would be to fill the place of a sturdy man endowed with almost boundless strength and capacity. One is a unique hand press, 151 years old. "Once I was young and spry as any of my name," says the line of antique type that is run off on it as souvenirs for the curious thousands. "Now I am old and slow, but I get there just the same." Yes, but its pace is not that of the nineteenth century, which wants to see completed papers dropped off as rapidly as they can be counted.



Built by Thomas Draper in Boston in 1742, battered and broken and bearing the marks of years of constant service, it looks like a veteran propped up on artificial legs, and creaking and groaning that the crowd may have their mementoes. It was the first printing press used in New Hampshire, having been purchased by Daniel Fowle, October 7, 1756, afterward owned by John Melcher, New Hampshire's first state printer, and still later by Frank W. Miller, of Portsmouth, New Hampshire. It was viewed by hundreds of thousands at the Centennial, and after its day of glory was relegated to a cellar, from which



obscurity it was rescued by the Campbell Printing Press and Manufacturing Company, of New York, and placed on exhibition.

A curious feature of the old press is the two cabbage-like pads that once served to ink the type in place of the roller now used for that purpose. They rest on the top of the frame and few perhaps who look at the relic, surmise what they are for.



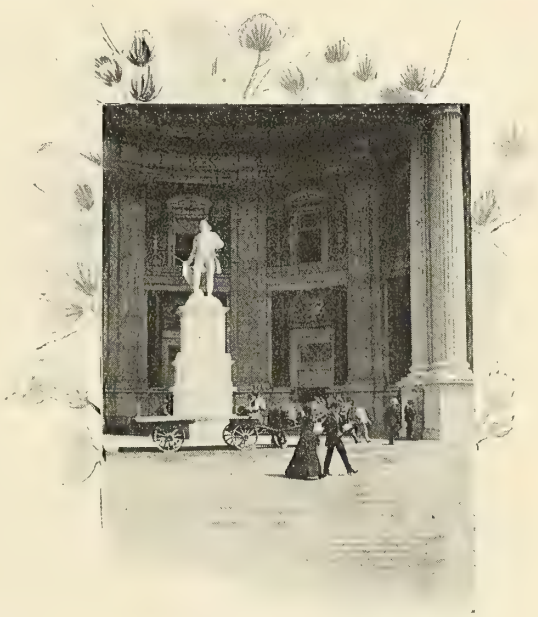
How delicately half-tones inked with the pads would "work"! The type used, too, are of interest as being of equal age with the press, with s's like f's and diphthongs united. Some of the display type accompanying the old press bear the name of Caxton, one of the oldest typefounders in Great Britain. Others were whittled out of lead by a former owner of the press and tacked on wooden blocks.

Another old citizen is the Ramage press, not far distant in the exhibit of Barnhart Brothers & Spindler, the Chicago typefounders. It, too, lays claim to one hundred and fifty years, and has a war record like a pensioned veteran. It was probably in use when Uncle Sam was in swaddling clothes and is almost identical with the press in the Smithsonian Institution, which was used by Benjamin Franklin. The press was used by the Confederate States government in Columbia, South Carolina, and Richmond, Virginia, during the war, and on it large amounts of Confederate money were printed. It was on this machine that Gen. Robert E. Lee's farewell speech to his army was printed, and for the last twenty years the press has run off a daily newspaper. Prior to its purchase by Barnhart Brothers & Spindler from G. W. Charlotta & Son, of Elkin, North Carolina, a pressman, seventy-eight years old, worked the machine in Columbia for years, his term of service beginning fifty-two years ago.



The frame is wood and the runways iron, the whole being the prototype of the Washington hand press of the present time. The wooden frame is about six feet high and the iron bed is fourteen and one-half by twenty inches in size. The bed takes two pages of a five-column newspaper, but it requires two impressions. The bed is pushed by hand on a wooden track covered by iron. The press is apparently considered too precious to be touched by the masses and is carefully protected by a glass case. It and its less favored companion stand as mute witnesses of a day of "comps" and pressmen long since gone by and almost forgotten.

Not far distant in Machinery hall from these odd machines is the latest claimant for popular attention in the way of a press — the North web feeding printing press. The machine exhibited is the first one manufactured and the claim is made for it that it is the only simple bed and platen press in the world that prints from a web in one or more colors and from one or more forms without the addition or removal of any part or appliance. The machine is so compact as to be inconspicuous and so quiet in its operations as scarcely to attract a passing notice. It is an exceptionally clever application of old principles, printing from one to four colors and capable, it is said, of making from 5,000 to 15,000 impressions an hour. Everything about the press is automatic. The ink trough is divided by movable disks according to the number of colors to be used and the fluid is fed on a roller similarly divided. The forms for making the different color impressions are arranged side by side, and by a simple device the feed takes the paper from one form to another to receive the various impressions. The press once properly set the color plates must of necessity



register and the completed sheets are cut off as they leave the last form. The pressmen who operated the old Campbell and Ramage presses, could they see the roll of paper fed in at one end of the silent machine and issuing in many-colored sheets, properly trimmed, at the other, would doubtless look with a certain contempt on the be-levered, plodding presses of their time and think the halcyon days of the job printer were at hand.

The exhibit of T. W. & C. B. Sheridan, of paper cutters and bookbinders' machinery, in P and Q, 35, Machinery hall, is of especial interest. Nineteen machines, one of them a fifty-six-inch self-clamp cutter, are shown. These include embosser, trimmer, steam board cutter, roller and job backers, table shears, standing presses, case smoother, round-corner cutters and lever cutting machine. What will strike the average visitor as of most interest is the great machine for embossing book covers. To illustrate the strength of the machine the firm makes on the spot unique souvenirs for visitors. Circular blocks of black walnut three and a half inches in diameter and five-eighths of an inch thick are put in a form and subjected to a pressure of 200 tons. The wood fiber is compressed about three-sixteenths of an inch, leaving the building stamped in bold relief on the surface of the disk surrounded by a neat

inscription. The chief machines used in the making of books are thus shown in small compass and the visitor is given an ocular demonstration of how some of the work is actually done.

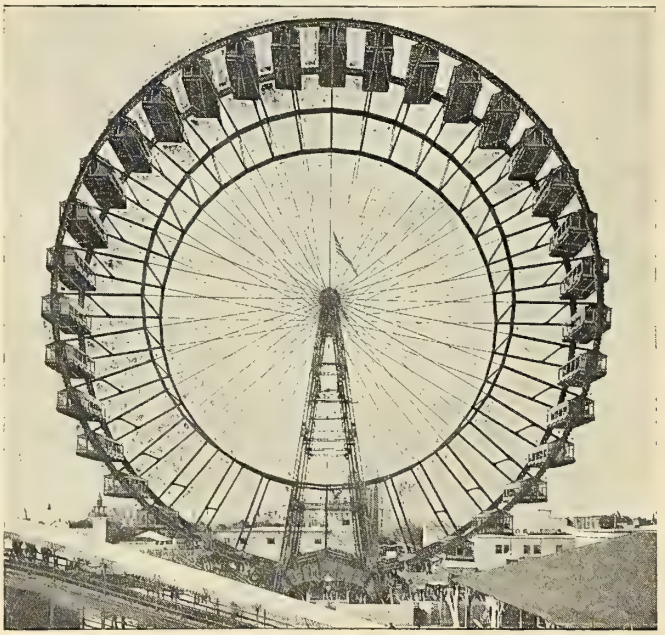
From the presses, the linotype machines, the typefoundry exhibits and the various other machines used in the art of printing it is but a step to the magnificent exhibit illustrating all the steps in the intricate process of making paper. This is regarded as one of the curiosities of the building, and scores crowd around the vats and the long line of rollers on which the prepared pulp is carried and dried till it emerges from the other end and is reeled off as finished paper. It is this sort of exhibit, where the public can see made the articles that are daily handled, that excite the most interest at the Fair. Machinery hall is thus perhaps the most popular building on the grounds. It affords hundreds of object lessons that the people remember when all recollection of the manufactured goods has passed away. To see the white sheet on which a newspaper is printed is one thing. To see the white pulp scarcely thicker than water carried from the great vats to the machine which separates the material from which the paper is made from the water that carries it, and thence hurried along over and under a multitude of steam-heated rollers in a sheet as even as it is possible to make it, divided evenly and rolled up ready for use in the requisite width, is quite another thing. It is safe enough to say that in no paper mill can be found a plant more complete or one that will tell more in as narrow a compass of that of which the public uses so much and knows so little.

Apropos of the old Liberty Bell already mentioned. It hangs, or rather rests, just within the main entrance to the Pennsylvania State building, and is a veritable shrine to which thousands daily make a pilgrimage. Guarded by its special detail of police, it is apparently the most precious thing in Jackson Park. People crowd around it, look at the brazen tongue that tolled for freedom, examine the crack that marks its side and copy the inscription on it. They have seen what is as precious to the American people as is the Magna Charta to the English. It is the one thing in the Pennsylvania building that engrosses attention. The crowd sees that and is satisfied. To a few La Rabida convent, with its Columbus relics, is the shrine of the Fair; to the many the Pennsylvania building, with "Old Liberty," is. It once spoke for a new-born nation and the children of the nation now pay it homage in its temporary home.



Referring to old principles newly applied, the great Ferris wheel in the Midway Plaisance is one of the best examples on the grounds. Hundreds of thousands of people look at the vast structure turning slowly on its axle, wonder at its construction and marvel at the ease with which it turns on its great shaft. So vast a wheel they never saw before and may never again. Two hundred and sixty-four feet high! How can an axle turn it? It does not. The ponderous thing is turned by an ingenious system of cogs on the periphery of the wheel, and therein rests its peculiarity.

It was conceived about two years ago by Mr. Ferris, and it is not generally known that the completion of the wheel is largely due to Mrs. Ferris. At a banquet given to a number of engineers, D. H. Burnham said that nothing proposed by engineers was original. This set Mr. Ferris thinking, and he resolved to get up something new. The idea of the wheel came to him, and for upward of two years he labored with it, often discouraged and as often cheered and encouraged by Mrs. Ferris. The completed wheel is a triumph of engineering skill. It is a marvel to those who ride on it, and competent engineers say that 2,000 people in its thirty-six cars have no more effect in disturbing the working of the great wheel than a fly would in arresting the motion of one's hand.



## MOLTEN WOOD A PRACTICAL SUCCESS.

A RECENT issue of *L'Intermediaire des Imprimeurs* contains a large illustration with a certificate signed by Léon Sézanne to prove that it was cast from melted wood by the process which was described in THE INLAND PRINTER some time ago. The picture has every appearance of having been printed from an ordinary electrotype, and speaking of it the editor of *L'Intermediaire* says: "We have received from the inventors new specimens of melted wood that are absolutely marvelous. The illustration shown has been reproduced in melted wood from a wood engraving. Everything has been reproduced with marvelous fidelity, even to an imperfection in the sky in the original which is equally distinct in the cast. We have tried specimens with circular and band saws and find them work remarkably well in the cast wood which takes a polish like agate and can be sawed or bored without splintering. It appears to us that most marvelous articles can be cast from melted wood. E. Desormes, who has followed with much interest this process of manufacturing printing material from molten wood will publish an article in detail in the next number with proofs of their correctness. From what we have seen, it now appears absolutely certain that M. Desormes was quite correct in his article published in *L'Intermediaire* stating that a process had been discovered by which wood could be melted and cast like lead. The inventors, Messrs. Bizouard & Lenoir have offered to give us an opportunity to make the experiment ourselves under their directions and we intend to publish the result thereof in our next number, together with specimens of the work executed by ourselves."

THE dome of the new Greenwich (England) Observatory is to be covered with a papier-maché roof, which although it will be much lighter than the old zinc or copper covering, will still weigh, with its iron beams and braces, about twenty tons.

## SOME INITIAL DESIGNS.

BELOW we present some varying styles of initial letters, which are worthy of study and comparison. The graceful designs by Miss Morrison have that peculiar touch which obtains in designs made by women, and show a capability for much stronger work. Mr. Traver is somewhat conventional in the initials submitted. The letter "T" is placed



DESIGNED ESPECIALLY FOR THE INLAND PRINTER BY MISS ANNA W. MORRISON, SYRACUSE, NEW YORK.

too far back in its bed of ornamentation. It is well to remember that an initial letter is supposed to form part of a word and there is no sense in having it appear on a page as if it had darted back like a shrimp from the context. A critic, however,



DESIGNED ESPECIALLY FOR THE INLAND PRINTER BY CHARLES W. TRAVER, CHICAGO.

suggests that this initial would work out well in three colors — the stipple groundwork in a light tint, the fern leaves in lower left hand corner in black, and the letter "T," with the word which it completes, in a strong, bright color, letting the word print over the stipple. This would do away with the objection made.

Mr. Will Bradley is now among the elect in book decorators. His style is classic and modeled to the taste of the admirers of the works of John Morris.



DESIGNED BY WILL H. BRADLEY FOR SOUVENIR EDITION OF THE COLUMBIAN ODE, BY HARRIET MONROE.

## INTERVIEWS WITH CHICAGO EMPLOYING PRINTERS RESPECTING THE NINE-HOUR DAY.

TO arrive at a just estimate of the opinions and probable action of the employers of Chicago on the presentation of the demand for a nine-hour day — if the vote shortly to be cast is in favor of it — a representative of THE INLAND PRINTER waited upon a number of the leading houses, the result being appended. It will be readily seen that the action of the United Typothetæ, at its meeting in September, will be the keynote for the future utterance of the employers.

Mr. Henneberry, of Donohue & Henneberry, said: "The condition of business for some time does not argue favorably for the proposed reduction. The small amount of work, small margin allowed employers on contracts, general depression throughout the trade, and competition all speak loudly against it. Six years ago one of the chief arguments against the decrease was that only ninety per cent of the capital invested would be employed; in other words, the output would be ten per cent less. Another factor which will cause employers to antagonize the proposition will be the effect such a reduction would have on kindred trades, there being several closely allied to the printers — bookbinders, engravers, electrotypers, pressmen, etc.: the granting of the nine-hour day to the printers would eventually lead the others to ask for it. If the business was in anything like a profitable shape and under different financial conditions, and all the allied printing trades should ask for the shorter day, there is a possibility of the request being considered. But for one branch (and that not the most profitable to the employer) of half a dozen trades all depending on each other to ask for it is absurd. The reason it was possible for the cigarmakers to get eight hours was simply because there were no allied trades to hamper them. The printers are unwise in their demand for nine hours these panicky times. The gradual reduction plan I have not considered and cannot comment upon, but it seems to contain some elements of common sense."

Andrew McNally, of Rand McNally & Company, said: "I believe we all work too many hours, but we are drifting in a current that it is impossible to direct and which flows too swiftly for us to change the existing order of things. A reduction of hours would not necessarily stop at the composing room. It would have to apply to every department. Such a reduction without a corresponding reduction in wages would result in a loss of $35,000 per annum in wages alone to the Rand-McNally Company. Add to this the loss of time in which the plant would be idle, and in other ways the total would foot up to $50,000. Large manufacturers of the country are considering the advisability of shutting down their factories until times become better. In that event the loss to business will be far-reaching and wages will naturally fall in every trade and calling. The composing room is the least profitable of any department in the printing industry, and the feeling has

been growing that the present scale for ten hours should be reduced. It is notable that firms engaged in a strictly printing business rarely acquire a competency. Firms which have gradually drifted into some special line, and do not depend upon the printer only indirectly, have proved the only successful ones. There will be an opportune time when, if taken advantage of by all trades in the industry, the change could be made. Gradual reduction commends itself, and the more gradual the sooner the shorter day will prevail."

"If the printers in reducing hours also reduce wages — give nine hours' work for nine hours' pay — there may not be so much objection," said Mr. Leon Hornstein, of Hornstein Brothers. "A reduction of hours without a corresponding reduction of wages would be in the nature of a revolution. A gradual reduction of the workday by subtracting a fraction of an hour daily each year would be in the line of evolution. It is by evolution, not revolution, that such changes are made in the business world. Should wages be reduced to conform to the hours, then increases in the future would be regulated by the supply of printers."

"I do not see how a nine-hour day can be maintained in justice to the union employers till all offices employ union men and the nine-hour rule or custom is universally established," said J. C. Winship. "Men who buy printing, like those who buy any other commodity, seek the cheapest market, and the employer in Chicago or any other center who gives ten hours' pay for nine hours' work will be at a great disadvantage compared with the man at a point where ten hours' work is given for ten hours' pay. The percentage against the place running the short day will eventually result in destroying it as a market for any but local work."

Mr. Cameron, of Cameron, Amberg & Co., said: "Demand and supply regulate wages. If the printers are willing to work even eight hours a day with a reduction of wages, all well and good. There is no money in the business. As fast as we make a dollar it goes into new machinery. Only people engaged in some special line are making money. Any reduction, gradual or otherwise, should be accompanied with a reduction of wages."

Mr. Stromberg, of Stromberg, Allen & Co.: "If everybody pays it, we will. If others can afford it, it follows that we can, provided we get higher prices for our work. At all events business would be disorganized for a year or two. Gradual reduction is not worth considering. If a change is to be made, it should be for an hour. A proportionate reduction in wages would bring less opposition to the measure."

W. B. Conkey, of the W. B. Conkey Company, said: "I do not see how a reduction of hours can be brought about without a reduction of wages and a consequent decrease in every department of the business. If the printers are given nine hours it must be extended to the bookbinders, pressmen and other employés. I feel that the salaries now paid are no more than enough to meet the needs of the employés, and a reduction would entail more or less hardship. The pay rolls of the heads of the departments and their assistants throughout the business amounts to over $200,000 yearly. To decrease the hours ten per cent would entail a loss in this direction of $20,000 without considering the numerous other persons employed. The Conkey Company pays $35,000 a year rental to me. The buildings being in use only nine hours, there would be a loss of $3,500 in this item. Without considering the many other losses, here is $23,500 which must be lost by somebody. It cannot be charged to our customers, as prices are now as high as competition will permit. The financial condition is not one of confidence, and by November 1 there is no telling what may happen. If it were not for the World's Fair catalogues we would have very little to do. I feel that ten hours is too long to work, but there must be a radical change in a great many things before employing printers can see their way clear to run their business on a nine-hour system, and then it must be universal and a demand for it be made by kindred trades in the printing industry. Gradual reduction should come in the same way — by universal action and by all kinds of business working to that end."

William Johnston, of the William Johnston Printing Company, had not heard of the contemplated reduction and declined to venture an opinion.

Henry O. Shepard, president of the Henry O. Shepard Company, said: "The short-day agitation is in line with the spirit of the times, and I do not think there is any printing house which is opposed to the nine-hour day during a dull season if it be made to apply without exception. We have active enough competition now to keep us on the "qui vive" without being differentiated against on the short-day question. We experience enough of that differentiation when other houses are allowed to employ union and non-union men indiscriminately — the latter at wages much below the scale. You say the question of wages will come later? If this means the making of an unchangeable law for nine hours, I think nothing I can say, or anyone in my position can say, is of any importance. Employers will feel they might as well fight the movement first as last, believing the fight would come on the question of wages at any rate. I want to do what is right and I want to see the boys prosper. Business is in bad shape, and I trust that good feeling will prevail and an understanding be arrived at that will settle the question finally. Yes, I opposed the nine-hour demand made a few years ago, and would oppose it again under similar circumstances. It was a purely local movement, coupled with a demand that the weekly wages should remain the same. I do not think the men spoke very strongly in justification of that strike at any time. I am always open for a consultation with the officers of the union, or with the printers in my office, and presume the hours will be adjusted without any serious friction. The plan of gradual reduction is, I think, calculated to bring about the change with the least disturbance and the least opposition."

R. R. Donnelley, of R. R. Donnelley Sons Company: "Anything to the disadvantage of the employer is certainly not to the advantage of the employé. Small offices with two or three employés regulate the prices the larger offices receive. The shorter day would not be recognized by smaller offices which the union does not control. It is the large firms which furnish the work for the journeymen. Time employés cannot afford to work for less than they are receiving, and employers cannot pay more and live. To meet the difference, higher prices would have to be charged our customers, which they would not stand. If the union would permit its members to work by the hour, then the hours could be regulated by the amount of work. Instead of laying off men the hours could be reduced to eight, or even seven, thus dividing up the work by benefiting the unemployed by not increasing the number of idle printers. Piecemen cannot make fair wages in ten hours. Every agitation of this kind must be met with war if necessary, and if not successful, it will simply be the eventual closing down of the business. All those things which disorganize trade simply lessen the amicable relations between employer and employé."

## AN EDITOR'S BAD BREAK.

The Boston *Traveller* tells of how an editor lost two subscribers. They wrote to ask him his remedy for their respective troubles. No. 1, a happy father of twins, wrote to inquire the best way to get them safely over their teething, and No. 2 wanted to know how to protect his orchard from the myriads of grasshoppers. The editor framed his answers upon the orthodox lines, but unfortunately transposed their two names, with the result that No. 1, who was blessed with the twins, read in reply to his query: "Cover them carefully with straw and set fire to them, and the little pests, after jumping about in the flames a few minutes, will speedily be settled." No. 2, plagued with grasshoppers, was told to "Give a little castor oil and rub their gums gently with a bone ring."

## THE INTERNATIONAL PRINTING PRESSMEN'S UNION CONVENTION.

ON the evening of June 19, the fifth annual convention of the International Printing Pressmen's Union was informally opened at Eureka hall, Cincinnati, Ohio. The entire affair was under the immediate supervision of local President Welage, assisted by James McKenna, John Murray, Harry Hopkins, Harry Mormondon, J. Hummel, John Sullivan, John Hunter, George Sommer, Edward Inloes, George Narin and George Prathers, all of the local union. After an address by President Welage, which was enthusiastically received, the party sat down and did ample justice to an elaborate menu. Impromptu speeches followed and a thoroughly enjoyable evening was experienced by all.

On Tuesday the annual session began in the convention hall of the Grand Hotel, John C. Hummel, chairman of the committee of arrangements, in a brief speech introducing B. J. Welage, president of the Cincinnati Printing Pressmen's Union, No. 11, who welcomed the delegates and visitors and then introduced Major Joseph Gaul who addressed the delegates on behalf of Mayor Mosby who was absent from the city. The salient features of the report of President Galoskowsky were reference to the nine-hour question and the grading of wages for apprentices. There was, however, no other reference to the question of wages. The report of Secretary-Treasurer James Gilson showed that there is a membership of 2,300 pressmen and 900 feeders. The cash on hand now amounts to $2,460. Eight pressmen's and nine feeders' unions have been organized during the past year. There were ninety-two unions represented at the convention.

The delegates visited the establishments of Russell-Morgan and the Ault & Wiborg Company. The two firms got up the very elegant souvenir which was presented to each of the delegates. Mr. Wiborg chaperoned the party and explained the different processes of mixing inks, and the operations of the presses, and the Russell-Morgan Company presented each delegate with three packs of their finest brands of playing cards.

Wednesday afternoon a visit was paid to Coney Island, where a reception took place, and in the evening a business meeting was held at the Grand Hotel. During the meeting local President B. J. Welage, of Covington, was presented with an elegant gold charm, bearing the address of the donors. On the reverse side is the emblem of the union, which was originally designed by him. Mr. Welage was quite surprised at receiving the gift, but recovered in time to reply in a neat speech appropriate to the occasion.

In the convention on Thursday morning formal action was taken on the nine-hour question. Fred Barth, of St. Louis, offered the following resolution, which was reported on favorably by the Committee on Appeals:

WHEREAS, It has become evident that a shorter working day should be created, for which purpose legislation will be needed, and yet very little progress is possible under the present laws; be it

*Resolved*, That the International Printing Pressmen's Union declare itself in favor of a shorter working day. Be it further

*Resolved*, That said resolutions be submitted to the Executive Council, and that said committee confer with the employing printers and decide upon a plan to advance or establish the much-sought shorter working day. And, furthermore, be it

*Resolved*, That said Executive Council notify all subordinate lodges of their decision, that it may be left to a popular vote of all the unions for final action.

At the afternoon session a committee consisting of H. C. McFarland, John S. Leander, Oscar Bailey, H. M. Ives and W. S. Duniway, from the International Typographical Union, presented a resolution, the substance of which was:

Our convention in Chicago last week passed resolutions instructing this committee to proceed to Cincinnati to see if we could induce the International Union of Printing Pressmen to again join with us. The International Typographical Union is composed of printers and pressmen, and it is at their instruction that we are here. We want to offer such steps as will once more bring us all together.

But in this way: The Typographical Union and the Pressmen's Union to have their own organizations for business. We would meet hereafter in the same cities, and each body would have its separate convention hall, and transact its own business, but there would be one general body, and we would be much stronger.

The International Printing Pressmen's Union rejected this overture, at the same time welcoming all pressmen to its ranks.

In the evening the local union entertained the delegates and visitors by a banquet at the Grand Hotel, under the immediate supervision of John C. Hummel, B. J. Welage, John Sullivan, Henry Hopkins, George Sommer, John Hunter and Ben Speckbaugh.

After the dinner was disposed of the party gave way to speeches, songs and stories. The toastmaster was John C. Hummel, who ably held the office.

Prominent among those who were called upon, and responded, were:

"Printing—Past and Present," Robert J. Morgan.

"Our Guests," Hon. W. J. O'Neil.

"I. P. P. U.," Theo. Galoskowsky.

"The Ideal Pressman," B. J. Welage.

"The Printer, the Press, and Printing Ink," Frank B. Wiborg.

"Paper—Its Manufacture, Past and Present," Henry Snider.

"Any Color, So It's Red," Ed Henderson.

On Friday the election of officers was held, resulting as follows: President, Theo. F. Galoskowsky, of St. Louis; first vice-president, George Sommer, Cincinnati; second vice-president, George M. Youngs, Omaha, Nebraska; third vice-president, J. J. Kennedy, St. Louis; secretary and treasurer, James Gelson, New York.

During the session President Galoskowsky was presented with a gold-headed cane, and Secretary Gelson with a complete office outfit.

Friday evening the delegates were treated to a moonlight excursion on the Ohio river by the Fair Play Athletic Club.

On Saturday a carriage ride through the city was given, visiting all prominent buildings, the suburbs, a visit to the Art Museum, Burner Woods, Eden Park, and the Zoölogical Garden, where a photograph of the delegates (who had remained to the end of the programme) was taken.

An elegant lunch had been prepared by the Cincinnati Helpers' and Pressfeeders' Union, No. 7, at the "Zoo." Two hundred and ten delegates and members were present at the reception.

On Sunday another carriage ride was given, this time to Covington, Kentucky, visiting the Latonia race track, stopping at the home of B. J. Welage, president of No. 11, then to Newport, Kentucky, visiting Fort Thomas, Covington water works and reservoirs, and other prominent places, thus closing an enjoyable and busy week.

The next convention will be held at Toronto, Canada.

## JUST FROM GEORGIA.

Slip your work and take a day off
Where the meadow daisies grow;
Get your rod an' wander 'way off,
Where the rippled rivers flow!

Birds are singin'—
Skies are blue;
An' them skies—
They bend for you!

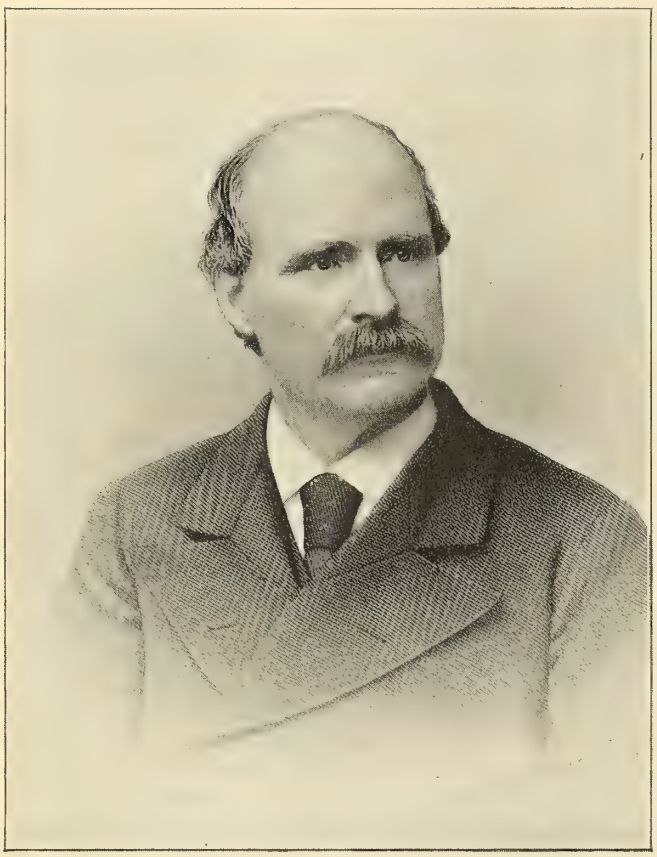
What's the use o' all the hurry?
What's the use o' all the strife?
Better spice your daily worry
With the sweeter things o' life!

Winds are blowin'
Violets blue;
An' them violets
Bloom for you!

—*Atlanta Constitution.*

## ANTHONY J. DREXEL.

THE announcement of the death of A. J. Drexel, which occurred suddenly on June 30, at Carlsbad, Germany, was received with profound concern. He was the head of the Philadelphia banking firm of A. J. Drexel & Co., of which Drexel, Morgan & Co., of New York, and Drexel, Harjes & Co., of Paris, are branches, and was born in Philadelphia in 1826, and, long before he was through with his school studies, at the age of thirteen, he entered the banking establishment of his father, the late Francis M. Drexel, established on Third street, below Market, January 1, 1838. Since then the history



of the great financial establishment has been the history of Mr. Drexel's life. Its progress and growth, its high repute, its wide influence and the extent of its operations are well known.

Of the many admirable qualities which gave Mr. Drexel prominence in business life, the first of these may be said to be his breadth of views as a banker. The houses which bear his name are essentially money-furnishing establishments, their principal transactions being the supply of capital for individual and corporate enterprises or needs — for government use, national, state and municipal — and for times of public emergency. In all such negotiations, but especially those of a large or public nature, Mr. Drexel had a quick and intuitive perception, his mind taking in all the prominent bearings of the proposition at once, and enabling him to decide promptly what course should be taken, and with him what should be done took notice not only of the interest of his own banks, but evinced just and generous regard for the interests of the client and the public also, whenever the negotiations had a public side.

On all sides his name is revered and his memory honored, by none more so than the printing craft who have testified by appropriate resolutions their sense of loss sustained. His great wealth he has left largely in charitable bequests after due provision for relatives and employés. The funeral was held July 19 from the family residence, Philadelphia. The service was conducted by the Rev. Dr. William B. Bodine, of the Protestant Episcopal Church of the Saviour. The body was placed in the Drexel Mausoleum in Woodlands Cemetery.

## THE LANSTON MONOTYPE.

THERE is no machinery at the World's Fair that commands more attention than the typesetting devices. The inventions there represent several different principles, all radically opposed to each other. A machine little known to the craft at large, but which is apt to create a furor some day, is the Lanston monotype, which casts separate type of the usual commercial form, at the same time setting them in justified lines, the operation being controlled by strips of paper containing small round holes which have previously been punched by another machine or keyboard. This keyboard is separate from the casting machine, the operations of which it governs, and may be located in another room if necessary. It contains 245 keys, 225 of which are for caps, small caps, lower case, italics and punctuation marks, each division being of a different color. The remaining keys are for spacing and justifying. During the process of perforating the roll of paper, lines are completed in the same manner as on the Paige. An indicator and a tiny bell call attention to the line being nearly full. A little dial just above the keyboard registers the number of spaces that have been used in the line. By another dial the operator learns just how many thousandths of an inch the line is short, and by touching the proper justifying keys swells the size of each space already used, and perfectly fills the line. Spaces can be increased or decreased, this being the only machine known which will thin-space a line as in hand composition.

The roll of paper is placed in the casting machine backward, the period at the end of a paragraph being the first character cast, and so on. As each letter is cast, by an ingenious device it is placed into a galley. The justification of the lines is as perfect as the average justification by hand.

The keyboard is simply a typewriter, and can be operated by anyone after a few hours' instruction in justification, which is mechanical, the operator following the indications made by the machine itself.

The keyboard performs its work independently of the size or kind of type the copy is to be set in. To do this the operator must know in advance the number of ems required to each line, and the machine is set to the required length, measured in ems, regardless of the size of type used. With thirty ems to the line, the matter cast in pica will be represented by a line five inches long. Nonpareil type with the same number of ems gives a line 2½ inches long, and so on in proportion for every size of type between the above. If a combination of sizes in one page is required, the operator can arrange spaces to permit two lines of one size, or parts of lines, to be placed end to end, thus making the line the same length as that of the larger type.

The speed of the machine is as great, if not greater, than the ordinary typecasting machine running on the same size of body, the number of face molds presented to the one body matrice favoring cooling.

The perfected Lanston keyboard is operated by electricity, and has the power to repeat the same letter or space continuously so long as any one key is held down, on the same principle as the Mergenthaler. In a day of eight hours it is claimed that a fairly good operator can perforate the holes for at least 38,000 ems. One keyboard will more than feed one casting machine, which can cast and justify into lines 35,000 ems in ten hours. The casting machine, being merely mechanical, will run continuously. One machinist can superintend four machines.

The Lanston seems to be adapted especially for bookwork and circulars. The inventor has in view the working of the

keyboard by telegraph, one operator working the keys in Chicago, say, and the machine perforating the holes in all newspaper offices within a radius of 500 miles.

The principle on which the Lanston works is a good one and worthy of investigation.

A machine is being constructed which will cast from four different rolls of paper at once. Four sizes of type can be cast at one time, at a speed of 12,000 an hour.

The perforated rolls of paper after being used can be deposited in a vault, the same as is now done with electrotype plates, and if needed in the future can be placed in the casting machine and the same work again accomplished.

## TYPOGRAPHIC STATISTICS.

ACCORDING to some typo-statisticians there is an average movement of the hand of three feet for each space and letter, and that it takes an average of three letters, including spacing, to make a unit of type measure, called an "em." According to this rule a typesetter who composes 10,000 "ems" per day (much above the average) must make 30,000 hand-motions per day—the hand traveling 90,000 feet, or 17 miles and 24 feet. Others give a rate of hand-movement at two miles for each 1,000 "ems," which is probably not far from correct, as the average typesetter makes many false motions that do not "count on the string."

## DECISION ON AWARDING CONTRACT FOR PUBLIC PRINTING.

Where the only two newspapers in the county submit to the county board proposals for the public printing for the ensuing year, and the contract is let by the county board to one of them, which has not been published for six months, as required by the statute, the superior court, on appeal from the order of the board, has power to direct the contract to be awarded to the paper which has been published for the required period, though its bid is higher than the one submitted by the paper to which the board let the contract. Baum *vs.* Sweeney, Supreme Court of Washington, 32 Pac. Rep., 778.

## COMPETITIVE TYPOGRAPHICAL DESIGNS.

THAT neat little paper, *Printers' Ink*, whose name is synonymous with persistent enterprise, again favors its readers with competitive advertising designs, from four different offices, and says "the principal benefit attained by these competitions is in showing in what a variety of ways the same copy may be set. From an inspection of these samples an advertiser can scarcely fail to be impressed with the importance of giving the typography of his advertisements the most careful attention."

"What shall I have for Dessert?"

**Is a question that constantly puzzles housewives. Nothing is more generally relished than**

A
**DELICIOUS CUSTARD**

**and the best results are obtained from using**

**BIRD'S CUSTARD POWDER**

**It makes the most exquisitely flavored custard in three minutes, without eggs.**

PRICE, 25 CENTS

**One package will make four pints of soft custard. All the leading grocers sell it.**

A DELICIOUS CUSTARD!

Composition by Earhart & Richardson, Cincinnati.

**"What shall I have for Dessert?"**

is a question that constantly puzzles housewives. Nothing is more generally relished than a delicious custard, and the best results are obtained from using

PRICE 25 CENTS.

One package will make four pints of soft custard.

ALL THE LEADING GROCERS SELL IT.

**BIRD'S CUSTARD POWDER.**

It makes the most exquisitely flavored custard in three minutes, without eggs.

Composition by the American Press Association, New York.

*"What shall I have for dessert?"*

is a question that constantly puzzles housewives. Nothing is more generally relished than a

**DELICIOUS CUSTARD**

and the best results are obtained from using BIRD'S CUSTARD POWDER.

It makes the most exquisitely flavored custard in THREE MINUTES, WITHOUT EGGS. Price **25 cents.** One package will make four pints of soft custard.

*All the leading grocers sell it.*

Composition by the Printers' Ink Press, New York.

**"What shall I have for Dessert?" ? ?**

: : Is a Question : :

That constantly puzzles housewives.

Nothing is more generally relished than a

. . DELICIOUS CUSTARD, . .

And the best results are obtained from using

**Bird's : Custard : Powder.**

It makes the most exquisitely flavored custard in three minutes, without eggs.

**PRICE 25 CENTS.**

One package will make four pints of soft custard . . . . . .

*! ! ! ! ! All the Leading Grocers sell it.*

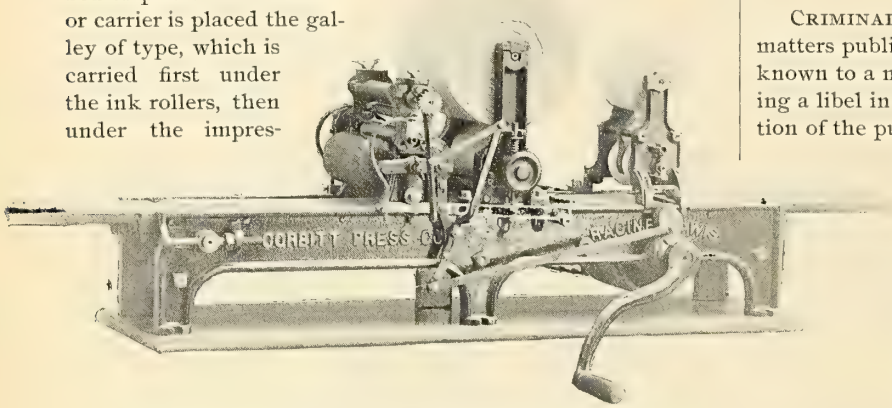
Composition by W. H. Wright, Jr., Buffalo.

The Printers' Ink Press compositor seems to have a good conception of the display that will influence purchasers. "Delicious Custard" is delightfully suggestive and gets the prominence due it.

## THE CORBITT PROOFPRESS.

A NOTEWORTHY time-saver in the newspaper composing room, where time is so valuable, is the recently introduced Corbitt proofpress, which is controlled by the Corbitt Press Company, of Racine, Wisconsin.

The press is composed of two side frames, parallel with each other, from five to twelve inches apart to suit different sizes of galleys. Between these frames are arranged the impression and ink rollers; also the spool for holding web of paper. An endless belt running over a stationary bed and drawn by a crank pulley comprises the bed of press. On this bed or carrier is placed the galley of type, which is carried first under the ink rollers, then under the impression cylinder and delivered with the proof on the opposite end. The paper is an endless roll, fed between the impression cylinder and a small guide pulley, keeping it in position ready for use for next galley. A device for taking the "dupe" on colored narrow paper at one operation is also arranged so as to be conveniently attached and used at will. The press being reversible, any number of proofs can be obtained with but one handling of the galley.




The impression cylinder is covered with hard rubber, and is adjustable for taking a light or heavy impression by means of right and left impression screws at either end. This insures evenness of impression with the least possible wear on face of type. The ink rollers are also adjustable, and the ink is perfectly distributed by means of a vibrator worked with lever and cam-wheel. A detachable fountain furnishes ink to a feed roller and the vibrator.

The adjustments are simple, and as perfect as on a large cylinder press.

The points of advantage over the old-style proofpresses are: Self-inking, self-feeding, labor and time saving, perfect work with no waste of paper, and a dry proof.

The Chicago *Herald*, whose motto is that "the best is not too good for it," promptly adopted this time-saver, and has it now in use in its composing room, where its value is appreciated.

## RECENT LIBEL DECISIONS.

LIBEL IN ADVERTISEMENT.— To determine whether an advertisement published in a newspaper is libelous, it is proper to read in evidence the entire column of the paper wherein it was published, and thus show its situation and surroundings. Stafford *vs.* Morning Journal Association, Supreme Court of New York, 22 N. Y. Supp., 1008.

PRIVILEGED PUBLICATIONS.— A publication by a newspaper of an article without inquiry is not privileged because received from a regular correspondent. Where a publication is not privileged, malice need not be shown, and absence of it will go only in mitigation of damages. Schuyler *vs.* Busbey, Supreme Court of New York, 23 N. Y. Supp., 102.

LIBEL BY COMMERCIAL AGENCIES.— A false publication by a commercial agency as to the solvency of a business firm is not privileged where the publication sheet is issued to all the subscribers of the agency without regard to their being creditors of the firm. A false publication that a business firm is insolvent is libelous by itself. Mitchell *vs.* Bradstreet Company, Supreme Court of Missouri, 22 S. W. Rep., 358.

PLEADING AND PROOF OF LIBEL.— When a publication is defamatory on its face, if complainant desires to enlarge its scope, and aggravate its meaning, by proof of facts tending in that direction, the facts should be allowed in his pleadings, on the same principle which compels such averment when the article, in and of itself, is not libelous. Cassidy *vs.* Brooklyn *Daily Eagle*, Court of Appeals of New York, 33 N. E. Rep., 1038.

CRIMINAL LIBEL.—It is no justification of a libel that the matters published were rumored about the neighborhood, and known to a number of persons. On an indictment for publishing a libel in a newspaper, sensation dodgers calling the attention of the public to the publication and advertising the papers as containing it are admissible in evidence, though no reference is made to them in the indictment. Commonwealth *vs.* Place, Supreme Court of Pennsylvania, 26 At. Rep., 620.

WHAT CONSTITUTES LIBEL.—To print and publish of a person that he "is said to have been in the workhouse, and to have had a criminal record," is libelous by itself. While it is the right of the press, as it is of individuals, to freely criticize and comment upon the official action and conduct of a public officer, false and defamatory words spoken or published of him as an individual are not privileged on the ground that they relate to a matter of public interest and were spoken or published in good faith. Post Publishing Company *vs.* Moloney, Supreme Court of Ohio, 33 N. E. Rep., 921.

EVIDENCE OF LIBEL.— A publication which charges a female of previous good repute for chastity with having traveled with a married man, and with having been turned out of a hotel, and that the revelation has caused a sensation in the community where it transpired, is actionable libel. Evidence of specific acts of immorality which were wholly disconnected with the acts charged in the newspaper is not admissible under a plea of justification or character, and can be proved only by general reputation. Indianapolis Journal Newspaper Company *vs.* Pugh, Appellate Court of Indiana, 33 N. E. Rep., 991.

PUNITIVE DAMAGES FOR LIBEL.—In an action against a newspaper for publishing a libelous article received by it from a news agency, the jury are properly instructed that if they think that the article was received, in the ordinary course of business, from a reliable and usually correct news agency, is sufficient to excuse the paper from inquiry and delay before publication, punitive damages should not be given, but that, if they think that they were guilty of reprehensible negligence in publishing the article without verification of its truth, then punitive damages may be given. Smith *vs.* Sun Printing & Publishing Company, Circuit Court of Appeals, Second Circuit, 55 Federal Reporter, 240.

WHAT CONSTITUTES LIBEL IN NEWSPAPER PUBLICATION.— A complaint for libel set out the following publication: "Missing Millionaire McDonald Located. Cincinnati, Ohio, August 17. McDonald, Southern Ohio manager of the Standard Oil Company until six months ago, when he strangely disappeared, has been located, living in luxury at Bellmore, near Windsor, Canada." In view of the fact that many of our countrymen, who expatriate themselves under such circumstances in Canada are frequently fugitives from justice, this publication is capable of a libelous interpretation, and, being properly pleaded, is good as against a demurrer. McDonald *vs.* Press Publishing Company, Circuit Court, S. D. New York, 55 Federal Reporter, 264.

## WILLIAM F. CARROLL.

THE death of William F. Carroll, which occurred in Chicago, June 27 last, leaves a vacancy in one branch of the field of journalism not easily filled, that of proofreader. The deceased had been employed for over thirty years, with the exception of a few years immediately following the great Chicago fire, in this particular field. Mr. Carroll was born in Providence, Rhode Island, where he spent his boyhood and received his early education. He left his native town and came west early in the sixties, and, after a few years spent in Minnesota and the northwest, he came to Chicago, where he secured employment as copyholder in the proofroom of the *Evening Journal*, being the assistant of Mr. Oliver Perry, then proofreader-in-chief, but now a member of the editorial staff of the same paper. After three or four years' employment on this paper, Mr. Carroll accepted a position as a proofreader on the Chicago *Times*, then situated on Dearborn street, between Washington and Madison, where he remained up to the time of the big fire. Shortly after the fire he went to Cleveland, Ohio, where he became associated with the A. N. Kellogg Publishing Company there as editor of auxiliary papers. He returned to Chicago in 1877 and again became connected with the *Times*, this time as proofreader-in-chief, which position he held up to the time of the purchase of the *Times* by the West-Snowden syndicate, when he left that paper and became a member of the proofreading staff of the Chicago *Herald*, where he was employed at the time of his death, and where his services were highly valued. Mr. Carroll had, during his long, continuous service in this field of journalism, won for himself the name of being one of the fastest, if not the fastest, proofreaders in the country, at the same time being very painstaking and accurate. He was a man well liked by his associates—big-hearted, jovial, courteous and kind. Mr. Carroll was the youngest of a family of three children, all boys, and was fifty-three years old at the time of his death. His two elder brothers, Walter and John, reside in Chicago. Mr. and Mrs. Carroll, parents of the deceased, are still living and reside at Oak Park. Mr. Carroll left a widow and a daughter, a young lady about nineteen years old. He was a kind, indulgent husband and father, and left his family amply provided for, he holding policies in two life insurance companies, besides an endowment in a secret benevolent order of which he was a member.



The funeral services, which were held at his late residence, No. 1119 West Adams street, were largely attended by the old-time friends and associates of the deceased. The floral offerings were numerous, noticeable among them being a large, handsome wreath, on the crown of which was perched the symbolic dove of peace. This was the offering of his friends and associates in the proofroom and composing room of the *Herald*. The services were conducted by Rev. Moses Harris, of the Universalist Church, who paid a beautiful tribute to the memory of the deceased. The pallbearers were men who had known and been associated with Mr. Carroll for years. They were: Mr. Oliver Perry, of the *Journal;* Messrs. George Wight and John Clarke of the *Tribune*, and James Russell, Michael H. Madden and Harry B. Canedy, of the *Herald*. The interment was at Forest Home.

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ALUMINIUM plates are expected to soon replace zinc and stone in lithography, and also for photo-etching, while thin sheets are already in use for calling-cards, menus, etc. The zinc plate weighs two and one-half times more than similar ones of altus aluminium, and the litho stone six times as much as its proposed successor.

## A DECISION OF INTEREST TO PRINTERS.

Judge Hopkins has decided that nine certain members of Tufts College, Boston, Massachusetts, 1893, are responsible for the actions of representatives of the class appointed to do work for it. In consequence that body will have a little printing bill to pay.

It is the custom of the junior class to publish an annual. In the spring of last year '93 decided to do so, and appointed a board of eleven editors for the "Brown and Blue." L. W. Arnold was the business manager.

Mr. Arnold went to the Rapid Printing Company on Pearl street and got estimates. A contract was drawn up. This was afterward changed, the number being increased, a change in style agreed upon, and an increase in the cost naturally following.

The books were delivered April 30, 1892. About $500 was paid on them, leaving a balance of $275. This ran on until November, 1892.

At that time an objection was made to paying any more, on the ground of delay in delivering the books. Mr. Arnold claimed that it was agreed that the books should be printed and delivered on April 15.

The printers deny this, and say that it was understood that the book should be gotten out six weeks or two months after the copy was in. Some of the copy, they say, was not in until the middle of March. They further say that the boys expressed themselves as delighted with the book when it was delivered.

The plaintiff offered to submit the question to any member of the college faculty, but this the defendants refused.

It was decided to sue the class, and every member over twenty-one years of age at the time of making the contract, eleven in all, was sued as being responsible for the action of the manager.

Judge Hopkins found that nine of the boys, names not given, were responsible.

Inasmuch as the defendants were represented by three lawyers (Tuft's College Alumni), who used every method to avert the judgment from all the defendants except Arnold — who is a minor — this judgment may be considered as settling the question of the legal liability of college classes, and printers may feel safe in doing work for them, provided they take the simple precaution of having the business manager state, in the presence of witnesses, that he is not contracting the work on his own responsibility, but that the class is to pay for it.

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## IMITATION OF ORIGINAL TYPE-WRITTEN LETTERS.

WE present herewith a new face of type which is likely to solve the problem of economical production of circular and like matter to imitate original type-written letters, as it bears upon its face the characteristics peculiar to the work of the machine itself.

Geo. W. Weaver,

Rochester, N. Y.

ABCDEFGHIJKLMNOPQRS TUV WYYZ

abcd.efg;hijk:lmno,pqus'tuv

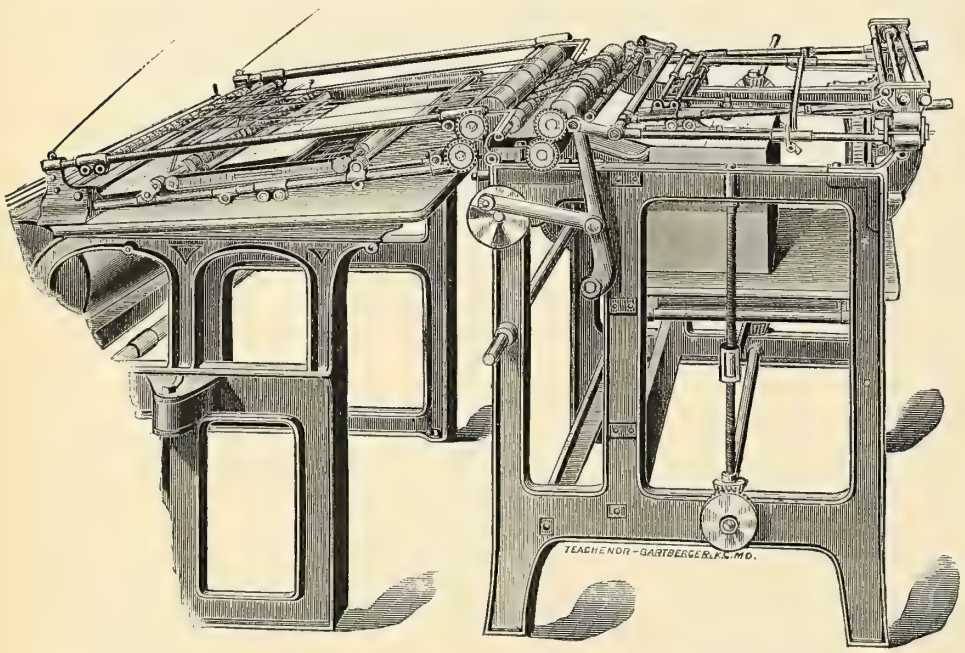
1/3#5"%"1234567890.Try it

This class of work is now, and for some years has been produced by securing a fine fabric over a form of type and making the impress through it instead of from the type face direct, as illustrated and commented upon in this journal in the

fall of 1890. Mr. George W. Weaver, of Rochester, New York, a practical printer and publisher of some fifteen years standing, is the inventor of this new type-face, as he is also the pioneer inventor and patentee of the other process mentioned. The new type-face is apparently well calculated to supplant the present process, as it can, by a little tympan manipulation, be made to imitate perfectly the work of any particular typewriter, and will eliminate the vexatious annoyances and much time incident to the "fabric process," which renders it more expensive to both printer and consumer.

## THE ODER ELECTRIC PAPER FEEDER.

THE accompanying illustration shows the Oder electric paper feeder attached to a Campbell pony press, on which it has been run for the last five months, in the office of Messrs. Lawton & Burnap, Kansas City, Missouri, on all kinds of paper usual to a general commercial job printing business, such as French folio, news, books, linens, ledgers and cardboard. The machine stands directly behind the press, and is




driven in this case by chain and sprocket wheels from the end of the cylinder shaft on the gear side. It will take a stack of paper twenty-four inches high at one time from 23 by 28 inches down to 8 by 10 inches. The registering device is journaled at its rear end to the feeding machine and comes down over the feedboard to the guides, where the sheet is carried by tapes and placed against the guides in perfect register. When not in use, this part swings up out of the way by counterweights, leaving the press free to get at the form or to make-ready. There is no change made in the press whatever, which is always ready to use with or without the feeder. The manner of parting the paper, one sheet from the others, in which electricity is the leading influence, absolutely parts each sheet from the others. Space does not permit a description in detail. The machine has to be seen to be appreciated. Suffice it to say, that each sheet is handled by the margins throughout, and it will not injure the finest paper or print. This particular machine was built to feed a printing press, but they can be made to feed anything to which sheet paper is fed.

The address of the inventor, Robert S. Oder, is corner Tenth street and Michigan avenue, Kansas City, Missouri. Write to him for further particulars.

THE nine-hour day, if adopted, will begin November 1, 1893. The assessment of one cent per capita per diem will begin August 14.

## BRITISH NOTES.

MESSRS. RAPHAEL TUCK & SONS have just been appointed Publishers to the Queen.

THE new American monthly, *McClure's Magazine*, has made its appearance here and seems to have received a kindly welcome.

AND still they come. A new evening paper under the title of the *Evening Illustrated*, similar in size to the *Daily Graphic*, was announced for publication on July 6. The object of the new paper is to introduce a new method of producing process blocks.

THE *Sun*, the new radical evening newspaper, made its début as promised on June 27, the day following the expiration of the *Star's* agreement with its late editor, Mr. T. P. O'Connor, M.P. The new journal is certainly an improvement on the *Star* in every way.

I AM sorry to have to record several deaths in the printing world. Mr. Thomas Ibbetson, son of the late William Ibbetson, and a member of the much respected firm of Armitage & Ibbetson, lithographers, of Bradford, died somewhat suddenly at his residence. Mr. Allan Culross, of the firm of A. Culross & Co., Limited, also died suddenly. The death is also announced of Mr. Arthur Locke, late editor of the *Graphic*, and of Mr. John Butler, late of the Press Association, of whose parliamentary staff he was for many years the chief.

THE *Western Mail* published on Monday, June 5, was a singular publication. The newspaper offices had been totally destroyed by fire on the previous Saturday, but the paper came out on Monday as usual. It contained sixty-four columns, but two of the pages were "doubles." Requisition was laid on other newspapers for several columns of stereo. Five columns were devoted to a vivid description of how the proprietors were burned out two days before. The paper was produced on temporary premises at Newport, with the aid of an engine worked from the street.

THE well-known Paris correspondent of the *Daily News*, Mrs. Emily Crawford, celebrated the fifty-second anniversary of her birthday last month. She was born in Dublin, and received her education at home until she went to Paris in 1857. She was engaged at quite an early age to write a daily letter to the *Morning Star*. In 1864 she married Mr. Crawford, then Paris correspondent of the *Daily News*, and remained in France during the war of 1870, and in Paris during the communist outbreak. She is a brilliant writer — some of her descriptive accounts being very fine specimens of journalistic literature.

A CAPITAL scheme has been started by Mr. W. L. Thomas, of the *Graphic* and *Daily Graphic*, by which he hopes to brighten and enliven the dinner hours of those engaged in the printing and kindred trades. The idea is well worth carrying out in other great centers of industry. Mr. Thomas has engaged a first-class band to play on the Thames embankment between one and two o'clock, and judging by the crowds of working men and youths who may be seen at this period of the day listening to the strains of the band, the experiment has met with decided success. Most of the newspapers and many of the leading men in the trade have supported or promised to support the movement.

WHAT is known as the "Printer's Ink" dinner took place on June 27. It was essentially a social gathering of the great

advertising firms, the chair being taken by Mr. Thomas J. Barratt (managing director of A. & S. Pears, Limited), the vice-chair being occupied by Mr. J. Beecham, of pill fame. The original intention was to limit the invitations to advertisers, but they were extended so as to embrace not only the advertiser, but everybody who was closely allied to him. The company accordingly included newspaper proprietors, printers, lithographers and advertising agents. As the chairman pointed out, those present represented many millions of expenditure per annum. Although they were gathered together on that occasion solely in a social sense, he thought that at some future period they might arrange among themselves for the establishment of a club or an association of some kind where they might meet and combine for their common interest. Mr. Cook, of Leeds, appealed to them to bring themselves more in touch with their American friends, which would, he was certain, be most beneficial to both of them. Mr. Leighton spoke of the value of art in connection with commercial advertising and suggested an exhibition of advertisement art posters with prizes for the most artistic. This suggestion by the way is an excellent one, and either or both in America or England might form a most interesting and valuable exhibition.

A NEW departure in making ready of half-tone process blocks has recently been introduced. The new invention consists of the manufacture of a gelatine relief, one of which is supplied to the printer with each process block, and which, when put on the machine cylinder by the pressman, is said to do away entirely with all other "make-ready," the lights and shades being brought out without any of the cutting out now practiced with varying success, and frequently with no success at all. These reliefs are formed of a thin film of gelatine having a backing of paper. In making ready it is only requisite to see that the block is level on the bed of the press, when the gelatine overlay can be fixed to the cylinder in the usual way, and the machine started at once. It is said that the gelatine wears well in long runs, but I have not as yet had an opportunity of examining them after a long run. The advantages claimed by the inventor are that much time is saved in making ready; the blocks can be worked at high speed; the pressman has no difficulty in working the blocks; there is no time lost in cutting out overlays; the impressions are clean, sharp and perfect, the reliefs being made from the same negative as the blocks. H. WOOD SMITH.

## QUERIES AND ANSWERS.

J. P. C., Colorado Springs: Your letter will be answered next month.

F. H. McC.: To make copying ink work smoothly without sticking, use glycerine.

"XERXES" asks: "Which is the proper way to pronounce the name of the new type face known as De Vinne, 'De Vin' or De Vinney?" *Answer*—De Vinney.

J. W. W., Brantford, Ontario, asks if there is any special way of treating half-tone plates in the pressroom, such as overlaying, etc. *Answer*—See back numbers of THE INLAND PRINTER.

SAMPLE BOOKS OF JOB COMPOSITION.—A. H. Fisher, 628 Sharp street, Baltimore, Maryland, wants to know "which are the best and latest, and how to obtain one or more sample books of job composition." There are a large number of these books now offered. Will the publishers of some of them correspond with Mr. Fisher?

"ST. PAUL" asks: "What care is necessary to prevent zinc or copper half-tones from oxidizing or spotting, either before or after using them? I am having a great deal of trouble with what appears to be an acid or alkali causing black spots on zinc and greenish black on copper, which when cleaned off, show plainly on the print. I use neither oil nor ley, but a cloth moistened with benzine to clean them with." *Answer*—Keep the plates in a dry place, and be careful that there are no rats on the premises. The urine of the vermin is destructive to plates.

WHY DO TYPEFOUNDERS SEND $ FOR £ MARKS?—The C. S. Farren Company, of Petersham, New South Wales, write: "May we through the columns of your journal say a few words to the typefounders of America? In this quarter of the globe we do not use the commercial sign $, but the £, and it seems strange that exporting typefounders are not alive to this fact. Having recently purchased a complete series of French Old Style, we discovered not a single £, nothing but $, which is very inconvenient. The whole, or nearly so, of our display type is of American manufacture, and the fault seems epidemic. If in future exporting typefounders would put up a few of this sort and leave the dollar out, so much inconvenience and vexation would not result."

J. VIRGIL DUGAN asks what course should a practical young man possessed of a classical education and a knowledge of practical printing pursue to become a proofreader and secure a good position. Also what is the minimum, average and maximum wages for proofreaders. *Answer*—For book and job work secure a position as copyholder with some large establishment. The daily press generally select their readers from the composing room force for obvious reasons. For bookwork the wages of readers ranges from $10 per week up to $25. The average pay for competent readers in large cities is $21 per week. Newspaper proofreaders earn from $25 to $35 per week. Proofreading requires superior ability and is a nerve-straining and thankless employment. We offer this latter gratuitously.

GRIPPER REGISTER.—On this subject John Gamble, of Philadelphia, writes: I suppose that Mr. "Grippers," with many others, has the same trouble as I have had in keeping register on some presses, after it has been properly made. B. W. Butler has fully explained how to get register in his answer to "Grippers." So far so good; but B. W. Butler thinks the grippers have very little to do with good register. How to find out: close the grippers and make a mark at edge of gripper, and then have press run slowly by hand, and watch the movement of grippers, after they have shut, how they spring or push forward, which will throw the sheet out about one lead, or the register out full length of sheet one way. By running five or six impressions on packing, it will tell if variation is in other parts of the press; if impression varies, then look for lost motion in racks, as Mr. Butler says; if not, it may be the grippers or sliding of paper on feed board, as guides raise, that cause the trouble, or else the tumbler and stud pins are not right.



"A FELINE DITTY."

## ALBERT B. KING.

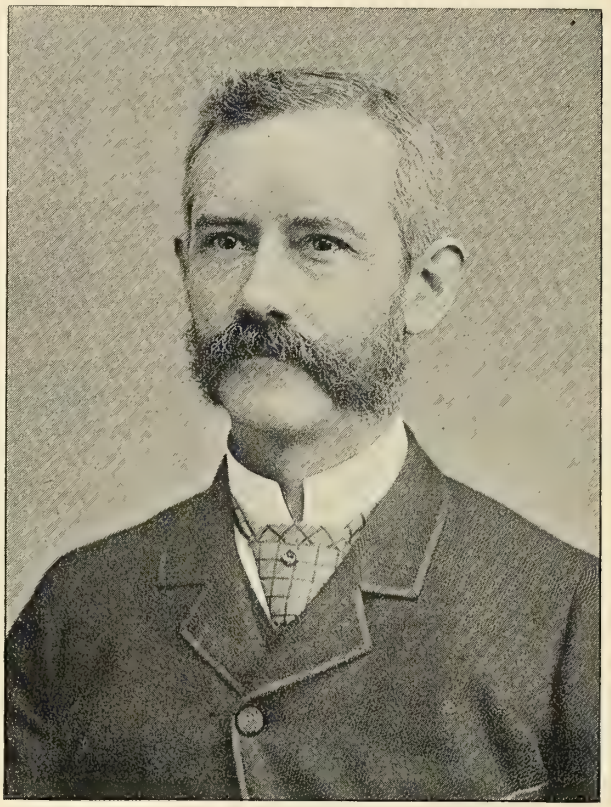
ONE printer, who through persistence, hard work and the use of original methods has won success, is Albert B. King, of New York, the subject of this sketch. At about the close of the Civil War he obtained employment with the New York *Evening Post*, and for sixteen years remained with that journal, passing from one position to another until he became assistant publisher. In 1881 he was placed in charge of the *Evening Post* job printing office, and during the following six years the business of that office increased very rapidly under his management. In 1887 he resigned and started in business on his own account. In a little booklet which he printed in 1891, is a diagram showing the comparative growth of his business during the first four years, underneath which is printed these words:

> If I did not execute orders to the satisfaction of my customers, would my business increase so rapidly? The entire vocabulary of the English language to the wise is *more* than sufficient.

We quote the following from other pages of this booklet:

> A little more than three years ago a new sign appeared on Liberty street, and a small printing shop was opened on the upper floor. Before his lease had expired the owner found that this shop was not big enough for his increased business, so in April last he leased and moved to a four-story building on William street, just above Maiden lane, all of which he now occupies.
>
> He now has more room, more light, more workmen, more type, more presses, more everything. He wants to use them all for you.
>
> You will admit that this booklet is well printed, but did you ever think of what makes up good printing? Notice the beauty and strength of the paper; look at the rich color of the ink; observe the clear and clean but light impression of the type; see the tasteful arrangement throughout. It is all good, and yet there is no obtrusive goodness. Do you observe that well-dressed man — hat, coat — all his clothing of perfect fit, and faultless in every detail? You don't recognize that his dress has any connection with what he says, and yet, because he is well dressed, you give him attention, and he influences you as he could not were he dressed shabbily. So with printing. Good printing secures respect; good printing gets read.
>
> Some printers are very slow. They don't show any more speed than an old, decrepit horse does. Sometime, when you can't wait for type to be cast, ink to be mixed, paper to be made — when you must have work done at once, come to 89 William street. You need not come. Telephone to Cortlandt 1875, and a messenger will come to you. But careful and personal attention to details takes time, so don't expect to get the very best work done in haste; it will be good — better than the ordinary.
>
> If you will call at the store under the printing office, you will find there a stock of stationery and typewriter supplies. If too busy to call, send a messenger or a postal. If that isn't convenient, "hello" to Cortlandt 1875. The smallest article desired will be delivered promptly.
>
> Observe the signs at numbers 87 and 89 William street. They read, "Albert B. King, Printer and Stationer." Don't confuse this printer with stationers who, mostly, are not printers.

Mr. King attributes his success largely to his having had a business training, the lack of which he thinks hinders many good workmen, who start in business and end in failure, because they are mere workmen and not tradesmen. The merchant-mechanic stands the best chance among his fellows, and education obtained only at the case is not all that is needed to fit a man to transact business. He has made it a foundation principle that he will not give a note or a mortgage and will buy no type or presses until he has the money to pay for them or knows where it is coming from. It is better, he thinks, to run over hours, at times, or to get help from a neighbor, or to refuse to accept orders, rather than to seek work at unprofitable rates just to keep the presses going. He has found, too, that it pays to run specialties, and has worked up a large business in several profitable lines. He produces remarkably close copies of pen and type written letters, so like the originals that an expert cannot tell which is the original and which is the copy; he combines lithography and type printing for the production of bonds, stock certificates, checks, etc., and prints from relief plates in resemblance of lithographic printing. He has believed in the



power of advertising and has displayed considerable ingenuity in the ways by which he seeks to bring his business to public notice. One of these is an early closing card which is reproduced here on a small scale. The following lines:

Albert B. King,
His Printing Shop and Stationery Store,
Nos. 87 and 89 William St.,
?
He will

are printed in red ink, and, at a little distance, only these lines can be read:

Will
close
Saturdays
at
1
o'clock.

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## THE THREE R'S POETICÆ.

The early Poets — heaven's best bliss be with 'em!—
Thought more of Reason than of Rime or Rhythm.

A more melodious group of modern time
Place Reason last, exalting Rhythm and Rime.

And now a tribe is coming into season
Alike defying Rime, and Rhythm, and Reason.

—*Typo.*

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AUSTIN DOBSON does not look like a writer of daintily romantic and musical verse. He is the type of the common, sensible, middle-class Englishman. He is stout and of medium height, and has a florid complexion, a pair of shrewd, kindly, bluish-gray eyes, an aquiline nose, a moderate quantity of dark-brown hair, and a thick, bushy mustache.

## THE BYRON WESTON COMPANY EXHIBIT.

OUR illustration of paper exhibits at the World's Fair this month is that of the Byron Weston Company, of Dalton, Massachusetts. The picture hardly does the exhibit justice; it should be seen to be appreciated. Besides the various sizes of paper shown in the pyramid, the exhibit includes numerous medals taken by this company at expositions and fairs in different parts of the world, those at the Paris Exposition, at the Centennial, the Cincinnati exhibition, and the Adelaide, Australia, exhibition, being conspicuous. Visitors to the exhibit will also be interested in the various photographs of the mills in which the paper is made. The Linen Record and Ledger papers made by the Weston Company are world renowned, and have many qualities which make them popular with users of this grade of paper. The advantages which the company claim for their paper are: that it contains a large per cent of linen, has a long fiber, and is consequently very tough. Having a hard body, it frays less in erasure, so that by simply using the rubber after the erasure, the ink is prevented from spreading. This is a point which all accountants will appreciate. The paper is uniform in weight, color and finish, and never cockles if properly bound. Its non-chemical action upon ink is such that it always rules and writes well, and being double sized, will stand any climate or the most acid of fluid inks. Stationers, bookbinders, bookkeepers and recorders, who have given the Weston papers a severe test, are always enthusiastic in their praise of them. Each sheet is water-marked Byron Weston Company's Linen Record and the date. Visitors to the Exposition should not fail to carefully examine the papers in this case. The location of the exhibit is Section F, northeast part of gallery, Manufactures and Liberal Arts building. The complaint of many exhibitors in the galleries is that not enough visitors get up there. Do not go into the above building without going upstairs. You will miss much of interest if you do.




ANDREW LANG disclaims responsibility for the remark credited to him that Swinburne had been writing very bad poetry lately, and that the inference was that Swinburne had been keeping sober. Mr. Lang does not agree with Lord Byron, who once remarked, "Genius be ——; it's all gin."

Written for THE INLAND PRINTER.

## REPORT OF THE EXECUTIVE COMMITTEE CHICAGO MACHINE OPERATORS' UNION, JULY 3, 1902.

BY A. PROGNOSIS.

TWO hundred and ninety of the three hundred members of the Machine Operators' Union met in Labor Temple, Sunday, July 3, 1902. Great interest was centered in the meeting, as the executive officers were expected to make a report on the condition of the union and to suggest such legislation as they considered would be of benefit to machine operators. Much dissatisfaction had been noticed in regard to the inconsistencies of the scale, which does not distinguish between the different makes of machines, the scale allowing one class to earn nearly twice as much as another. To rectify this the officers were requested to investigate all matters in connection therewith and formulate some plan of equalizing wages. After the routine business had been transacted, the reading clerk read the report, as follows:

"It is now two years since it was thought best to divide the International Typographical Union into two bodies — the Newspaper Machine Operators' Union and the Job Compositors' Society. As the use of machines increased the number of hand typesetters became smaller and smaller, until now there is only about one to each operator. As time employés on all newspapers are required to be operators, legislation in the typographical union became more complicated, and the result was the formulation of two societies. The changes made in the appearance of newspapers — all heads being set in caps, small caps and lower case, and the absence of display lines in advertisements except in rare instances — has done away with the head and ad. men and thrown upon the machines the entire work of setting the type.

"There are thousands of printers living who have seen more history made in the printing office in the last ten years than in the more than four hundred years since printing from movable type was invented. In all those four hundred years the printer's case was the only thing that science had been unable to change. Yet when the change began it proceeded with such swiftness that it took one's breath away. Printers were loath to believe that their trade would be wiped out of existence and looked upon all reference to machines as ridiculous and imaginary. This remark was frequently made: 'It's all nonsense.

Until you can put brains into a machine you can never get one to set type.' So universal was this belief that legislation for the protection of those operating them was laughed down, thus placing the operators of today in a condition from which it seems impossible to rescue them. But notwithstanding their refusal to get into the train of progress instead of under it the machines came into general use.

"Your officers find much of interest to report on this question. In the majority of offices but one make of machine is used, but there are two papers which use both the Gage and Unoline, and the difference in the product has created disagreeable differences between the men, which if not rectified will result in open rupture. The scale being the same for both machines — 10 cents per thousand — has led to great friction. In fact, the operators on the Unoline claim that legislation for years has been in favor of those working on the Gage. On the *World*, one of the largest papers in the city, although only five years old, four Gage and ten Unoline machines are used. The operators on the Gage average for the eight hours about 80,000 each; on the Unoline the average is 50,000. At 10 cents a thousand the workers of the Gage make $8 and those on the Unoline $5 a day. This difference in earnings has created a preferred class, and there is great danger, if some remedy is not applied, that the union will be split up into as many bodies as there are different makes of machines.

"In examining the records of Typographical Union No. 16 we find that from 1887 to 1892 machine matters were continually before the union. But the pessimist generally had his way, and nothing was done till 1892, when a scale of 15 cents a thousand for day work and 17 for night work was agreed to by the Newspaper Association and the union. It may not be out of place to refer to the scale made at that time. There were but few machines in use. Men who had been working on them first recommended to the scale committee that a time scale only be submitted, but after several months and before the union had acted on the question these same operators indorsed a piece scale. This was after they had become more acquainted with the possibilities of the machine, and knew how much more could be made by the piece. Nevertheless the union adopted both a time and a piece scale, but the Newspaper Association refused to consider the former.

"The invention of the Unoline made such a scale as the above obnoxious to the Newspaper Association, and still more so when the Gage had come into practical use. They then requested a conference, and the result was a reduction of the scale. Since that time the scale has been gradually reduced till one year ago when it was made 10 cents a thousand. A further reduction is contemplated. As there is a legend or superstition that $5 a day is all that an operator should make, it is expected that a request will be made for a reduction to 7 cents. This, we are of opinion, was made possible by the bonus given operators to speed the machines, and as fast as the speediest operator would pass the $8 a day mark on the Gage the scale was reduced, and this has continued until, now, an operator is not considered an average man unless he can set 10,000 on the Gage or 6,000 on the Unoline every hour. It is the old story of doing oneself up at another's bidding.

"The completion of the electric keyboard which prepares the perforated rolls of paper used in the Yangston Unotype will revolutionize the telegraph rooms of the daily papers. This machine has proved a success in book offices, but the old keyboard, which was worked by hand, prevented its use on newspapers. An association has been formed which has for its object the sending of telegraph news direct from the wires to the machine. The keyboard is attached to a wire and the message is perforated in a continuous roll of paper. This is done in a shorter space of time than it could be received in the old way. The roll is then put into the casting machine. The letters are cast separately and set into lines and justified automatically. This is done at the rate of 3,000 an hour. One machinist can superintend four machines. The association spoken of above will divide the country into districts, central offices being established at New York, Cincinnati, Omaha and San Francisco. First-class telegraph editors will be employed, and all news will be thoroughly prepared before being sent out. Heads will also be written at the chief offices. The keyboard will be permanently attached to the wires and news can be sent at any time, as it takes care of itself the same as the tickers of the board of trade.

"We believe that the apathy of the printers in the years when machines were first brought into use, is the cause of all our trouble at this time. If in 1894, when the Newspaper Association requested a conference on the machine scale, the union had emphatically urged the adoption of a time scale, many of the annoyances and continued bickerings since would have been prevented. Then, again, in agreeing to a piece scale, they should have made a different price for each of the different makes of machines. But the wise man of that day is alive now, and has a chance to see the injury he did the printer of the future by refusing to heed the handwriting on the wall.

"The piece price plan of wages had grown to be such a source of evil in trade unions that in all trades using labor-saving machinery, except the ever-following, but never-leading printers', it has been abolished. The question naturally arises: When will the printer, who is said to possess more than the average intelligence of trade unionists, establish this fact to the world and exercise it for his own interest?

"All union legislation that is bad emanates from the selfishness of the individual. Until we prove we are not union men for revenue only any charge in that direction cannot be denied.

"After careful consideration we would emphatically offer as the only solution of the problem, the adoption of a time scale, and such legislation as will eventually discourage selfishness in the individual.

"As all employés on newspapers are required to be machine operators a uniform scale of not less than $5 should be adopted, and double price should be charged for overtime. This is the only method which will bring about a better feeling between members of the union and prevent the working of men over eight hours.

"The following taken from the *Herald* will be of interest in this connection: 'It was generally believed that the extreme limit of thousands of type set by machinery was reached when Joseph McCoughlin, employed on this paper, set and corrected 110,000 in nine hours in December, 1900. May 8 of this year, he surprised everybody as well as himself, by setting 117,000 in the same number of hours — just 13,000 an hour. This was done on the improved Gage, which inserts rules in classified ads., of which there were 80,000 ems in Mr. McCoughlin's string.'"

After the reading of the report, it was thoroughly discussed and a committee appointed to draw up a scale to be submitted at the next meeting.

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HERE and there in the highways and byways of the world many legends and superstitions still linger and continue to retain their ancient prestige. In Galicia, the province northeast of Hungary, the peasants believe that when a star falls to earth it is at once transformed into a rarely beautiful woman with long hair, blonde and glittering. This splendid creature, miraculously engendered, exercises on all who come in contact with her a magical influence. Every handsome youth unfortunate enough to attract her attention becomes her victim. Thus having allured them to her she encircles them with her arms in an embrace that becomes gradually tighter and tighter until the poor dupes are strangled to death. If certain words are murmured the moment the star starts to fall they cause her allurements to lose their power. From this superstition springs the custom of wishing while a star is seen hurrying through the air, a wish said surely to come true if completely formulated before the light is extinguished.

## CHICAGO NOTES.

It is rumored that the Chicago *Dispatch* will shortly put in machines for typesetting.

The elaborate "art souvenirs" issued by the *Tribune* are making that paper increasingly popular.

Mr. Anderson, foreman of the New York *Mail and Express*, was a visitor at the World's Fair last month.

William Kennedy, foreman of the *Inter Ocean*, had a painful operation performed recently for abscess in his left side.

Daniel Boyle supersedes E. B. Fitch as manager of the establishment of Slason Thompson & Co., so it is announced.

The *Tribune* has recently cut down its editorial and reportorial staff, fourteen having received notice that their services would be dispensed with.

Charles A. Rock, with the Henry O. Shepard Company, is again blushing under the congratulations of his fellow employés. It is another boy.

It is with sincere regret we announce the death of Frank Roberts, employed with the Henry O. Shepard Company, which occurred suddenly on the evening of July 25.

Hugh O'Donnell, of Homestead, Pennsylvania, has purchased an interest in the *Eight-Hour Herald*. Besides acting as associate editor he will have complete control of the subscription department.

The varnishing and gumming establishment of Messrs. Story & Summerfield is now located at 213 South Clinton street, Chicago. The firm has better facilities for looking after work than they had before their recent fire.

The attention of our readers is called to the World's Fair announcement of Mr. E. S. Goodenough on another page of this issue. We have personally known Mr. Goodenough for a long time and do not hesitate to recommend him, as well as what he has to offer.

Mr. F. Wesel, of the F. Wesel Manufacturing Company, New York, was in Chicago recently. The principal object of his visit was to see the Fair, but he never goes away from home without combining a little business with pleasure, and found time to look after some of his interests in the West.

"Phil" J. Masterson, superintendent of the Chicago *Tribune*, was in New York recently calling on some of his old friends (among them W. J. Kelly), and looking after the progress of the new three-roll press that Walter Scott & Co. are building for the *Tribune*, which, it is said, will be one of the finest machines yet built.

The following changes have taken place in Chicago composing rooms: Fremont S. Gunderson became foreman of the *Herald*, vice N. A. Fort; Richard Hanlon, assistant foreman of the *Dispatch*; Edward Barry, foreman of the *Sporting Gazette*, vice William Derflinger; Adrian Jones, assistant foreman of the *Inter Ocean*, vice Richard Hanlon; William Boyer, foreman of the *Globe*, vice John Schneider; Charles Young, foreman *Mail*, vice William Driggs; Daniel Curran, foreman of the *Dispatch*, vice T. A. Cook.

Chicago book and job compositors held a meeting Sunday, July 16, for the purpose of considering the nine-hour question. Recommendations were adopted for submission to the next meeting of No. 16, among them being the following: That the initiation fee be reduced from $5 to $2; that members working in offices where there are non-union men furnish the names of such to the executive officers; that the executive council be requested to grant general amnesty to all non-union men in Chicago; and further, that the book and job men were willing to meet their employers and settle the question of wages in an amicable way.

Following are the opinions of a few of the Chicago book and job printers on the short-day question: O. G. Wood: "I think the three-fourths vote will carry. No doubt there will be a fight, but the short day will be established without question. The men seem determined to have it, feeling that it is useless waiting longer and relying on empty promises. Proprietors look upon this question from a money point of view solely. The laws of health and of social economy plead for the short day, and in the comfort and general happiness of the craft there will be a benefit to the employers that now they will not acknowledge. Once established, the shorter day will be as popular with the employer in the printing trade as it is now with employers in other industries." J. A. Van Duzer: "I don't think a three-fourths vote awaits the nine hours. There is too much apathy and indifference. A reduction in hours must bring a proportionate reduction in wages. I don't think this just, but it is the only way to get it." A. R. Allexon: "I do not think nine hours worth fighting for. A gradual reduction with eight hours as the object appeals to me as most reasonable. It is a poor year, from all accounts in a business way, to make a demand for the shorter workday." B. F. Philbrick: "I am against a reduction in wages. I feel if once reduced it will be a hard matter to regain the scale. Any means looking to a gradual reduction of the hours — as I understand this is best suited to the employers' views — meets my ideas. I doubt if the vote for nine hours will carry." William H. Loomis: "If the vote is general there will be no difficulty. It will even itself. I suppose there must be some reduction. This I don't think is right, but if we want the short day we must concede something. The plan of gradual reduction is good. Printers are now below day laborers in the progress they have made toward the shorter day." S. K. Parker: "I don't think the men are willing to allow a reduction in wages, fearing they will not recover the present scale, which we all know is little enough for a city like Chicago. I think that something should be conceded from both sides. I think the argument of the employers of business depression, etc., will have little weight. It has been used for years to meet the question of the short day and has lost its force. The men are showing a spirit of conciliation, yet this must not be taken as significant of weakness. If the employing printers are antagonistic and unwilling to debate the matter, I am afraid the result will be a bitter fight if the three-fourths vote carries. The most practicable plan is that presented by Mr. Carroll — of gradual reduction; by this we would obtain eight hours, which is the point I desire to see reached by printers, and also the allied trades."

## NEWSPAPER GOSSIP.

John O. Taylor has established the *Recorder* at Chadron, Nebraska.

Wallis Cogswell has sold out his interest in the Minden *Herald*, of Minden City, Michigan.

The Waterbury Valley (Conn.) *Catholic* has been enlarged to eight columns. The *Evening Democrat* will print it for the present.

Charles Callahan, formerly manager of the Western Printing Company at Omaha, has purchased the Hot Springs (S. D.) *Herald*, and added an entirely new plant.

The New Haven (Conn.) *Palladium* (morning) and *Union* (evening) will consolidate and put in Thorne typesetting machines, having abandoned the idea of using the Mergenthaler.

The *Illustrated Kentuckian*, a literary and society paper of Lexington, Kentucky, which was formerly printed by the W. S. Marshall Company, is now being printed by Spotswood, of Harrodsburg, Kentucky.

Thomas Gibson, who recently died in California at an advanced age, was well known in the West as a newspaper man. He was connected with the Quincy (Ill.) *Whig* in its early days, and with others founded the *Rocky Mountain News* at Denver.

The new Sunday paper of Waterbury, Connecticut, the *Globe*, is an assured success, though its foreman, George

Mycock, decamped June 20 with the pay roll and other funds, including $5 borrowed from the office boy. The total was less than $100. No effort was made to trace him. He left his wife and child in destitute circumstances.

THE Naugatuck (Conn.) factory of the White & Wells Paper Box Company has been greatly enlarged to meet pressing demands. This move has broken up a unique arrangement between two rival newspapers of that town. Both rented room and power from the paper box company, and carried on their business, one doing jobwork also, in the same room, although each had a separate and complete plant of its own. The juxtaposition of the business departments precluded the possibility of privacy on either side without adjournment to the sidewalk.

THE *Sunday Star*, of Wilmington, Delaware, one of the newsiest and spiciest journals in the state, has again taken a step in the way of advancement. Finding the quarters the plant has been occupying for several years gradually becoming too small, Mr. J. B. Bell, the proprietor, secured a roomy corner office on the first floor of the *Every Evening* building, formerly used by *Every Evening* as a mailing room, and has had it fitted up into the best newspaper office in the state. *Every Evening* has also branched out by excavating under the sidewalk. There they have removed their mailing, delivery and paper storage rooms.

## OF INTEREST TO THE CRAFT.

A MOVE is on foot in Paris to establish schools in which women will be taught printing and lithography.

TRADE is good now in the printing line at Lexington, Kentucky, and will continue so for a week or so, as the Chautauqua is in "camp." But then, after its close lookout for dull times — the tourists will not linger there.

AT the annual election of the Cincinnati Typothetæ, held in their rooms in Cincinnati, the following officers were elected: W. B. Carpenter, president; T. J. Keating, vice-president; William A. Webb, second vice-president; W. W. Russell, secretary; R. T. Morris, treasurer.

MEMBERS of the craft have learned with concern of a serious accident which occurred to Mr. W. J. Kelly, by a fall from a press in the *World* office, New York, caused by defective steps. We are pleased to learn that Mr. Kelly is now convalescent, thanks to his vigorous constitution. Two ribs broken was the extent of his injuries.

FRENCH typefounders are experimenting with aluminium for leads, slugs and furniture, claiming that the results obtained from the use of this metal are far superior to those obtained hitherto in lead. The new leads cost 6 francs a kilogramme (about 60 cents per pound), but are stronger and more lasting than those made from the old-fashioned type metal, while the decrease in the weight of the form in which they are used is also considerable.

THE Hungarian Typographical Federation has been dissolved by a ministerial decree. The motives assigned for the issuing of the decree are: First, that the federation keeps up continually an excitement among the men, and induces them to strike; second, that they send money to foreign strikers, and open subscriptions to that end; third, for having *mis au pilori* the members who have protested against the sending away of funds; and fourth, for having helped strikers contrary to the law. The Hungarian Typographical Federation had 2,500 members.

THE following gentlemen have been elected officers of the Troy, New York, Typothetæ for the year ending June, 1894: President, E. H. Lisk; vice-president, Joel W. Smith; secretary, George H. Tyler; treasurer, T. J. Hurley. Delegates and alternates to the annual meeting of the United Typothetæ of America, to be held in the city of Chicago, September 19, 1893: Delegates — E. H. Foster, E. H. Lisk, Joel W. Smith. Alternates — *Cohoes Republican*, A. Meekin, M. B. Wallace.

BLUEGRASS UNION, No. 189, Lexington, Kentucky, has adopted a machine scale — 12½ cents per 1,000 ems, or $15 per week, which conforms with the regular scale for that city. Messrs. Boyle & Baxter, the new proprietors of the *Transcript*, upon which Mergenthalers are used, are booming the paper, and the introduction of machines has not had any bad effect. There are as many printers at work now on that paper as there were before. While not so neat as hand-composed papers, it makes a very creditable appearance.

THE Minneapolis Typothetæ have elected the following officers for the ensuing year of 1893–4: A. M. Geesaman, president; H. M. Hall, vice-president; Alfred Roper, secretary; F. G. Drew, treasurer. Executive Committee — C. A. Mitchell, chairman; W. F. Black, A. C. Bausman, F. L. Smith, J. W. Swinburne. Delegates to National Convention, Chicago, Illinois, September, 1893: Delegates — F. L. Smith, C. A. Mitchell, F. G. Drew, G. A. Leighton; Alternates — H. M. Hall, C. F. Hatch, O. W. Miller, J. S. Masterman.

THE only evening paper in Victoria, B. C. (the *Times*), is set up on four Mergenthaler machines, which have been in operation some months, and has caused the discharge of four or five hands. They are operated by one "expert" and three "students." The scale is $15 per week for learners, increasing 50 cents per week until the maximum of $24 is reached. The time for working is eight hours per day — machines to be cleaned up after hours. This is simply a *day* scale. No machines are used on the morning paper as yet.

THE International Exposition of Ancient and Modern Printing at Brussels contains much of interest to printers and journalists. In the first hall are a number of journals devoted to dress fashions, and others published in the interest of clockmakers and jewelers. In the same portion are to be found the papers from Sweden, Denmark and Norway, and an immense number of photographs of writers, politicians, actors, etc., with their autographs. The second room contains papers from Germany, South Africa, England, Scotland, Ireland, Italy, Egypt, Holland, Colombia, United States, etc. Numerous papers of the seventeenth, eighteenth and nineteenth centuries decorate the walls of the third salon; the fourth is devoted to scientific and business publications and contains copies of several papers issued in celebrating their centennial birthdays; also specimens of war issues published under difficulties, and copies of almost every paper in any way remarkable either for beauty or oddity, or in connection with noteworthy events. The exhibition is one of the most complete in every respect and has attracted a vast amount of attention for printers, writers and bibliomaniacs all over Europe.

## TRADE NOTES.

THE Standard Printing and Publishing Company, at Lexington, Kentucky, has added a job plant to its concern. This establishment is operated by negroes.

NEW quarters have been secured by the Electro-Light Engraving Company of New York, in the Scott & Bowne building, corner Pearl, Rose and New Chambers streets.

THE 33-inch "Sheridan's Auto," presented by T. W. & C. B. Sheridan to the New York Press Club Fair, was purchased by the Boorum & Pease Company, and it makes the seventeenth cutter which this company has of this make.

CLARENCE COOK has purchased the interest of his partner, Frank C. Tolan, in the Tolan-Cook Printing Company, Fort Wayne, Indiana. The business will hereafter be conducted under the name of the Aldine Printing Company.

BRUCE'S New York Typefoundry have issued a circular announcing the following discounts from their list prices: Twenty per cent on Roman or body fonts and sorts; twenty-five per cent on all job fonts, including their original patented designs; ten per cent extra discount from face of bill for prompt cash.



THE ROGUE OF THE HOUSEHOLD.

## PAPER TRADE ITEMS.

GENERAL stagnation is the situation at present among the papermakers and paper and paper stock dealers all over the country. The oldest inhabitant cannot recall a more unsettled state than at the present time. The mills generally complain bitterly that they are getting no orders for paper. Many of them are piling up paper, while others have shut down to an alarming extent. The stock market was never worse than at this present month. There is no market price and buyers can find supplies at their own offers, if they are fortunate enough to have the cash to buy with. It would be difficult to decide who are the greatest sufferers, the manufacturers or the paper stock dealers. Numerous failures among mills and wholesale paper dealers, as well as among the stock men, have shaken the confidence of nearly all concerned. This state of affairs cannot long exist. Let us hope that better times will soon dawn upon us.

REMINGTON BROTHERS, of Watertown, New York, are to build a new mill on Moose river.

THE Gilbert Paper Company's mill, of Menasha, Wisconsin, has shut down indefinitely, and the hands have been paid off.

E. P. BAGG, treasurer of the Parsons Paper Company, is building a costly residence in Holyoke.

HANMER & FORBES PAPER COMPANY, of Burnside, Connecticut, have failed. This mill has made manila papers for many years.

THE Hampshire Paper Company, of South Hadley Falls, has shut down for two or three weeks to undergo repairs and improvements.

THE paper mills in Holyoke, Massachusetts, and vicinity have been shut down, according to custom, about one week, including the 4th of July. Many mills are running only about half product while trade continues so dull.

EATON, MAY & ROBBINS PAPER COMPANY, of Lee, Massachusetts, are building a new office located between their No. 1 and No. 2 mills.

WE learn that the Agawam Paper Company Mill No. 2 has been shut down for a short season, taking advantage of a dull trade to make repairs.

EATON, DIKEMAN & CO., of Lee, the celebrated blotting paper manufacturers, report business fairly good, but are not overcrowded with orders.

A LARGE number of the paper mills located in the Miami valley, Ohio, have been obliged to shut down indefinitely on account of the dullness in trade.

MANY eastern paper manufacturers are creditors of Louis Sniders' Sons, who have so recently made an assignment in Cincinnati and in Hamilton, Ohio.

THE new fine paper mill being built by the Cranes, of Dalton, is progressing with great rapidity. The foundations have been completed and the brickwork is rising daily.

THE Fall Mountain Paper Company, Bellows Falls, Vermont, have sustained a small loss by fire in one of their large stock houses. The automatic sprinklers saved them a greater loss.

J. H. BUFFORD, lithographer, of Boston, Massachusetts, is dead. Mr. Bufford was well known in the paper trade. He was fifty-two years old and confined but two days at his house.

THE Owen Paper Company, of Housatonic, Massachusetts, has been petitioned into insolvency. So also has Mr. Henry D. Cone. The proposition to reorganize did not appear to meet with favor.

THE American Wood Paper Company, of Spring City, Pennsylvania, are not making very rapid strides toward reorganization, but are still working at it. The close money market has no doubt its influence on the work of this company.

THE Sheffield Paper Company, of Saugerties, New York, has shut down their No. 1 paper mill preparatory to making some needed repairs. The purpose is to give the mills a regular overhauling. This company has secured the services of John De'Varennes, the veteran papermaker.

THE Old Berkshire Paper Mills at Dalton, Massachusetts, report business very active at the present time, and that it is difficult to keep up with the orders. It is refreshing to hear of one mill which is crowded with orders, when the majority are complaining bitterly of dull business. The old Berkshire mills have always made good honest first-class rag paper, and advertise in THE INLAND PRINTER. This no doubt accounts for their increasing business.

IN the insolvency case of the Owen Paper Company and Henry D. Cone, sixty creditors proved their claims. There was a sharp contest over the election of an assignee, between A. N. Mayo, of Springfield, Massachusetts, who represented $21,000 of claims, and Sheriff O. L. Wood, who represented the largest number of creditors, but not representing so much in amount. Judge Robinson, by way of compromise, appointed Mr. T. A. Mole, of the L. L. Brown Paper Company, as assignee, which was accepted and all parties satisfied.

AT a meeting of the directors of the L. L. Brown Paper Company, at Adams, Massachusetts, held on July 18, the following board was elected: Clerk, W. S. Jenks; Directors, C. C. Jenks, W. S. Jenks and L. L. Brown. Arthur B. Daniels, the head bookkeeper for a number of years, has been appointed treasurer of the company in the place of T. A. Mole, resigned. Mr. Mole has been the treasurer ever since the company's organization, and his genial face will be missed by his many friends with whom he has had many pleasant transactions, in years gone by. His successor, Mr. Daniels, is a very able and

worthy young man, and we wish him success in his new position. Mr. George Barden, the salesman, will continue with the firm.

THE creditors of John Doolan, the failed rag dealer of Springfield, Massachusetts, met on July 19 at the Hotel Warwick. His liabilities (unsecured) was reported $55,000, and assets $15,000, besides an equity in his business block and a dwelling house. There were twenty-seven creditors present, representing about $4,000. George Carter, of Felix Solomon & Co., was elected chairman, and S. M. Hunt, the secretary. Mr. Doolan offered 25 cents cash in settlement, which was agreed to by twenty-three creditors present, four creditors objecting until an investigation of his books had been made. A committee of three, consisting of Thomas Butler, of Boston, Massachusetts, R. C. Bright, of New Haven, Connecticut, and S. M. Hunt, of Springfield, Massachusetts, was appointed to report at an early day.

## SPECIMENS RECEIVED.

WANT of space compels us to hold over until next month the review of many specimens received up to date of going to press.

LEIGHTON BROTHERS, Minneapolis, Minnesota. Collection of samples of really fine work; the composition and presswork being of a high order.

JOHN COOMBES, Charlottetown, Prince Edwards Island. Pamphlet, printed in various shades of ink, illustrating the good points of the Island as a summer resort. Composition and presswork fairly good.

H. M. WALL, lithographer, Brooklyn, New York, sends a panel picture formed of a group of the Gladiolus Childsi — a magnificent flower. Every line shows the work of a first-class artist, and the printing is excellent, colors being brilliant and shading perfect.

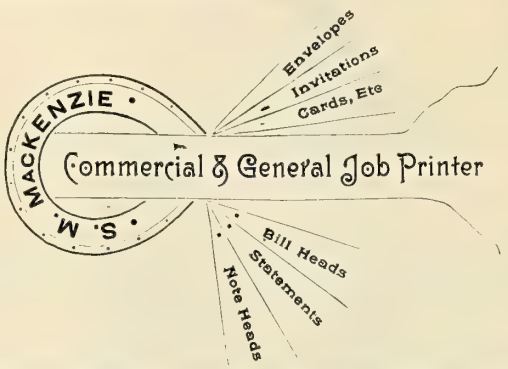
CHARLES HARTMANN, apprentice, with the Democrat Printing and Publishing Company, Monroe, Michigan, submits samples of his work, the composition and presswork of which are first-class, the latter being done on a press which has been "constantly in use for 26½ years." With the exercise of patience and perseverance, Charles will one day take his place in the rank of high-class printers.

RAYNOR & TAYLOR, Detroit, Michigan, are evidently striving to reach the highest point in the typographic art, as a number of samples of business cards, circulars, letter-heads, etc., surely attest. Among the samples received is an imitation of a *copied* typewritten letter, which, even to the signature, is blurred exactly the same as an ordinary typewritten letter would be after leaving the copying press. It is the closest imitation we have seen produced by a printer.

"HI-O-HI, '94," is the title of a 200-page book issued by the junior class of Oberlin College, Ohio. The book is handsomely printed on heavy enameled paper, and bound in scarlet cloth tied with orange ribbons. The illustrations are from drawings by the pupils. Several fine half-tones of the college buildings and portraits of the faculty adorn the pages of the work, these being produced by the Binner Engraving Company, of Milwaukee and Chicago. Composition and presswork are both good.

THE Souvenir of the fifth annual convention of the International Printing Pressmen's Union is the work of the Russell Printing Company, Cincinnati, Ohio. It consists of ninety-six pages and cover, printed on heavy enameled paper. The composition is good, the advertisements being admirably displayed. The presswork is uniform in color throughout, and bears evidence of careful work, the half-tones being especially good and clear. Several colored insets lend brightness to the volume, and the cover, printed in five colors and gold, is nicely designed and artistically printed. A package of general jobwork from the Russell Company, consisting of cards, bill-heads, price lists, etc., was also received, the general excellence of the work evidencing ability and care in execution.

S. M. MACKENZIE, New Glasgow, Nova Scotia, sends the following neat design in rulework, which may be used as a corner card for memo. or letter-head, and would look well worked in connection with tint blocks:




THE World's Fair number of the *Electrotype Journal*, issued by Messrs. A. Zeese & Co., Chicago, is a *chef-d'œuvre* of typography. As an example of fine printing, this issue cannot be surpassed. The principal feature is a display of "Half-tone Columbian Illustrations," a series depicting the most remarkable scenes in the life of Columbus, which are well worthy the attention of all printers in this World's Fair year. A large number of half-tones from finely drawn vignettes, of various sizes, and samples of their well-known calendars for the coming year, make up an issue which printers will surely prize. Several cuts illustrating State and Foreign buildings at the World's Fair, and lithogravure cards and envelope designs are also shown. Messrs. Corbitt & Skidmore, of Chicago, did the presswork, which is very fine.

C. E. SIMMONS, Beloit, Wisconsin. Business card, which is evidently intended to be a specimen of "artistic job printing." It is not much improved by the rules being printed in red ink.

NEW Location—NEW Facilities—NEW Ideas—NEW Departure.

Fine·.Book,·.Catalogue,·.and·.Colored·.Work.

ENGRAVING FOR CARDS, INVITATIONS, AND ILLUSTRATION.

—C·:·E·:·SIMMONS,—

212·:·School·:·St.,·:·Beloit,·:·Wis.

OPPOSITE GOODWIN HOUSE.

* Artistic ∴ Job ∴ Printing *

Advertising : Cards : and : Novelties.

Enterprise—Superior Work—Low Prices—Promptness—Cash.

The following, though not altogether perfect, more nearly approaches our idea of artistic work. It is the production of Barnum & Pennington, Shelbyville, Illinois, and was attached to a blotter issued by them as a sample of their style of printing:

T. H. THOMPSON. W. A. FULLER.

THOMPSON & FULLER,

FIRE INSURANCE,

Real Estate, Renting, Loans, Etc.

248 Locust Street,

ARKANSAS CITY, KANSAS.

# BUSINESS NOTICES.

## A HANDY PROOFPRESS.

Our readers will notice this month that the advertisement of G. Edward Osborn & Co., of New Haven, Connecticut, shows a very desirable style of proofpress for use in small offices where an expensive machine is not necessary. Printers having considerable proving to do will find this press far superior to the old planer. It is worth looking into. See page 375.

## LATTER-DAY JOURNALISM.

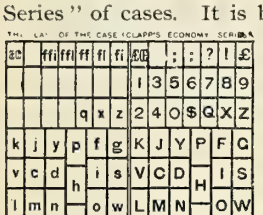
Using stereotype plates in a newspaper doesn't mean the setting of less type, but the turning of all energy to making perfect the local and advertising departments. Everything the most enterprising journal can demand is always ready for use in those perfect plates of the AMERICAN PRESS ASSOCIATION. Fifteen offices bring telegraph news and any other kind of plate matter within a few hours of every paper in the country.

## A HANDSOME CATALOGUE.

The Dexter Folder Company, of Fulton, New York, have just gotten out a handsome catalogue of 56 pages, showing cuts of the various machines manufactured by them, and complete descriptions and prices of the various sizes. Aside from its usefulness in describing the excellent machines turned out by this firm, the catalogue is a good specimen of printing, and as such will be welcomed by printers in all parts of the country. We would advise our readers to send for a copy. The cover is one of its most attractive features, and is a most excellent piece of embossed work. It was printed by the Springfield Printing & Binding Company, of Springfield, Massachusetts.

## CLAPP'S "ECONOMY" CABINET CASE.

W. N. Clapp (126 William street, New York), now offers a cabinet cap. case with the time-saving "lay" of his "Economy Series" of cases. It is but half the size of an old "regular," yet, to equal depth, its font capacity is five-sixths as much. It is one-quarter smaller, yet will hold thirty-three per cent larger fonts than a two-third cap. case. Less than a third of it will hold a fifty per cent larger font than the cap. boxes of a two-third "Yankee." Characters most used are together and near the front. Its boxes are marked for all the characters. By its use any office may be greatly condensed and gain money-making conveniences. The advantages of this case and of the "Economy Series" are many and are worth learning. Send for his circulars—they will interest progressive printers.




## IMPORTANT ANNOUNCEMENT.

Earhart & Richardson, of Cincinnati, Ohio, inform us that the time in which the "Color Printer" can be obtained at $12.50 has been extended to September 15. After that date the price will be advanced to $15. Copies can be ordered before that date, and delivered thirty to sixty days later if desired. The following letter, received by Mr. Earhart, speaks for itself:

* * * * It seems to me more a monument of art, skill and patience, than a book published for gain. I know it must excel your original intentions, and that when an opportunity occurred where you could improve it, diminished profits were not considered. Praise might go on indefinitely, but I earnestly hope something more tangible may result from your efforts to enlighten the craft.

I inclose an additional five, to bring my subscription somewhere in sight of the commercial value of this masterpiece.

Yours very truly, B. B. DEARBORN, Seattle, Wash.

No one wishing to secure the standard work on color printing should fail to place an order for it now. After the book is out of print you will certainly regret that you did not purchase a copy. There is yet time to save yourself this mortification.

## ARE YOU INTERESTED IN CHESS?

If newspaper publishers are not interested in this game, it may be that some of their readers will be. In our advertising columns will be found an advertisement of the St. Louis Chess Plate Company, a concern which furnishes stereotype chess columns every week to circuits of newspapers at a normal cost. This concern will be glad to send you a proofsheet and quote prices. If you think a column of this kind in your paper would prove an attraction, write them. Their address is 2643 Lucas avenue, St. Louis, Missouri.

## BROWN & CARVER PAPER CUTTERS.

The business of manufacturing and selling the Brown & Carver paper cutting machines, heretofore conducted by C. R. Carver, 25 North Seventh street, Philadelphia, has been sold and transferred to the Oswego Machine Works, located at Oswego, New York. It has become necessary to do this for the reason that a larger plant was needed for the production of the machines, owing to the increased demand for them. The present high standard of excellence will be maintained, and a number of important improvements added to the machines which will still further increase their efficiency. Note the change in advertisement on another page.

## WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 5th of each month, and no want advertisements for any issue can be received later than the 25th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

ALL LIVE PRINTERS should have Bishop's "PRACTICAL PRINTER," 200 pages, $1. Also his "DIAGRAMS OF IMPOSITION" and "PRINTERS' READY RECKONER," 50 cents each; the "PRINTERS' ORDER BOOK," price $3, and "SPECIMENS OF JOB WORK," price $2. Sold by H. G. Bishop, 128 Duane St., N. Y., and all type-founders. The handiest and most useful works ever published for printers. Also, by same author, "THE JOB PRINTER'S LIST OF PRICES AND ESTIMATE GUIDE," price $1. Just published.



A PRACTICAL PRINTER can secure a half interest in the neatest printing office in the State of Washington. Located in Seattle—population 60,000—the metropolis of the Pacific Northwest, the terminal of the Great Northern Railroad, and the headquarters for many local railroad and steamboat lines, the best shipping port on Puget Sound, the prospects for splendid returns from money invested in the printing business were never brighter. Office will invoice in the neighborhood of $2,000. Everything new, point system, electric power, 8th and 4to medium O. S. Gordons; fine run of business; elegant location, low rent; other partner fine pressman. Altogether this is an opportunity difficult to duplicate. Reason for disposing, business requiring immediate attention in New York; $750 secures half interest. Address "OPPORTUNITY," care INLAND PRINTER.

FOR SALE—A first-class printing office, worth $1,900, situated in city of 28,000 inhabitants; will sell for $1,500 cash. Reason for selling, got better thing. Address "C. U.," care INLAND PRINTER.

FOR SALE—A modern equipped Michigan office in its own building, running daily and weekly and with large patronage of high grade jobbing business for sale. Samples will be sent to prospective buyers. Owner wishes to retire. Address "RICH," care INLAND PRINTER.

FOR SALE—Job office. A pusher can make money. Office has reputation for doing first-class work at best prices. Fine, newly equipped; 90 fonts job; 50 pounds 6-point; 100 pounds 8-point, 80 pounds 10-point, 50 pounds 12-point Ronaldson body type (point system); 8 by 12 and 10 by 15 Chandler & Price latest improved presses, throw-off; 32-inch Peerless paper cutter; all steam. Invoice, $1,500; sell cheap. Send for type list. Address "F. A. K.," 125 Champlain street, Cleveland, Ohio.

FOR SALE—Modern equipped job office in lively eastern manufacturing town. Electric power. Three jobbers. Point system. Bargain for cash. Poor health cause of sale. Particulars on request. Address "MASSACHUSETTS," care INLAND PRINTER.

FOR SALE—Republican newspaper and job office, in good, live Nebraska town, of 1,000 population. New outfit. Best of reasons for selling. Address "O. C." care of INLAND PRINTER.

JOB PRINTER—A strictly temperate, anti-tobacco young man of 20, wants permanent position in job office. Steady and reliable. Nearly six years' experience. Can furnish references as to ability, character, etc., if desired. Can "make up," although is no expert at it—using "dummies" on large forms. Address "MUST BE PERMANENT," care INLAND PRINTER.

PRESSMEN—The *Pressman's Manual* is the only work of its kind published; contents: hints on cylinder and platen presswork; how to emboss; how to make, use and care for rollers; how to mix and use inks; how to bind books and make pads; simple methods whereby every printer can do his own stereotyping; price 50 cents, postpaid. J. H. SERGEANT, Box 258, Spring Valley, New York.

PRACTICAL SPECIMENS NO. 3 are now ready. Brighter and better than ever. Price, 25 cents. Stamps if preferred. Address all orders to F. H. McCULLOCH, Austin, Minn. Loose specimens, 10 cents. Send your orders now.

PRINTERS AND PRESSMEN—To be practicable and proficient in your business you should have a copy of our book, "How to Make all Kinds of Printing Inks and Their Varnishes," also other valuable information. You could not learn the combination in a lifetime; with our book you can make any kind of black and colored printing inks. Price, $5. Address GEORGE W. SMALL & CO., 97 Tremont street, Cincinnati, Ohio, U. S. A.

ROOM SAVED by our new style cabinets and stands. Time savers also. Substantial, handsome. Prices low. Clasp cases if wanted. Specialties built to order. Estimates furnished. MORGANS & WILCOX, Middletown, N. Y.

SITUATION WANTED — A young man who has had three years' experience in an office would like a position in a printing office where he could learn job printing. Can give best of recommendations as to character. The West preferred. Address, stating wages, H. O. WACHTER, Cattaraugus, N. Y.

SITUATION WANTED — Pressman wants steady situation; is sober and industrious; have had nineteen years' experience on general run of work; is capable of taking charge of pressroom. Address "M. W.," care INLAND PRINTER.

THE DOWST SUBSCRIPTION RECORD AND ADVERTISING RECORD AND LEDGER. Superior to anything in the market. For sale by all booksellers and stationers. Sample sheets sent FREE on request. Publishers, E. L. GRANGER & CO., Chicago.

WANTED — A few copies of the December, 1891, issue (No. 3 Vol. IX) of THE INLAND PRINTER, if in good condition. Will pay 20 cents apiece for same. Mail or bring to this office. THE INLAND PRINTER CO.

WANTED — Position as reporter, or to do local work on weekly. Experienced. Correspondence solicited. Address "F. W. B.," INLAND PRINTER.

$1,600 Buys the only exclusive job office in an eastern Nebraska town of 13,000; office complete and modern; established five years. A rare chance for a good printer to step into a paying business. Address "CENTRAL," care INLAND PRINTER.

## PUBLISHERS.

Do you wish to make your paper more attractive by adding a chess column to it? Send for proofsheet and price of our stereotyped chess columns, furnished weekly to circuits of newspapers at a nominal cost.

ST. LOUIS CHESS PLATE CO.,
2643 Lucas avenue, St. Louis, Mo.

**WANTED** PRINTERS

All live printers to send for one of my Illustrative Pamphlets describing the Foster Reversible Chase for printing Angular Forms.

Used on any press, with any chase, in the ordinary way. Saves time, worry and money, and you want one. H.S. FOSTER, Albany, N.Y., Box 276

**ATTENTION!** **BIG THING!**

THE PRINTER'S ART.

*"I would not part with mine, if I could not get another, for many times what it cost."* —H. A. WESTBROOK, *1724 Niagara St., Buffalo, N.Y.*

A book for Printers—113 pages, in colors; 6 x 8 inches oblong. Paper covers, $1.00; Cloth, $1.50.

**A. A. STEWART, Box 155, Salem, Mass.**

## ..YOU OUGHT TO HAVE AN Elite Rule Bender

It is the only satisfactory Rule Bender. Always handy. Does good work. Never wears out. Price, **$2.00**, postpaid. Hints on Rule Bending, 10 cts.

ELITE MFG. CO., MARSHALL, MICH.

## DIAGRAMS OF IMPOSITION. . . .

Send ten cents for our pamphlet on Imposition, which gives over fifty diagrams for imposing forms. It will help you out some time when you are puzzled as to lay-out of some form. Secure one now and have it ready for use.

INLAND PRINTER COMPANY,
214 Monroe Street, CHICAGO.




THE DURANT STANDARD COUNTERS

Send for Catalogue to W. N. DURANT, MILWAUKEE, WIS.

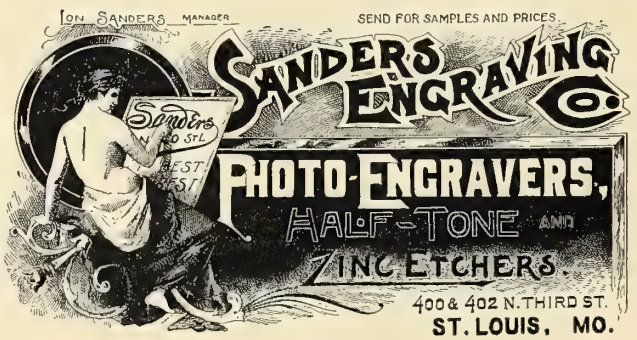
## SECOND-HAND PRINTING PRESSES

In thorough repair, at our Works, for sale VERY LOW.

DUPLEX PRINTING PRESS CO.,
BATTLE CREEK, MICH.

# PATENTS.

Patents, Caveats and Trade Marks procured, Rejected Applications Revived and Prosecuted. All business before the U. S. Patent Office promptly attended to for moderate fees, and no charge made unless Patent is secured. Send for **"INVENTOR'S GUIDE."** FRANKLIN H. HOUGH, *Washington, D. C.*



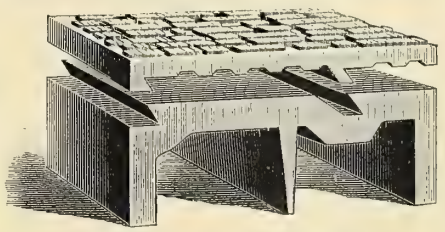

# What Would You Think

of a publisher who deliberately omitted from his paper the best matter obtainable? There are such publishers. Do you know one?

## "The Best to be had is in A. P. A. Plates."

Can be handled as easily as so much type.

BASES LOANED FREE.



DROP ON THE PLATES.

COLUMN RULE LOCKS PLATE SECURELY.

## AMERICAN PRESS ASSOCIATION,

NEW YORK. CHICAGO. CINCINNATI.

BOSTON. BUFFALO. DETROIT. ATLANTA.
PHILADELPHIA. PITTSBURGH. ST. PAUL. DALLAS.
WASHINGTON. INDIANAPOLIS OMAHA. SAN FRANCISCO.

# ANNUAL ANNOUNCEMENT.

## SEASON 1893-94.

## To the Trade:

The Fancy Stationery Department beg to inform their customers that samples of our new line of Programs, Invitation and Wedding Cards, etc., will be ready early in September and will be shipped in order of request for same, via express or with freight shipments, as per instructions.

No charge for samples to those whose purchases of Fancy Stationery amount to over $25.00 per season. To all others we make a nominal charge of $2.00 for complete set.

## CORRESPONDENCE STATIONERY.

Our new line is proving a decided success. Send for samples.

## CALENDARS.

THE VERY BEST ADVERTISING MEDIUM.

We shall place on the market a line of varied and artistic, etched, engraved and lithographed Calendars. We shall make up a sample set showing each Calendar complete, ready for use, not defaced in any way. This set will be indispensable in soliciting orders, and valuable for personal use. To all in the trade, regular customers as well, we shall make a charge of 50 cents for sample set; this amount will be credited on first order received for Calendars. Shall we send you a set?

# J. W. Butler Paper Co.

**216 & 218 Monroe Street,**

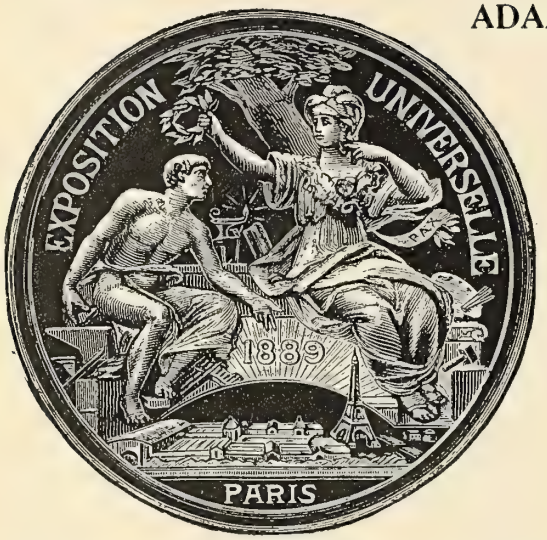
**.....CHICAGO.**

Chicago, September 1, 1893.

6-1

# THE L. L. BROWN PAPER CO.

**ADAMS, MASS., U. S. A.**




RECEIVED

AT THE

PARIS

EXPOSITION,

..1889..




## THE HIGHEST AND ONLY AWARD—THE GOLD MEDAL!

For Superiority of their LINEN LEDGER and RECORD PAPERS.




AT THE

EXPOSITION OF THE

OHIO VALLEY AND CENTRAL

STATES,

CINCINNATI,

1888




## THIS COMPANY RECEIVED THE SILVER MEDAL!

IT BEING THE ONLY AWARD MADE FOR LEDGER PAPERS.

The report of the Jury of Awards reads: "For strength of fibre and excellence in writing and erasing qualities we recommend the highest award be given the L. L. BROWN PAPER CO."

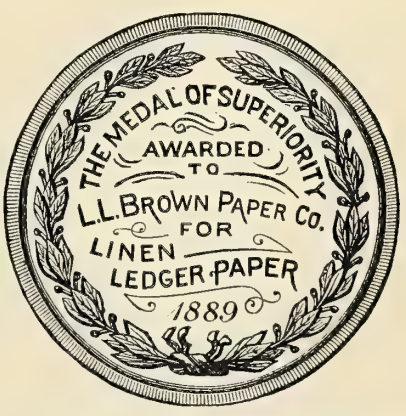



THE

... AMERICAN INSTITUTE ...

NEW YORK,

NOVEMBER, 1889,




## Awarded The L. L. Brown Paper Co. THE MEDAL OF SUPERIORITY

FOR LINEN LEDGER AND RECORD PAPERS.

OUR FIRST-CLASS
**TREASURY BOND,**
**BANK NOTE** AND
**PARCHMENT PAPERS**
ARE UNEXCELLED.

WE MAKE A SPECIALTY OF THE FINEST GRADES OF PAPERS.
SAMPLES AND PRICES FURNISHED ON APPLICATION.

# Parsons Paper Co.

Holyoke, Mass.

MANUFACTURERS OF

## FIRST-CLASS LINEN LEDGER PAPERS

WATERMARKED

"SCOTCH LINEN LEDGER."

OLD HAMPDEN BOND.
MERCANTILE BOND.
WHITE AND TINTED WRITINGS
AND BRISTOL BOARDS.
ROYAL LINEN LEDGER.

---

# HIGH GRADE LINEN LEDGER.

Dundee Record

FAC-SIMILE OF WATERMARK.

MANUFACTURED BY

## RIVERSIDE PAPER CO.

HOLYOKE, MASS.

Each sheet is watermarked with the name and our trade mark as shown above, and is a guarantee of its quality.

USED THROUGHOUT THE UNITED STATES BY STATIONERS AND BLANK-BOOK MAKERS.

We have the following EXCLUSIVE AGENTS for the Cities named:

NEW YORK—VERNON BROS. & CO.
PHILADELPHIA—NESCOCHAGUE MFG. CO.
DENVER—E. A. PETERS & CO.
SAN FRANCISCO—CUNNINGHAM, CURTISS & WELCH.

# FRENCH LINEN.

A STRICTLY FIRST-CLASS CREAM LINEN PAPER.

500 SHEETS TO REAM.

*Made of Pure Linen. Suitable for Finest Office Stationery.*

We carry in stock the following sizes and weights:

LAID, 10, 12 lb. Cap. / 12, 16 lb. Demy. / 12, 16, 20 lb. Folio. / 16, 20, 24 lb. Royal. / 20, 24 lb. Double Cap.

WOVE, 10 lb. Cap. / 14, 16, 20 lb. Folio. / 16, 20 lb. Royal. / 20 lb. Double Cap.

PRICE 22 CENTS PER LB.

CHICAGO PAPER COMPANY,

120-122 FRANKLIN STREET, CHICAGO, ILL.

# ILLINOIS PAPER COMPANY,

WHOLESALE DEALERS IN

BOOK, COVER, MANILA, ROPE MANILA,

ETC., ETC.,

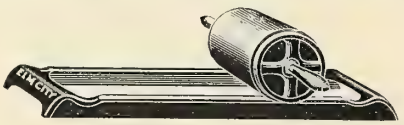
181 MONROE STREET,

CHICAGO, ILL.

Send one dollar and get a copy of WHITE'S MULTI-COLOR CHARTS for Printers and Publishers. A book of reference, made up of 73 different specimens of paper, each showing 32 distinctive effects in color printing.

ELM CITY

# HANDY PROOF PRESS.



SIZE 10 X 34.

Price, including Blanket, . . . . . $15.00

The Handy Proof Press is designed for use in small offices, where a compact and portable proof press is very desirable.

The price is so low that no one can afford to use the old-fashioned proof planer. It is light, strong, and will take an excellent proof.

MANUFACTURED BY

G. EDW. OSBORN & CO.

Elm City Printers' Warehouse,

391, 393, 395 STATE ST., NEW HAVEN, CONN.

# W. B. CONKEY COMPANY,

—GENERAL—

BOOK Manufacturers for Printers and Publishers.

Publishers and Printers of the "Official Catalogue," paper $1.50, cloth $2.50; "Official Directory," cloth $2.50; and "Conkey's Complete Guide," paper 25 cts., of the World's Columbian Exposition.

SENT PREPAID UPON RECEIPT OF PRICE.

Case Making and Embossing of all kinds for the Trade.

SEND FOR ESTIMATES.

FACTORIES: 63-71 & 78-88 Plymouth Place | OFFICES: Nos. 341-351 Dearborn Street

CHICAGO.

# THE BENNETT PAPER FOLDERS,

TRADE MARK.




MAILING MACHINES AND TABLES, FORM, POUCH AND STOCK TRUCKS, JOGGERS,

FLY-STICKS, SINGLE WRAPPING MACHINES, SAW-TABLES, JOB-ROOM BENCHES, AND PRINTERS NOVELTIES.

THE ROCKFORD FOLDER CO. M'F'RS.

ROCKFORD, ILL. U.S.A.

# WHITING PAPER COMPANY

**HOLYOKE, MASS., U. S. A.**

**Make exclusively high grade loft-dried Papers.**

**They are the largest manufacturers of these goods in the world.**

Product, 27 Tons Daily.

Their many departments, each fully equipped, enable them to supply promptly any requirements where beauty and excellence are desired.

**Their . . . . Ledger Papers, Bond Papers, Linen Papers,** Possess all known merits as to durability, strength, writing surface, color and general appearance.

**Their . . . . White Flat Writings, Tinted Flat Writings, in either laid or wove, antique or smooth finish,** Are the Papers par excellence for business stationery. Their writing qualities are perfect, and the printer or lithographer can, by using them, get his best effects.

**Their . . . . Wedding Bristols, Mill Bristols, in both white and tints, and in many gradings of quality,** Are the very best goods to be had for all purposes, where cardboard is required.

Their goods, in each department, are, above all things, uniform in quality and character. No competing goods are even claimed to approach them in this respect.

Their prices are no higher than the prices others ask for inferior goods.

They will be pleased to send you samples, if your dealer doesn't carry the goods.

**WM. WHITING, TREASURER.**

# KEITH PAPER COMPANY

## TURNER'S FALLS, MASS.

FACSIMILE OF WATERMARKS.




SEND FOR SAMPLES.

**KEITH LEDGER PAPERS** are well made, strong, hard sized, rule nicely, write easily, erase and re-write without difficulty, and have been given the preference by good judges in competitive tests with all other leading brands of Ledger paper.




**RAVELSTONE** Flats are made in Laid and Wove, White and Perfection Tints, and are used by Lithographers, Stationers and Printers for first-class Commercial Stationery for Banks, Insurance Offices and Business Houses generally. These papers are also put up ruled and folded, in the usual sizes.




**WESTLOCK** Flats are well known and highly prized for their good color, cleanliness, freedom from imperfections and all adulterants, strength, hard sizing, and are used for all kinds of commercial work, being especially preferred by makers of Blank Books, because they are thicker for the weight than other papers. These papers are put up folded, and in Note, Letter and Bill Heads, etc.

**The above Papers are offered to the Trade through Agents located in the principal centers of distribution throughout the Country.**

# NOTICE!

CHICAGO, August 10, 1893.

**To the Trade:**

**On September 1, 1893, we will remove the stock formerly carried by F. P. Elliott & Co. to our main store, 119 Monroe Street.**

**With these large stocks consolidated we can certainly please you in regard to quality and price, and solicit a continuance of your valued orders.**

**After September 1, please ADDRESS ALL CORRESPONDENCE for both stores to BRADNER SMITH & CO., 119 Monroe Street, Chicago.**

**Yours truly,**

**BRADNER SMITH & CO.,**

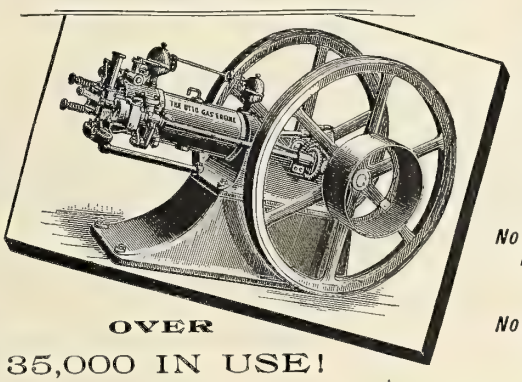
Proprietors

F. P. ELLIOTT & CO.

# POWER FROM GAS OR GASOLINE.

# THE OTTO GAS ENGINE

OF TODAY, IS THE RESULT OF OVER TWENTY-FIVE YEARS' EXPERIENCE IN THIS FIELD.



OVER 35,000 IN USE!

**CAN BE USED EVERYWHERE!**

*No Boiler,*
*No Steam,*
*No Coal,*
*No Ashes,*
*No Gauges,*
*No Engineer,*
*No Danger.*

SIZES: 1-3 TO 100 HORSE-POWER.

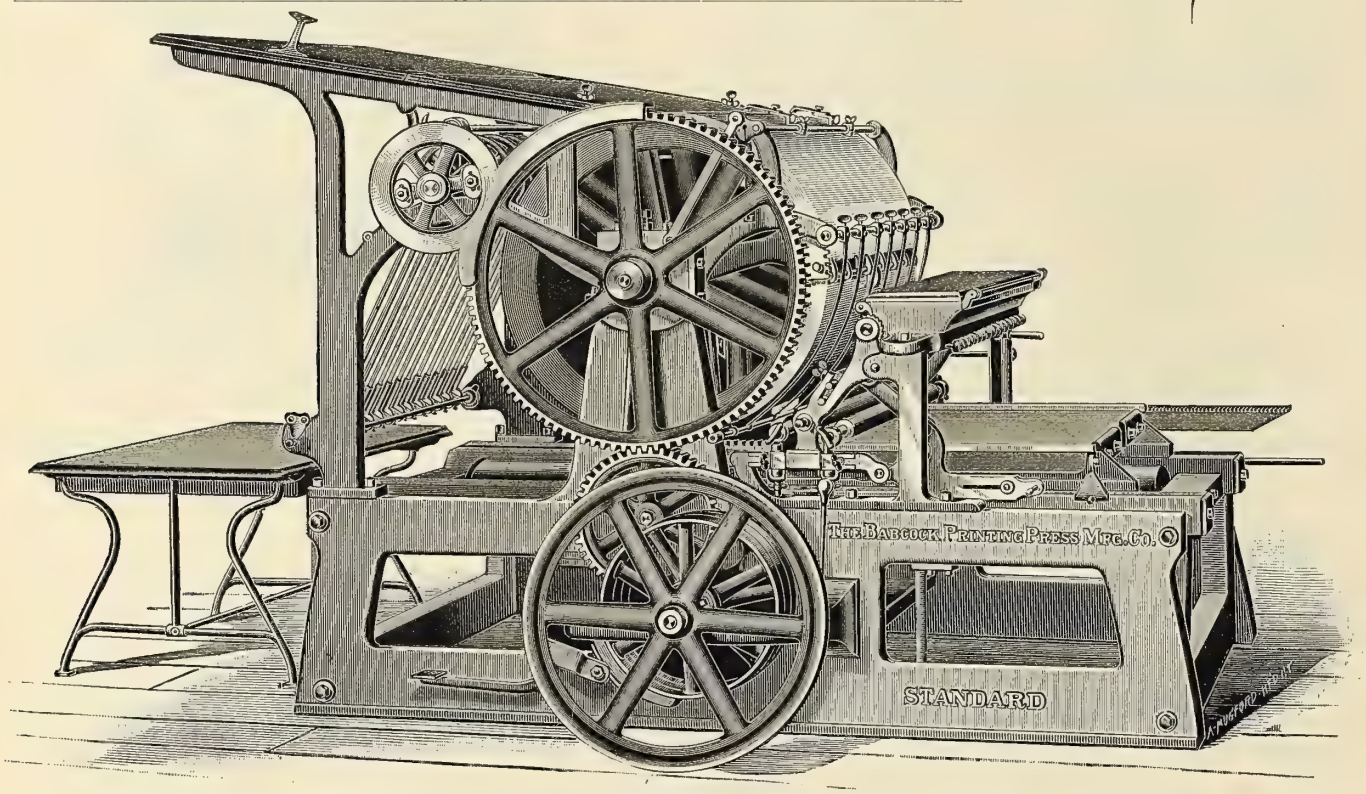
**OTTO GAS ENGINE WORKS,**

Cor. 33d and Walnut Sts., PHILADELPHIA.

No. 245 Lake Street, CHICAGO.

# "JUST AS GOOD AS THE 'STANDARD'"

A RIVAL PRESS MANUFACTURER, IN WRITING TO A PROSPECTIVE CUSTOMER, WINDS UP HIS LETTER WITH THE REMARK THAT HIS MACHINE IS "JUST AS GOOD AS THE 'STANDARD.'" IS NOT THIS AN ADMISSION ON HIS PART THAT THE "STANDARD" PRESS IS THE ACME OF PERFECTION?.....




HUNDREDS OF PRINTERS THROUGHOUT THE ENTIRE COUNTRY ARE USING THESE PRESSES AND WILL TESTIFY AS TO THEIR MERITS.

*. . . . . We claim the Babcock "Standard" to be . . . . . .*

## The Best Two-Roller Drum Cylinder Press on the Market

*. . . . . and we can produce evidence that will convince YOU . . . . . .*

**Send for Catalogue giving full detailed information regarding these Presses to**

SOLD BY ALL OUR BRANCH HOUSES.

**Babcock Printing Press Mfg. Co.**

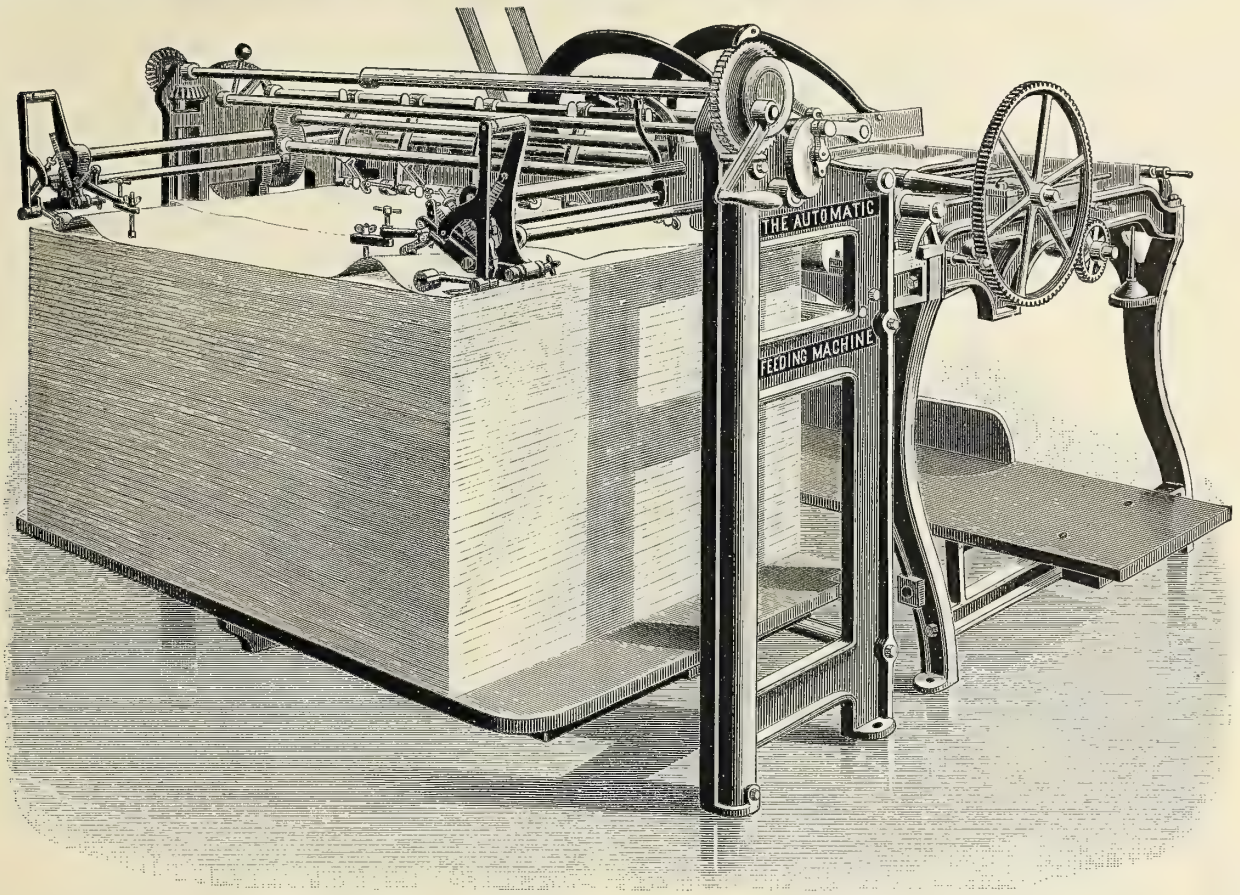
NEW LONDON, CONN.

BARNHART BROS. & SPINDLER,

GENERAL WESTERN AGENTS,

183 to 187 Monroe St., Chicago, Ill.

# MONTAGUE & FULLER, Latest Improved BOOKBINDERS' MACHINERY




**The Automatic Self-Feeding Machine attached to a Chambers Rapid Drop Roller Folding Machine.**

An advertisement recently appeared in this journal, with head-lines "**ALWAYS AHEAD! SOMETHING NEW!**" and a cut showing a folding machine with the Automatic Feeding Machine attached, and the announcement that the machine would fold 40,000 single sections per day.

This combination was first made **over three years ago** through our agency by Chambers Bros. Co., manufacturers of Folding Machines, and D. H. Burrell & Co., manufacturers of the Automatic Self-Feeding Machines, both represented by us.

This combination machine has recently been further advanced to a four-sixteen folder, with a capacity of 80,000 to 100,000 single sections per day. Also, a four-eight folder and paster, capacity 120,000 per day, and a double thirty-two folder with new head slitting device, which removes entirely the wrinkle occasioned by the fourth fold. Capacity 50,000 per day.

**Send for our new catalogue containing description of Latest Improved Bookbinders' Machinery.**

GENERAL AGENTS FOR THE SALE OF

**The Smyth Book Sewing Machines,**
**The Chambers Book Folding Machines,**
**The Elliott Thread Stitching Machines,**
**The Acme Paper Cutting Machines,**
**The Christie Beveling Machines,**
**The Automatic Paper Feeding Machines,**
**The Ellis Roller Backer,**
**The Ellis Book Trimmer,**
**The Universal Wire Stitching Machines,**
**The Seybold Automatic Book Trimmer,**
**The Seybold Signature Press,**
**The Seybold Detached Platen Standing Press.**
**The Seybold Toggle Standing Press,**
**The Seybold Cutting Machines,**
**The Lieb Rod Embossers, Inkers and Smashers,**
**Arch Embossers, Inkers and Smashers,**

AND A FULL LINE OF

## BOOKBINDERS' AND PRINTERS' MACHINERY

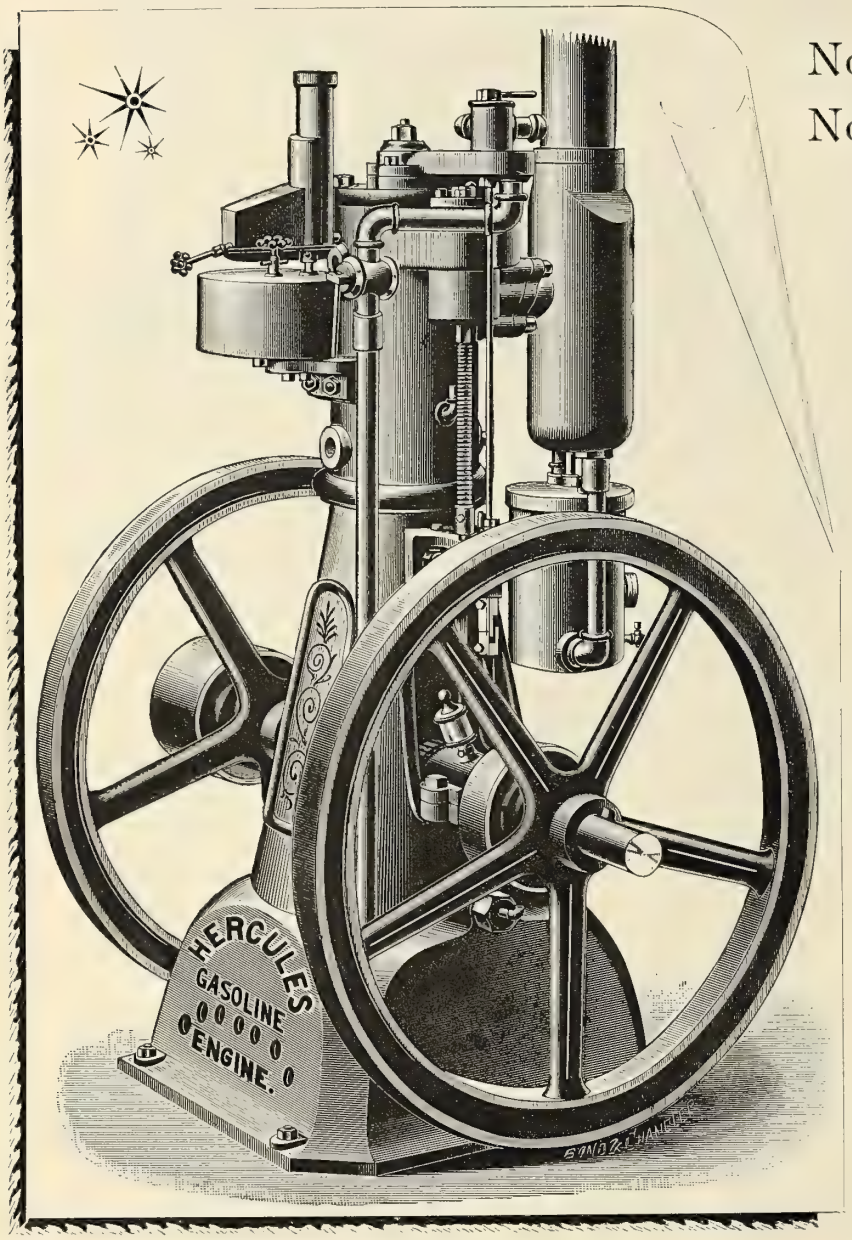
THREAD, WIRE, TAPE, DUPLICATE PARTS, ETC.

28 Reade Street, NEW YORK. 345 Dearborn Street, CHICAGO.

WE GUARANTEE EVERY MACHINE WE SELL.

# HERCULES

## GAS AND GASOLINE ENGINE




No Electric Battery.
No Flame to go out.

A Metal Igniter does the business.

MADE IN 3 STYLES!

SINGLE VERTICAL,
DOUBLE VERTICAL,
HORIZONTAL.

ANYONE CAN RUN IT!

Every Machine GUARANTEED.

The PRINTERS' POWER PAR EXCELLENCE.

Write for Illustrated Catalogue, Prices and Terms to

## Marder, Luse & Co. Foundry,

### === TYPE FOUNDERS ===

139-141 Monroe St. CHICAGO.

# . . Eighth-Medium . .

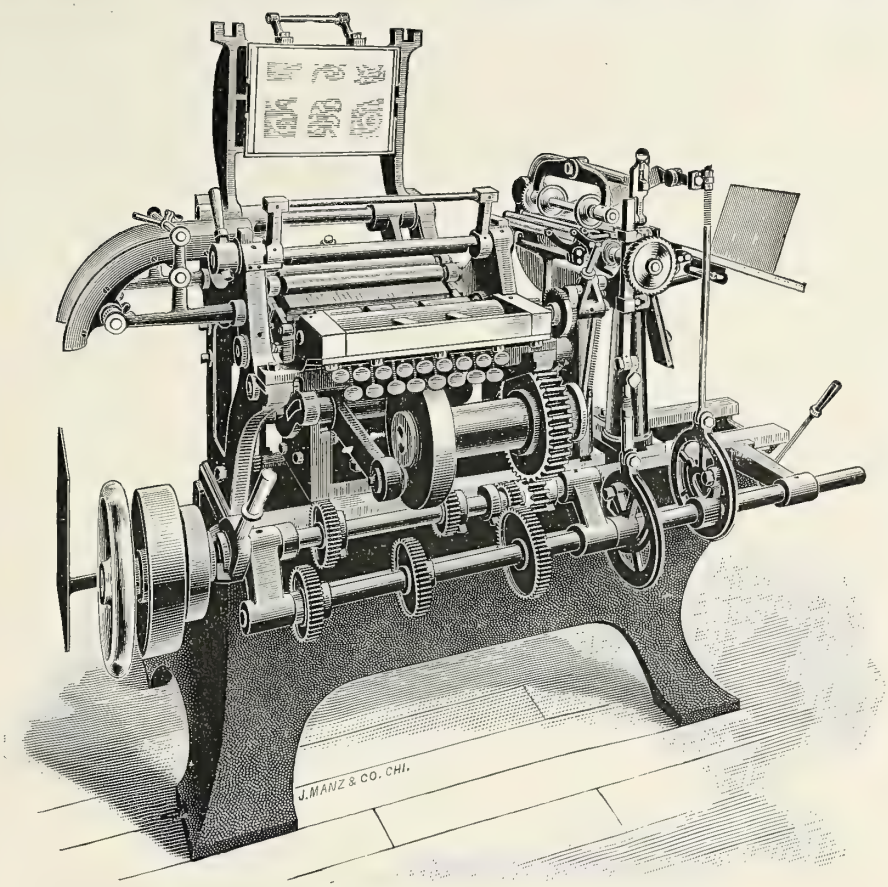
# The North Web-Feeding Job Press

## In Machinery Hall, Columbian Exposition (Sec. 32, Col. Q-42).

This press feeds
From a roll
And will make

**5,000**

Impressions
Per hour




It will print
Any combination
Of from one to
Four colors at
Each impression
And if desired will
Make one, two,
Or three feeds and
Cuts at each
Impression

**THE PRESS.** The cut shows the regular eighth-medium with the platen thrown back, leaving the form exposed on the bed, and as conveniently accessible for change or correction as if on an imposing stone—this is one of the obvious advantages of this press over all others; in an instant the platen can be thrown back, as shown, and the form either lifted or changed on the bed. In its very short oscillation up and down the bed departs very little from a perfect level, therefore there is no possibility of loose type falling out, and there is no danger from a loose lock-up. As the platen stands when thrown back (as shown in cut) it is easy to overlay or change tympan. When everything is ready the platen is simply brought forward and instantly clamped by the small lever shown.

**COLOR WORK.** The cut shows the press set for printing *THREE COLORS AT EACH IMPRESSION,* the fountain being divided for three colors. The press prints a form 8 x 12 inches in *ONE* color; 8 x 5½ in *TWO* colors; 8 x 3½ in *THREE* colors; 8 x 2½ in *FOUR* colors. The *DISTRIBUTION* and *REGISTRY* are perfect, as samples of work will show.

**TWO OR MORE FORMS.** This is the only press in the world which will print in from one to four colors and make, if desired, one, two, or three feeds and cuts to each impression, *WITHOUT THE REMOVAL OR ADDITION OF A SINGLE PART OR APPLIANCE.* If it is desired to print from two or three forms, and thereby gain a printed product two or three times the speed of the press, in *ONE MINUTE* the change can be made so that to each impression the feed and knife will operate either two or three times. Sixteenth-sheet hand-bills can be printed at the rate of *TEN THOUSAND PER HOUR* from two forms.

**AUTOMATIC.** The press is *AUTOMATIC.* One good boy can easily watch two, or even three, on plain work. The paper runs through to the knife without making the angles and turns made on other web presses, and it is therefore as easy to run the heaviest card-board or straw-board as the thinnest tissue.

**SILENT.** The press is the most noiseless made—it does not make half the noise made by an eighth Gordon. The action is the most silent and powerful known, working without clank or jar, and at the same time it is regular and rapid.

**PAPER AND CARD-BOARD IN ROLLS.** Almost every kind of paper and card-board can be obtained in rolls nowadays; *NEWS AND BOOK PAPERS* of different weights, qualities, and tints; *MANILLA PAPERS, BOARDS, AND TAG STOCK; GLAZED PAPERS* of all kinds and colors; *BOX-MAKERS' PAPERS AND BOARDS; ENAMELED OR COATED PAPER* in all colors and weights, and coated on either one or both sides; *GLAZED, ENAMELED, AND COATED COVER PAPERS* of all kinds; *FLAT PAPERS* (for letter, note heads, etc.), in different weights and qualities. *BRISTOL BOARD,* coated and enameled *CARD-BOARDS* in all weights and colors, etc. It is apparent from the foregoing incomplete list of roll stock that the press is not limited to any particular work, but can run practically all job work except envelopes and bill-heads. As a rule, paper in rolls is considerably cheaper than flat.

**EASE IN HANDLING.** There is no web-feeding press at all like the North Press, and certainly there is none which compares with it for a moment in ease in handling. It is easier to make ready on it than on a Gordon, and it is easier to change forms and make short runs than on a Gordon. A roll of paper can be put in position, a form put on the press, everything made ready, and a run of five hundred made quicker than paper can be cut and the run made on a Gordon.

**LABEL WORK.** It is the only simple and perfect plain or color label press made.

**SMALL JOB OFFICES.** The North eighth-medium is pre-eminently the press for small country job offices, as it will enable the smallest country office to print from type and compete with city offices that print on large cylinder presses from many electros.

**POWER REQUIRED.** There is no press which requires so little power for the work done. One horse-power is sufficient. The press is so perfectly balanced that no fly-wheel is required, and it starts and stops instantly by clutch mechanism.

**WEIGHT, SIZE, ETC.** The eighth-medium weighs about fifteen hundred pounds, and occupies a floor-space of about 3 x 4 feet.

The eighth-medium is the only size made at present. Price complete, $750.00.

**Monadnock Block . .** **NORTH PRESS CO., 262 Dearborn Street, Chicago, Ill.**

# Exposition Souvenir



Printed in Machinery Hall, World's Columbian Exposition,

**July 4th, 1893,**

From a roll on an eighth-medium

# North Web-Feeding Press

ALL COLORS AT EACH IMPRESSION.

This press prints from one to four colors at each impression,
and will make five thousand impressions per hour.

(Over)

**NORTH PRESS CO., CHICAGO, ILL.**


# Exposition Souvenir





Printed in Machinery Hall, World's Columbian Exposition,

**July 4th, 1893,**

From a roll on an eighth-medium

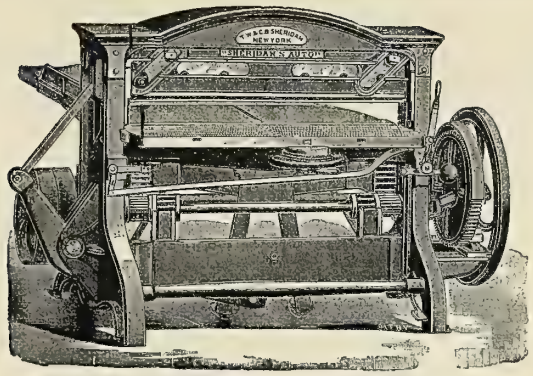
# North Web-Feeding Press

ALL COLORS AT EACH IMPRESSION.

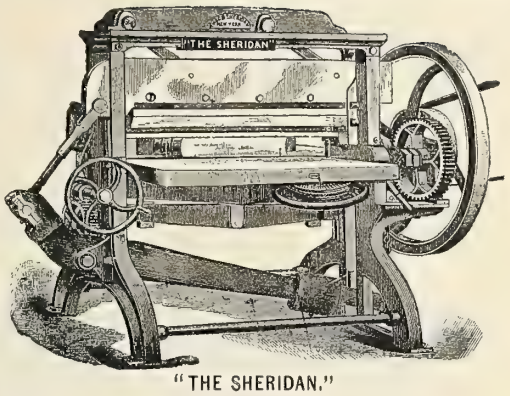
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(Over)

**NORTH PRESS CO., CHICAGO, ILL.**



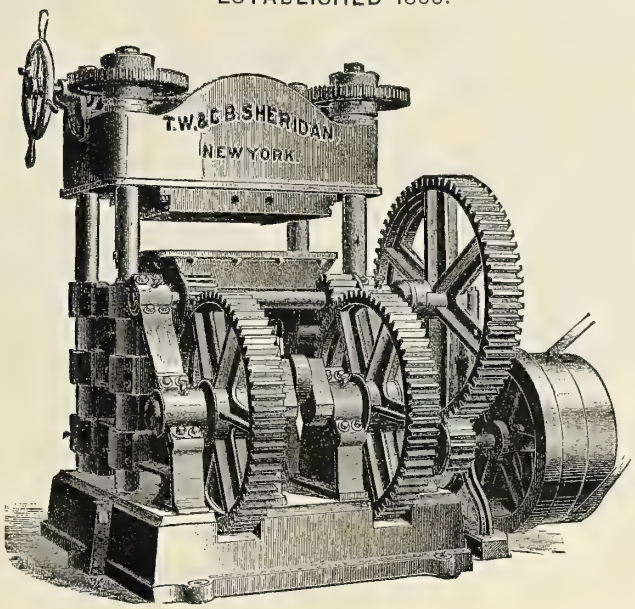

SHERIDAN'S AUTO.




"THE SHERIDAN."

# T. W. & C. B. SHERIDAN

ESTABLISHED 1835.

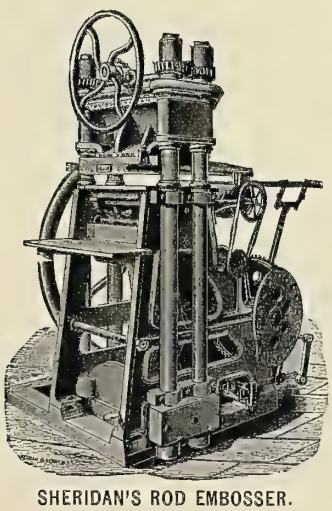



OFFICES AND SALESROOMS:

25 Centre St. and 2, 4 and 6 Reade St., NEW YORK.

413 Dearborn St. and 136 Plymouth Place, CHICAGO.

WORKS—CHAMPLAIN, N. Y.



SHERIDAN'S ROD EMBOSSER.

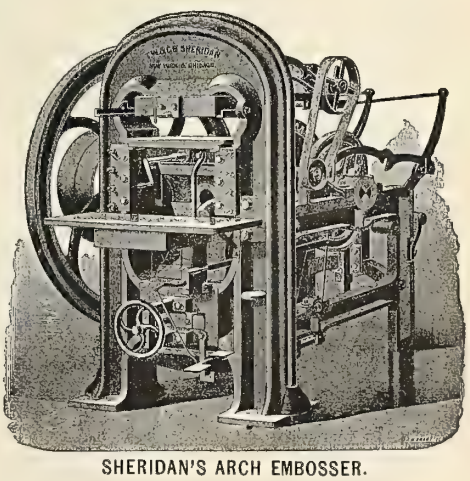
**Exhibit, Machinery Hall, World's Columbian Exposition, Section 34, Columns P and Q 35.**

AGENTS FOR THE

THOMPSON WIRE STITCHERS,
BELMONT FOLDING
MACHINES

—AND—

"CHAMPION" AND "DEFIANCE"
NUMBERING MACHINES.



SHERIDAN'S ARCH EMBOSSER.

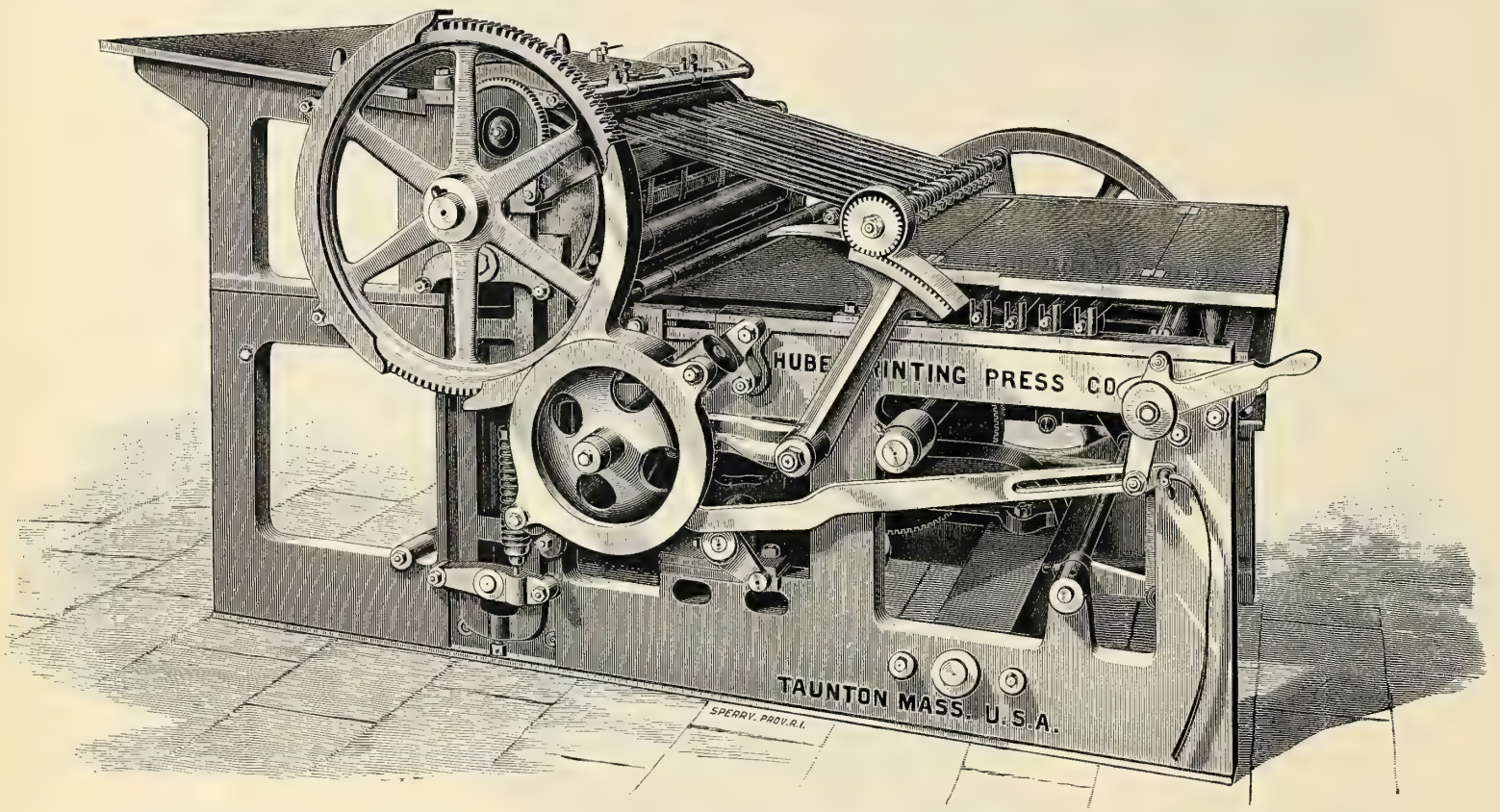
SEND FOR ILLUSTRATED CATALOGUE

# The Huber Crank Movement Super Royal Jobber.

(Movement Patented July 22, 1890.)

**TWO OR THREE ROLLERS. FOUR TRACKS. BOX FRAME. NO SPRINGS.**

Front Delivery, Table Distribution. Back Delivery, Table or Drum Distribution.




THE bed and cylinder are each driven by a crank, and there are no springs required to help reverse the motion of the bed. There is no lost motion between the bed and cylinder during the printing stroke, and the register is perfect at all speeds. The impression is sharp and solid, and the bed and cylinder are warranted not to spring or give way in the least degree. The distributing and form rollers are of wrought-iron pipe, with steel journals welded in. The distribution is exceptionally fine. The cylinder never comes to a full stop when the press is in operation, but keeps moving slowly when the bed is reversing, until the speed of the bed is equal, when it increases in unison with the bed. The sheet is taken by the grippers when the cylinder is moving slowly—an important point in favor of perfect register.

Having no complicated cam or stop motions to get out of order or limit the speed of the press, we guarantee every machine to print twenty-two hundred sheets per hour, when properly fed, in perfect register and without jar or extra wear.

The cylinder can be tripped at the will of the feeder, and up to the moment when the sheet is taken by the grippers. The bed is supported under the line of impression by four large rollers, journaled in stands which are fastened to a rigid box-stay that cannot spring or give in the least degree. The side-frames are of the box pattern, also, and every part of the machine is constructed with an eye to great strength and durability. The sheets are delivered in front of the cylinder, clean side to the fly, which is positive and noiseless in its action.

We unhesitatingly pronounce this press the most simple, complete and serviceable, of its size, ever introduced, and invite the closest inspection and comparison.

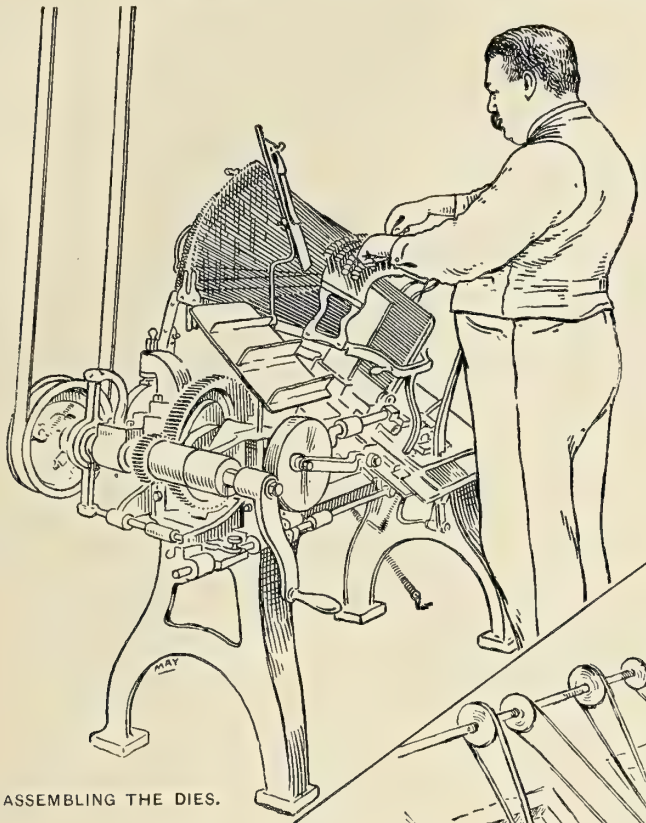
| | SIZES. | | | DIMENSIONS, WEIGHT AND SPEED. | | | | |
|---|---|---|---|---|---|---|---|---|
| | Rollers covering entire form. | Bed inside bearers. | Matter. | Length over all. | Width over all. | Height over all. | Weight boxed. | Speed. |
| Front Delivery . | 2 | 26 x 36 in. | 23 x 32 in. | 8 ft. 6 in. | 5 ft. 10 in. | 4 ft. 2 in. | About 4 tons. | 1,200 to 2,200 |
| Front Delivery . | 3 | 26 x 36 in. | 19 x 32 in. | 8 ft. 6 in. | 5 ft. 10 in. | 4 ft. 2 in. | About 4 tons. | 1,200 to 2,200 |
| Back Delivery . . | 2 | 26 x 36 in. | 23 x 32 in. | 10 ft. 6 in. | 5 ft. 10 in. | 4 ft. 2 in. | About 4 tons. | 1,200 to 2,200 |
| Back Delivery . . | 3 | 26 x 36 in. | 19 x 32 in. | 10 ft. 6 in. | 5 ft. 10 in. | 4 ft. 2 in. | About 4 tons. | 1,200 to 2,200 |

We furnish with Press—Countershaft, Hangers, Cone Pulleys, Driving Pulleys, Two Sets of Roller Stocks, Wrenches, Boxes and Shipping.

## VAN ALLENS & BOUGHTON,

59 Ann St. and 17 to 23 Rose St., New York. No. 256 Dearborn Street, Chicago, Ill.

H. W. THORNTON, Western Manager.



ASSEMBLING THE DIES.

# The Rogers * * Typograph

OFFICES AT

Detroit, Mich.




## A MACHINE WHICH

Will save you money.

Is simple, durable, economical, rapid, reliable.

Is free from gas and lead fumes.

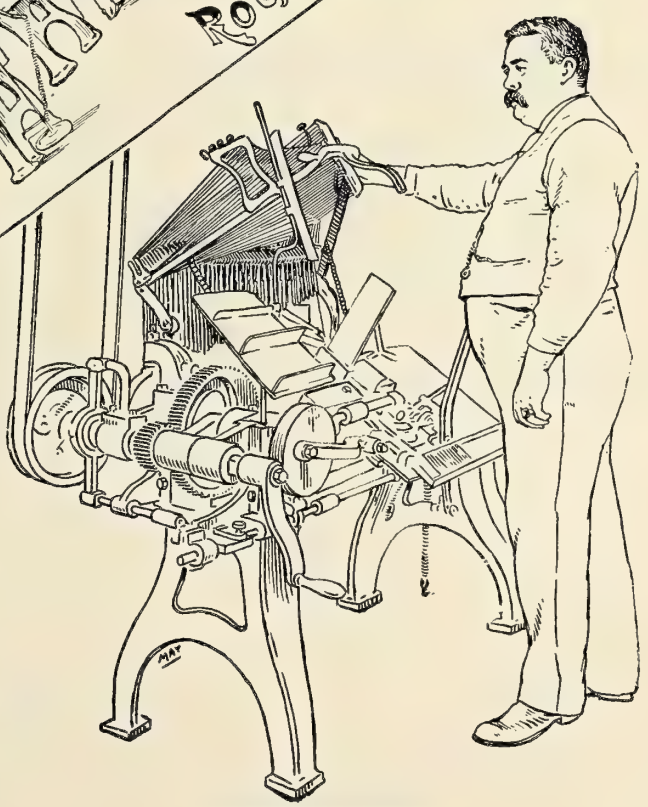
Does not require mechanics to watch it.

It has speed possibilities dependent only on the ability of the operator.

Will take care of you, and not you take care of it.

Do not figure on speed, but on economy. We guarantee economy.

Send for circulars.



DISTRIBUTING THE DIES.

# ADVERTISING.....

Is the silent drummer that tells the public what you want them to know—about your business—about what you have to sell.

**THE BEST** advertisement is the one that appeals to the eye—is conspicuous—no printed description can be as attractive as a nicely executed picture.

**THE BUSINESS MAN** who cannot use pictures in his advertising—has nothing to sell.

**AN INTELLIGENT** use of pictures pertaining to a business is as necessary—to draw trade—as the salesman behind the counter is—to sell the goods.

**AN INVESTIGATION** of the methods of the largest—and shrewdest—of national and local advertisers, will convince anyone that illustrated advertising needs no champion.

**OUR BUSINESS** is to make pictures—for letter-press printing—any kind of pictures—for any line of business—"Our Illustrator" has full particulars. Send stamp for a copy.

ENGRAVERS
by all methods, and
ELECTROTYPERS

**GEO. H. BENEDICT & CO.,**
**175-177 S. Clark St., Chicago.**

# The Leading Printing Ink



Manufacturers

IN THE United States today

ARE

## Fred'k H. Levey Co.

**New York.**

***Why?*** Because the finest work in this country is done with their Ink.

**IS BETTER WORK KNOWN THAN IS SHOWN BY**

The Century Magazine,
Scribner's Magazine,
St. Nicholas Magazine,
Ladies' Home Journal,
Harper's Magazine,
Cosmopolitan Magazine,
Illustrated American,
Californian.

*ALL of the above use our Ink ONLY for one reason — that it is the BEST they can buy.*

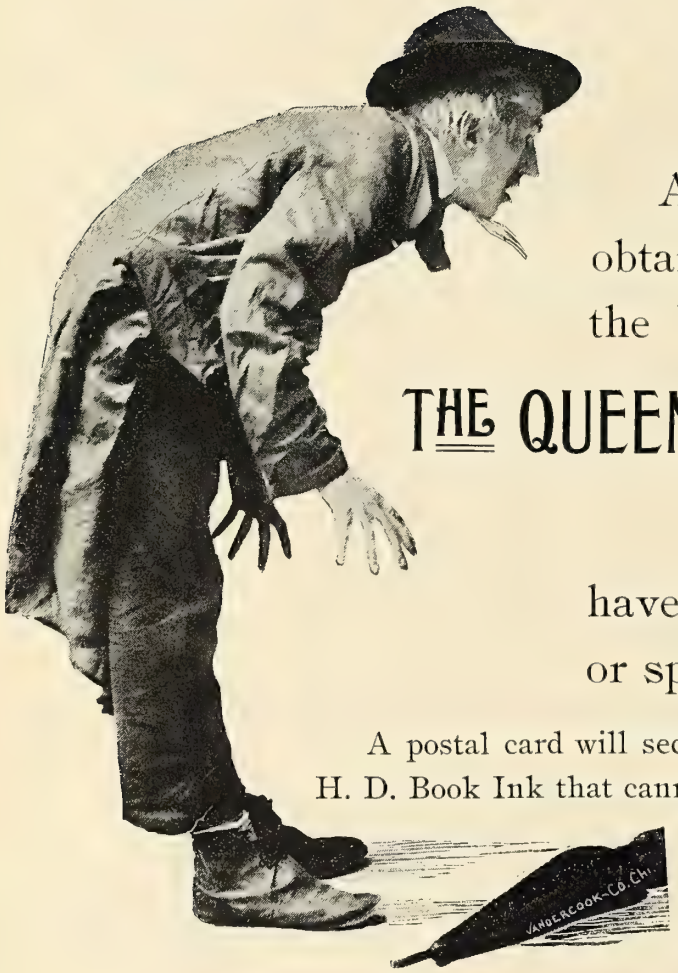
**Fred'k H. Levey Co.**

**59 Beekman St., New York.**

FRED'K H. LEVEY, PRESIDENT.
CHAS. E. NEWTON, VICE-PRESIDENT.

**REED & GOODMAN, San Francisco, Cal., Sole Agents for Pacific Coast.**

☞ On receipt of $1.00, we will send, expressage prepaid to any part of the United States, one pound can of our celebrated "Insurance Policy" Ink. ☜




A wise buyer gets the best obtainable for his money, and the INKS manufactured by

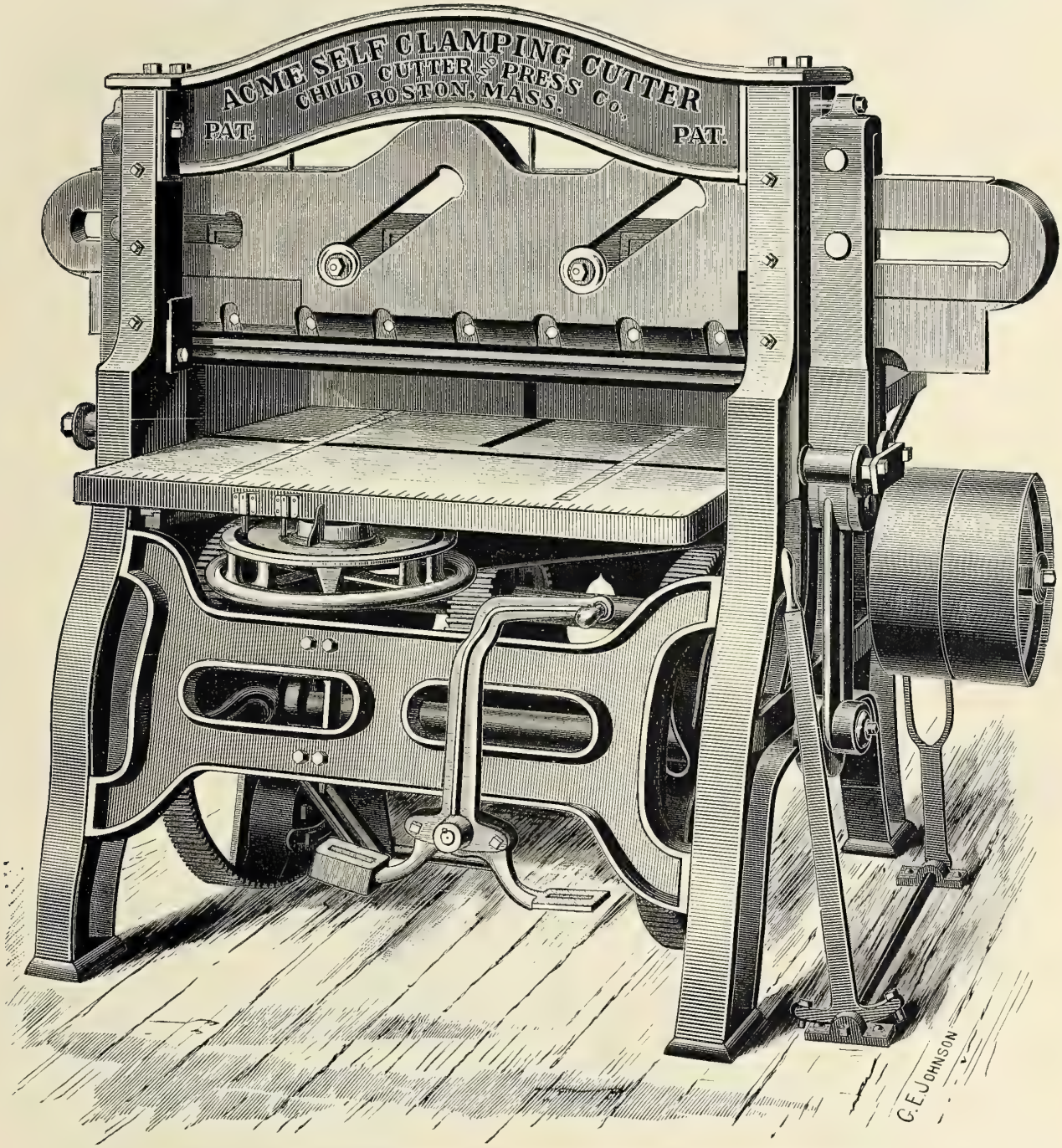
# THE QUEEN CITY PRINTING INK CO.
## CINCINNATI,

have no equal either for general or special work.

A postal card will secure specimens of half-tone work printed with H. D. Book Ink that cannot be excelled.

**CHICAGO: 347 Dearborn Street.**

# Our 62-inch Self-Clamping Cutter




*Designed especially for HEAVY and FAST work.*

## POWERFUL ✣ ACCURATE ✣ CONVENIENT

*Warranted to give PERFECT SATISFACTION.*

**This and other styles of Acme Cutters on exhibition at the World's Fair—Machinery Hall Annex, Sec. 34.**

Montague & Fuller,
*AGENTS,*
345 Dearborn St., CHICAGO.
28 Reade St., NEW YORK.

## Child Acme Cutter and Press Co.,

64 Federal Street, BOSTON, MASS., U. S. A.

THERE ARE Printing Inks and Printing Inks. But when you get through experimenting, come back, as everybody does, to the old reliable goods of

GEO. MATHER'S SONS COMPANY,
29 ROSE STREET, NEW YORK.
106 PEARL STREET, BOSTON, MASS.

# WORLD'S FAIR Announcement

OF THE

# DEXTER FOLDING MACHINES

MACHINERY HALL ANNEX, Column S. 41.

IN advocating the sale of any kind of machinery, no fairer proposition can be made than that of inviting an actual comparison with competing machines.

The World's Columbian Exposition offers just this opportunity.

We have seven machines in actual operation (no two alike), among them one of our

**Rapid Marginal Double Sixteen Book Folding Machines.**

In this machine we register the sheets by an

**Automatic Electrical Attachment.**

As every other "leading" machine will be represented, we extend a most cordial invitation to those interested to avail themselves of this opportunity of making a careful investigation and comparison with these machines.

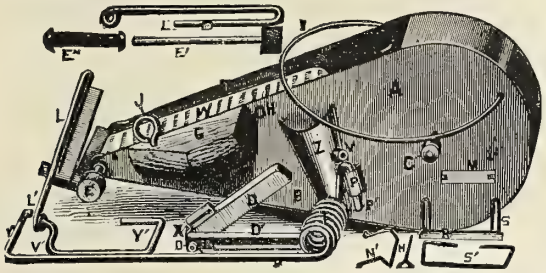
Our new **'93 Catalogue** is just out. We will be pleased to send you one upon request.

.....BRANCHES.....
New York: 49 Wall Street.
Boston: 149 Congress Street, Room 10.
Chicago: Columbian Exposition, until October 31.
San Francisco: Palmer & Rey, 405 Sansome Street.
London, England: 21 Cheapside, E. C.

## DEXTER FOLDER CO.,

Factory and Main Office, FULTON, N. Y.

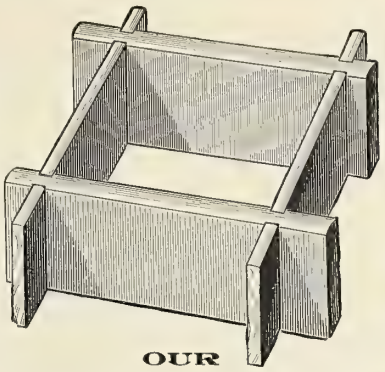
## Dick's Seventh Mailer.



With Dick's Mailer, in ten hours, each of six experts, unaided, fits for the mail bags, 20,000 Inter Oceans. Three a second have been stamped.

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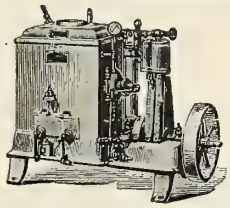
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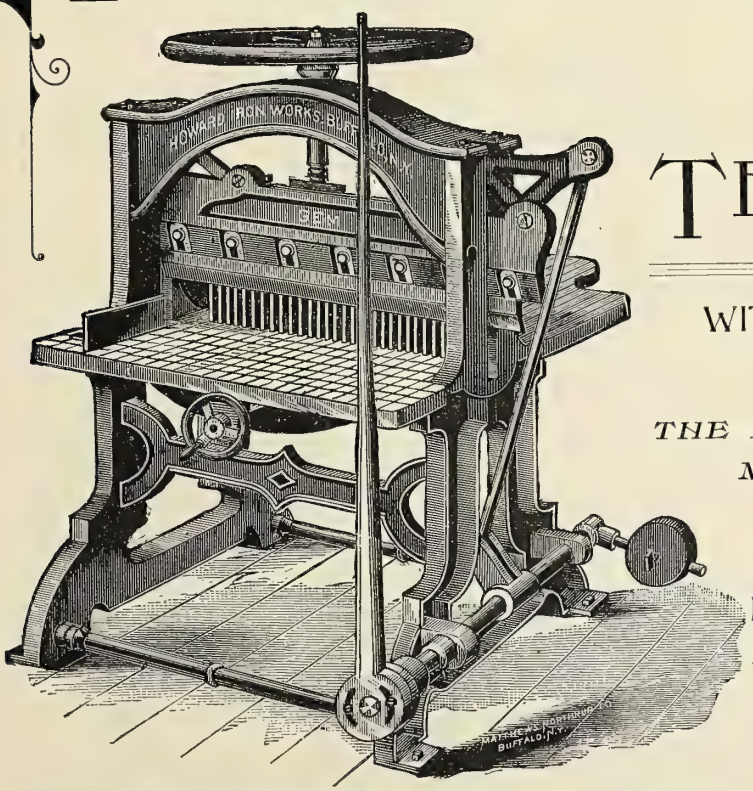
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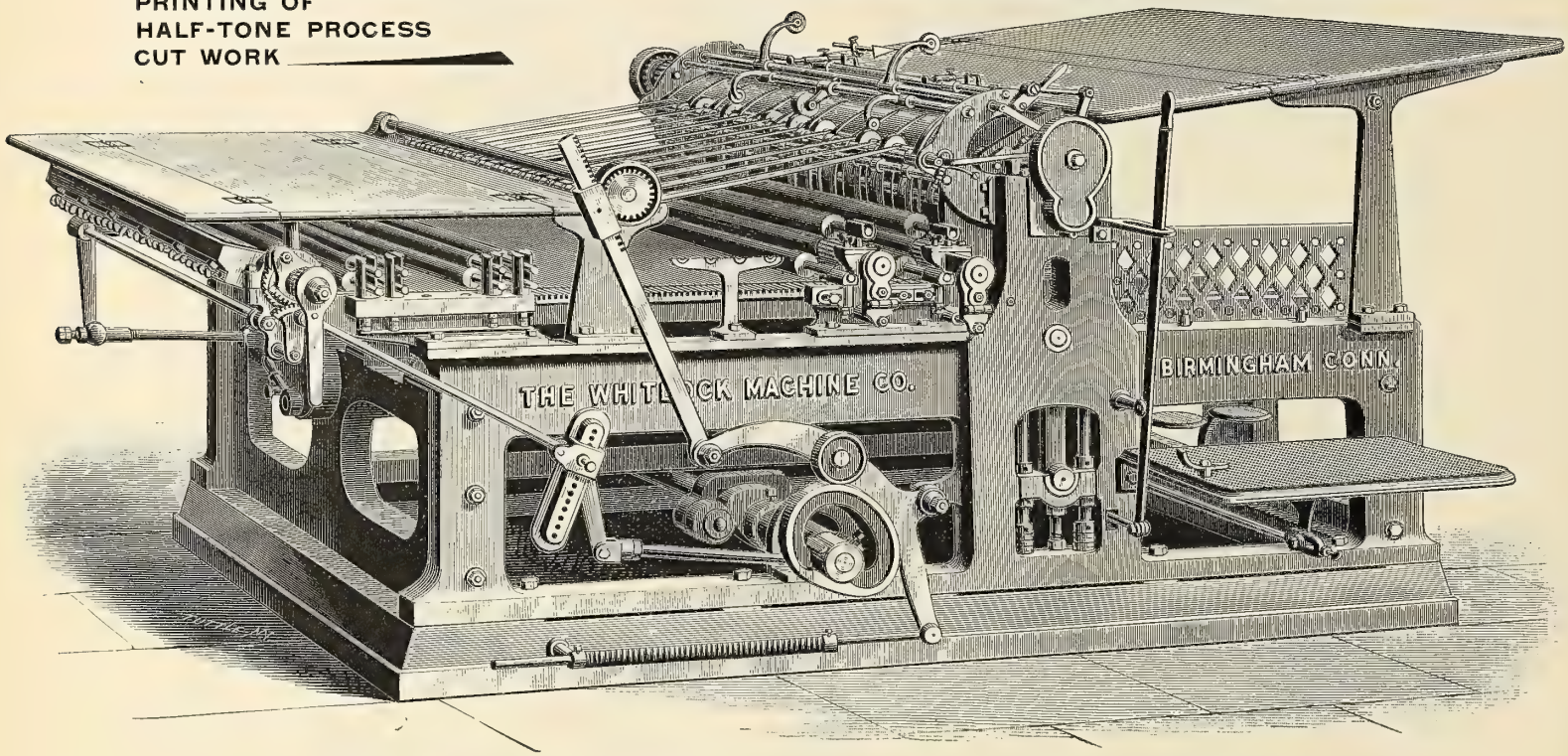
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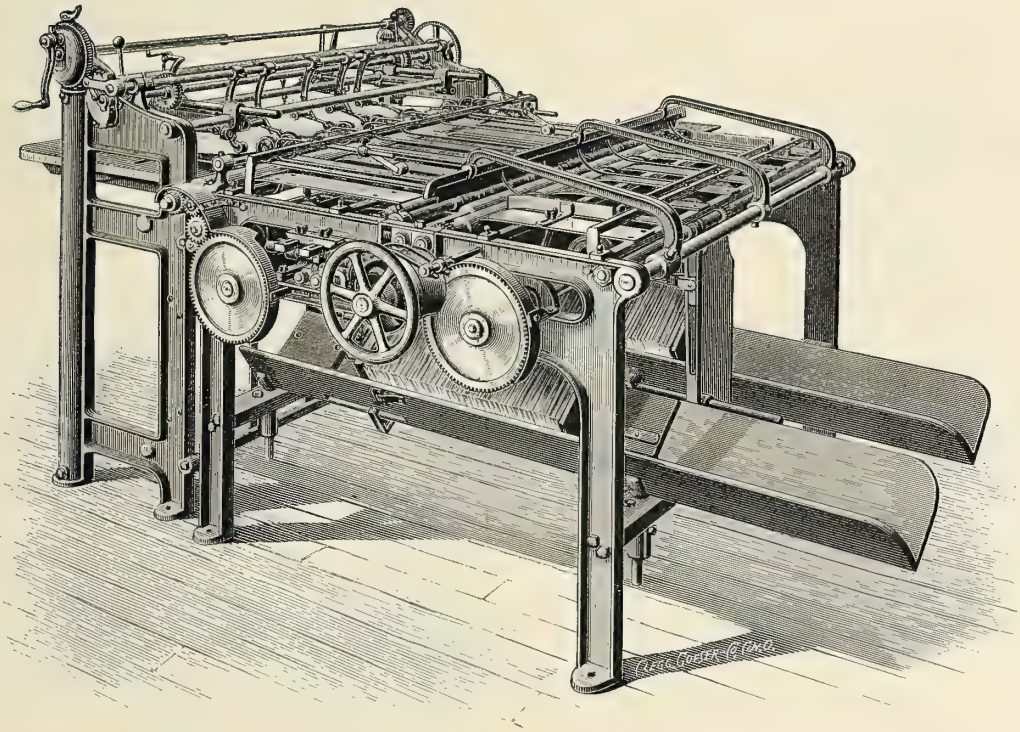
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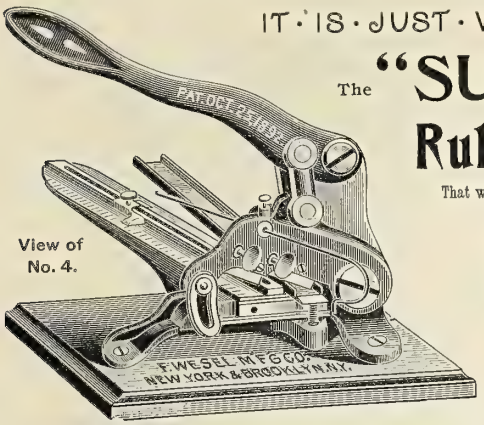

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The mechanical construction of the cutters is alone worth the price of the machine. The slide for mitering connects with back knife, which will cut miters on ordinary rule to any desired angle as quick as you can cut leads. The front knife is adjustable by two corresponding set screws, by which means you can raise the front part of the knife and lower the back, or vice versa, thereby regulating the angle of the knife to either cut brass rule or leads. The **"SUCCESS" Rule and Lead Cutters** are the best in the world. Made in four different styles, and prices are as follows:

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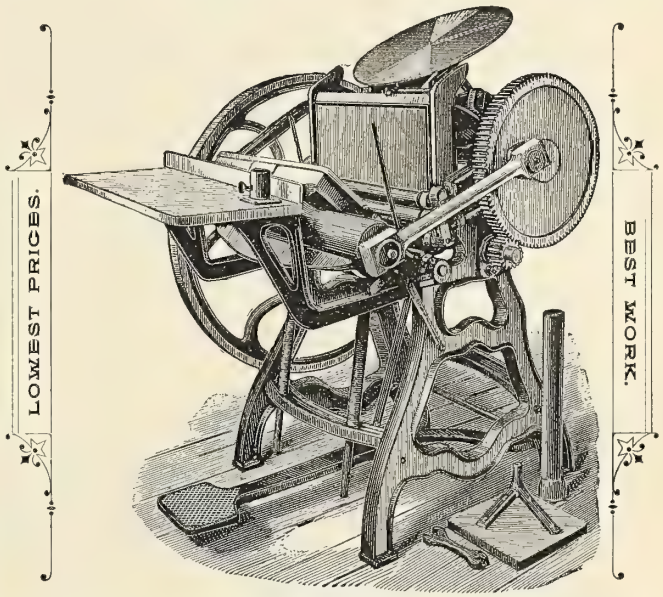
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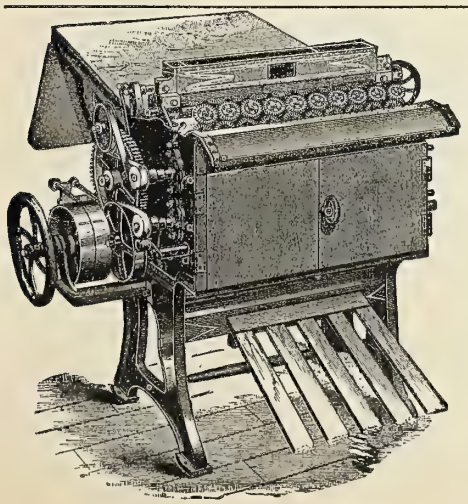

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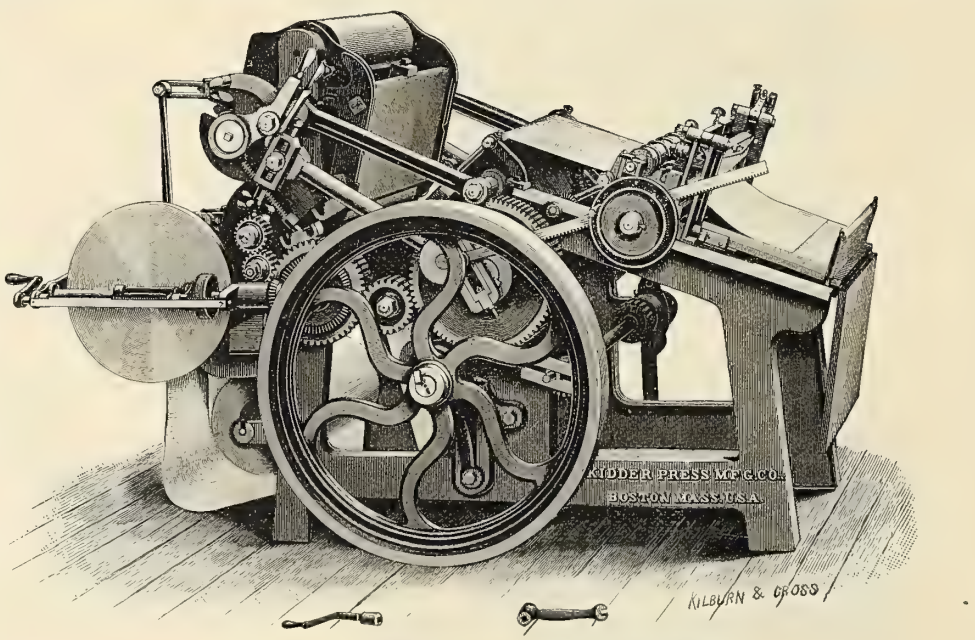
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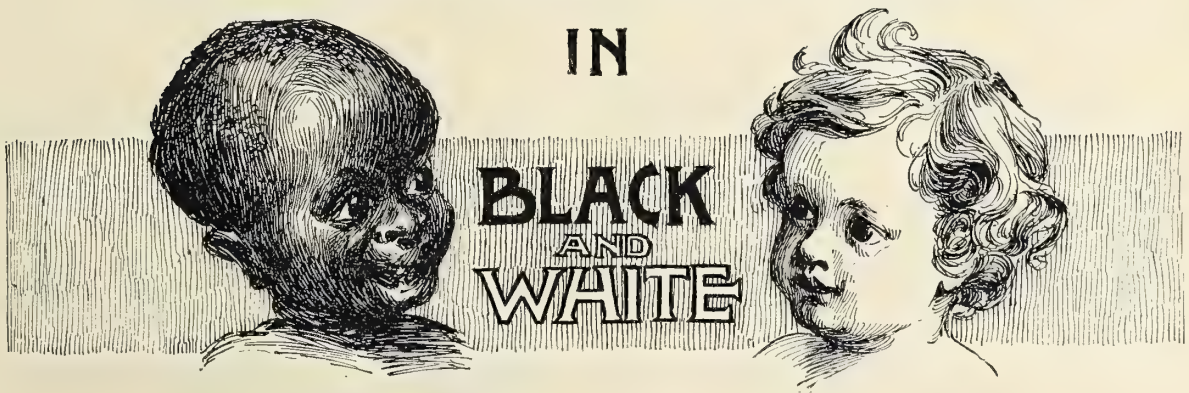
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For Wear, Accuracy and Finish, EXCELLED BY NONE.

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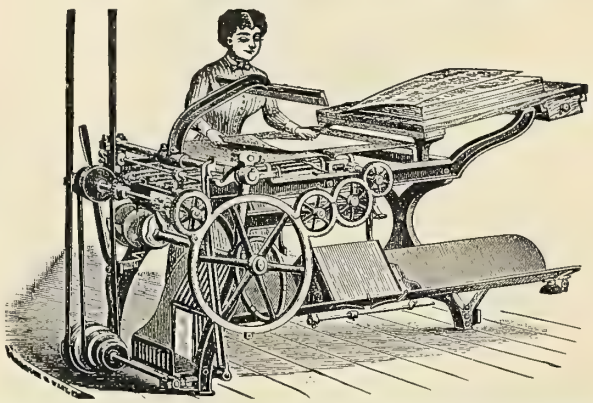
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PAPER

# Folding * Machines

FOR FINE BOOK AND PAMPHLET WORK.



FOLDING, and FOLDING and PASTING MACHINES

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A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

VOL. XI—No. 6. CHICAGO, SEPTEMBER, 1893. TERMS: { $2.00 per year, in advance. Single copies, 20 cents.

Written for THE INLAND PRINTER.

## ENGLISH BIBLIOGRAPHY AND THE BIBLIOGRAPHICAL SOCIETY.

BY W. I. WAY.

A SUBJECT so important as English Bibliography cannot be without interest to readers of THE INLAND PRINTER. The arrival of the Transactions of the Bibliographical Society (London), Parts I and II, therefore, presents a favorable opportunity to offer some comments on this much neglected subject, and these comments, which must needs be of a general character owing to limit of space, will be based largely on the "Transactions" before us. In France Bibliography has been treated comprehensively by special students from an early day, but in England the new Society finds the field practically unexplored. We may properly expect very beneficial results to follow the organization of this Society; indeed, it could hardly be otherwise with such names as W. A. Copinger, Richard Garnett, A. H. Huth, Talbot B. Reed, F. S. Ellis, J. H. Slater, Henry R. Tedder, Henry B. Wheatley, and C. T. Jacobi of the Whittingham Press, among its officers and members.

It may be well to state here the objects of the Society, as set forth in its rules:

(*a.*) The acquisition of information upon subjects connected with Bibliography.

(*b.*) The promotion and encouragement of Bibliographical studies and researches.

(*c.*) The printing and publishing of works connected with Bibliography.

(*d.*) The formation of a Bibliographical library.

The membership is not limited to England, as anyone may join on the payment of a guinea ($5.25) as annual subscription, if his name is proposed and seconded by two members of the Society. And this fee includes all the ordinary publications of the Society, which, in themselves, are worth more than a guinea to anyone who is at all interested in the subject.

In the first number of the "Transactions" we find the President's Inaugural Address, delivered in November, 1892; Mr. H. B. Wheatley's paper on "The Present Condition of English Bibliography," read in December; and Mr. F. Madan's paper on "Method in Bibliography"; Mr. Stephen Aldrich's paper on "Incunabula" (cradle-books); and Mr. H. S. Ashbee's paper on "The Iconography of Don Quixote," read at the monthly meetings in January, February and March, 1893.

In his Inaugural Address President Copinger modestly refers to his love of books and his desire that they may be brought to the knowledge of all—"that literary men may be assisted in their labor and be saved from unnecessary toil." He then proceeds to outline, or rather to indicate, what should be the general objects and basis of work of the Society. First, as to the term "Bibliography" he quotes Doctor Murray, who defines it to be "the systematic description and history of books, their authorship, printing, publication, editions, etc."; but which, in its broader modern sense, he divides into two main branches, the one having to do with the "study of the bodies of books," the other as the "study of their minds."

Dibdin and Lowndes, who did much admirable work in their several ways, built but a slender foundation for the modern bibliographer to erect his more permanent structure upon. Their work "lacked the accurate principle" which is the requirement of our later day.

Mr. Copinger believes that the first work demanding the attention of the Bibliographical Society should be a "Catalogue of the literature of the nation, with an indication of its precise nature, and where it can be found." This "catalogue of the literature of the nation" should include the books printed in English in the United Kingdom, or all books printed in English, whether at home or abroad. So it will be seen at a glance that the Society has set itself a task of no mean proportions. Yet the magnitude of the undertaking can be the better understood perhaps when it is remembered that the catalogue made by the late Mr. William Blades of the works issued from the Caxton Press represented alone the labor of years.

There were about 1,500 printers at work in the fifteenth century, and about 236 different places where printing presses had been established before the year 1500. Many of these printers used "a variety of types, and what is wanted is not merely a specimen of each press, but of each identifiable type of each press with a date appended to it." So thinks Mr. Copinger; and with reference to the printers of the sixteenth century this detail information is desirable, but if the work were thus carried through the succeeding centuries much of it would prove uninteresting and valueless. As a result of President Copinger's address a Standing Committee was appointed to consider the matter of making a supplement to Hain's "*Repertorium Bibliographicum*." The need of this supplement may be appreciated when it is understood that of the fifteenth century books in the British Museum, Hain's book embraces only about three-fourths of the titles. Mr. Copinger's address is supplemented by a list of the printed sources from which collections toward a supplement to Hain might be compiled.

As its title indicates, Mr. Wheatley's address sets forth the present condition of English Bibliography, and makes suggestions for the future. As no one can touch the subject of English Bibliography without recognizing the work done by the late Mr. Henry Bradshaw, so Mr. Wheatley pays his tribute to the memory of this most remarkable man. He shows how in the hands of the late librarian of Cambridge University, the subject of Bibliography was capable of rising to a higher level than "descriptive science." Mr. Bradshaw's knowledge was so "full and accurate that by a process of reasoning he was able to indicate where certain unique manuscripts were to be found, although unknown to their own custodians." But, as often happens, those who know the most of a given subject are too modest to make their information available, and this is the work the Society has set itself.

A society may, with better authority than an individual, tell where to draw the lines. So America may be able to ascertain about where it should stand in an English Bibliography compiled in England. Mr. Wheatley's notion is that those American authors whose fame has not penetrated to the British Isles, might be omitted with advantage. So we may need a Bibliographical Society of our own some day.

In a small way the Grolier Club of New York has made a very creditable contribution to English Bibliography by the publication of its "Catalogue of Original and Early Editions of Some of the Poetical and Prose Works of English Writers from Langland to Wither." This work was prepared for the use and guidance of collectors of old English books, and besides being a most excellent specimen of bookmaking it is bound to demand some recognition at the hands of the Bibliographical Society. Those who are at all interested in the subject may be glad to know that copies are in the Lenox, Astor and Columbia College Libraries of New York; the Princeton University Library; Yale and Harvard; Boston Public Library; and the Newberry of Chicago. In a small way, the "Catalogue of First Editions of American Authors," lately compiled and published by Mr. Herbert Stewart Stone, of Chicago, must turn the attention of collectors of Americana to the subject. We fancy it was difficult for Mr. Stone to tell where to draw the line at times, as his book is as remarkable for its sins of omission as commission. But the book is invaluable, and is a step in the right direction, and future editions will contain many important additions. Besides, it will form a basis for the student who cares to treat the subject more scientifically and comprehensively.

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Written for THE INLAND PRINTER.

## THE COLOR PRESS FOR NEWSPAPER PRINTING.

BY WILLIAM J. KELLY.

THE problem of printing newspapers in several colors in a consecutive-simultaneous manner, and at a rapid rate of speed, has been reasonably and practically solved by the productions which have of late been given to the public by a number of progressive newspaper publishers here and in Europe. Some of the examples of workmanship may be rated as better than others; but this fact may be ascribed to surrounding circumstances, or to the mechanical latitude allowed the workmen employed on the machines.

Among the real pioneers in this movement to give colored illustrated news to their readers, and thereby distance their competitors in newspaperdom, may be mentioned *Le Petite Journal*, of Paris, France; the *Million*, of London, England; the *Inter Ocean*, of Chicago; the *Recorder* and the *World*, of New York.

The first two newspapers named are printed on "Marinoni" presses; the *Inter Ocean* on a "Scott"; the *Recorder* on a "Hoe," and the *World* on a single "Scott" machine. All these color presses are run at a rapid rate of speed, and are fed and printed from the web, the mechanism employed to regulate the paper tension being largely relied upon to feed the continuous sheet to register all colors from first to last. The *World* press being a "single" size — that is, its cylinders are made for only two pages wide, instead of for three or four pages, as is usual — it must necessarily be run at a much greater rate of speed than others in order to get out on time its enormous circulation. Briefly stated, the machine runs at a speed of 15,000 copies, four-page, in four or five colors, perfected, per hour, which is not only an interesting but a wonderful sight to behold when in operation.

Some few press builders had faith in the possibility of constructing machines adapted for rapid chromatic printing, but were met with objections to this end by the makers of printing inks and doubtful publishers, who scoffed at the idea as preposterous. Only a couple of years ago the writer had a conversation with a leading salesman of one of the press builders in New York, who said he could then build and place a color newspaper press if he was only sure that inks could be

manufactured to dry with the speed desired. He was then assured that there would be no difficulty when the time would come to start printing. This simple instance of doubt will serve to show on what a slender thread then hung the possible advancement of the daily newspaper in the matter of colored illustration.

Those who are familiar with the ordinary makes of newspaper web printing presses know something of their great size and mechanism; but when three or four more colors, with their respective plate and printing cylinders, ink fountains and rollers are added, inclusive of the necessary mechanical parts to perfect its working detail, some idea of the magnitude of the color press may be conceived.

Let me give a brief outline of the newspaper color press now in use in the *World* pressroom. The machine was built specially for this newspaper by Walter Scott & Co., and differs from any other in use. It consists of an under and an upper press, both distinct in their working parts, as each carries a separate web of paper when printing forms of eight pages. These are collected by special mechanism at the proper place, run into the folder and there counted and delivered in the usual manner of web presses. When desirable a four, eight or a sixteen page paper can be turned out on the same machine by a simple device and a change of imposition of the plates.

The under division of this color press is reserved for reading matter to be printed in black or any other color of ink, or, indeed, two colors of ink. The upper division may justly be named the color press, and consists of plate and printing cylinders for double sets of plates to be printed in black ink; above these is a plate cylinder for yellow; above this is another plate cylinder for red; parallel with this is a plate cylinder for gray — these three sets of color cylinders revolve and impress their several colors on the paper which runs around and over a cylinder three times their diameter; this cylinder, therefore, supplies the printing surface for these three colors. The sheet of paper is then carried down in its course to the parallel tier of the yellow, where it passes between the plate and printing cylinders of the blue color; from there it passes around and under another large cylinder on which the cylinder carrying the key-plates and text of the illustrations in black are impressed, thereby perfecting the colored designs. Continuing its course, the printed sheet is carried up an inclined frame to the collecting cylinders, where it is conducted to the folding and cutting cylinders and rapidly passed out to the fly-box in perfect form. The webs of paper are fed in from the back end of the machine, one above the other, and have their respective tension devices for controlling the flow of the sheet.

Separate color fountains, with good-sized ink distributing cylinders, are attached to each color division of the machine. These are fully equipped with vibrating and form rollers, which can be set to a nice degree of accuracy. The plates used on the upper division of the press are electrotypes, while those used on the under one are stereotypes. The former plates are made in the usual way, flat, and afterward passed through a curving device, which gives them the shape of the plate cylinders of the press. Here the greatest care must be exercised in order that the plates be not curved out of the true line of the circle.

Making ready on a press of this kind is no easy matter; first, because the space allowed for working about the cylinders is very limited, and secondly because all cylinders are not alike in diameter, nor can they be overlaid alike, as the yellow, red and gray receive their impression from the same cylinder and strike over each other's impression marks. To overcome this a skillful method of underlaying is resorted to by which this apparent difficulty is overcome. Indeed, it may be added that to underlaying rather than to overlaying must successful results be attributed on rapid printing color machines. Registration is somewhat difficult, because of the unsuitability of the tools at present employed for so important a part.

Hard packing is used entirely on the color printing portion of this press. This is made necessary not only for the reason that it gives the best results, but also because several "wiping-off" rollers are in constant contact with the face of the tympan sheets on the main black printing cylinder while in operation. These rollers are supplied with a suitable oily mixture from a "smut" fountain for the purpose just stated.

While nearly all the peculiarities of the newspaper color press bear a similarity to either the ordinary or flat bed printing machines, in the important matter of suitable inks for the fast printing newspaper color press, there is the greatest possible difference from those in general use. Nearly every skillful pressman is aware of the difficulty which was experienced while endeavoring to secure proper results from half-tone plates with the old-time woodcut inks, and we are sure the inkmakers recollect how sorely they were puzzled before they succeeded in producing an ink that would leave the beautiful mesh of the engraving free from streaky fill-ups, and the solids of the plate looked as dull as if printed with poor book ink.

The writer is somewhat familiar with the peculiar processes of color manipulation, having devoted considerable attention to the art, and when he here asserts that several reputable inkmakers have failed, after a number of trials, to make suitable printing colors for the present purpose, it may easily be inferred that the task has not been an easy one to accomplish.

How to make good black inks for fast presses is not understood as fully now as it ought to be; but the making of colored inks that will distribute freely, cover solidly, and leave the face of the printing plates clear at the high rate of speed employed in color-newspaper printing is a problem that has as yet been but partly solved. Indeed, one kind (*incog.*) writer requested me to "give up using *paste colors*, seek

the assistance of some respectable inkmaker to make my colors, and thereby climb the ladder to fame." *

When these color presses are run at a speed equal to that of the *World*, the colors usually sold by inkmakers become dull and appear merely as strong tints instead of full colors. This speed prohibits the possibility of these inks being deposited in their full vigor on the paper, and from leaving the plates freely when the sheet of paper is being impressed with the printing cylinder. This phenomenon of color is misleading to a startling degree, and to this fact may be ascribed the delusion of my friend.

That colored newspaper illustration is only in its infancy cannot be overlooked; and that its requirements are many, not only in improved machinery, methods of color designing, engraving and printing, together with all needed auxiliaries thereto, is worthy of the closest study. Indeed it is the opinion of many of the leading newspaper publishers that the colored illustrated newspaper has come to stay and be an advancing medium of ocular events in the passage of time. This fact is already assured if the caliber of those who have made themselves pioneers in the movement is worthy of consideration.

Written for THE INLAND PRINTER.

## A LABOR-SAVING DEVICE IN DOTTED RULE.

BY O. S. G.

THE introduction of the point system has proven of great advantage to printers as far as use of material for justification is concerned; but there still remains a source of annoyance and trouble to all employed in the mechanical part of a printing office — the use of a dotted line with type.

It is true that dotted brass rule can be purchased at great expense for use with body letter, but it will not line with job letters, and but few employers care to go to the great expense of fitting an office with this material, which in many cases will not line with the different fonts of the same size of body letter.

The ordinary dotted rule in use is made on a two-point body, the face being centered on the body and one point from each edge of the rule. A rule can be made with the face nearly to the side and a nick or two made on the side of the rule to distinguish it from the ordinary dotted rule. This can be used with the nick up or down, as shown below:



The rules on the sides are the side-faced rule.

In four points we have six rules, making them capable of alignment at each two-thirds of a point. By having a rule with a face between the two we would secure ten different alignments on a four-point body or an alignment for every two-fifths of a point, which could be made to line with every face. The rule shown, however, has proven of great utility. There is nothing used in justification except nonpareil slugs, two-point leads and the rule; the alignment is as perfect as any done with cardboard, and the justification is perfect. This is, of course, only applicable where the bodies are based on the point system.

* I have interjected this for the benefit of my unknown friend, who I can assure I never used "paste colors," and that all of the colors at first used by me were those made by just such a house as he recommends, and were failures until my own advice as to what *should* be used in colors for the purpose was heeded, then came gratifying results.

Written for THE INLAND PRINTER.

## PAPER-MAKING MACHINERY, ETC.

BY PROGRESS.

AT or about the beginning of the present century such now indispensable metal-working machines as planers, lathes, etc., were unknown. Of course, the production of operative machinery requiring metallic parts became exceedingly tedious, and frequently barren of useful results, and withal too expensive for remunerative returns. Even fifty years ago most of the metal-working lathes were made with wooden frames, and today unsuited to accurate work.

The construction of paper-making machinery, especially the large, hollow rolls for calendering the sheets, was for long years crude and unsatisfactory, even when the lathes had been made substantial, with strong centers and absolutely solid adjustable head and tail blocks, it was found impossible by a cutting tool to traverse a six-feet face of the roll to such nice perfection as to secure a perfect, even thickness and hardness of a sheet of paper between two matched rolls.

The cutting tool, however perfectly made, would not keep its "nose under the skin," or surface, by taking a "chip" less than three one-thousandths of an inch, and then for a long cut the tool would wear off and become dull, and the last chip would vary considerably from the first. In some instances, in the production of tissue paper, a micrometer measure would show six times the thickness in some places over that of others. It has been but a few years since this defect has been substantially cured — not by a cutting tool, for that was impossible — but by surface grinding by emery or corundum wheels. These are so adjusted, and revolve with such great speed, that though the thing to be shaped be composed of hardened steel, the "chip" taken off may be less than a millionth part of an inch. Of course, this cut is so light that it will not spring the work as would a cutting tool; and after two rolls, to work in pairs, are thus finished, by a series of cuts, every part comes so close together that light cannot be seen between them. This invention accounts for the fine calendered paper we use nowadays, even when made from wood pulp.

The same invention of surface grinding has made it not only possible, but practical, to give such close finish to the hardened steel lining plates of type molds that, instead of having to grind, by hand-rubbing, four sides of every individual type, as by the "old way," the types now come from the molds clean, smooth and ready for use. From this we learn a valuable lesson —

that inventions of means for making nicely adjusted machines are as valuable and useful as the products of operative machines.

Prof. Morse assured the writer, in 1864, that he had invented the telegraph fifteen years before he could use it. When Taylor invented the helix, or soft-iron magnet, then the professor's invention became useful. Thus we find that one invention often depends on the success of another, and sometimes without any seeming cognate connection in substance or principle of action.

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Written for THE INLAND PRINTER.

## DOES SUPERIOR PRINTING PAY?

BY B. JARED BEARDSLEY.

AS we draw nearer the close of this century of advancement in which we live, the public taste in the matter of printing is growing finer, and more appreciative of the merits of high-class work as turned out by progressive printers. As the art of advertising advances toward perfection, the demand for superior printing must increase; for, in my opinion, perfection in advertising can only be reached when the best efforts of the printer are used.

Cheap printing is dear at any price, both to printer and purchaser, and the printer who does this class of work can never hope to profit by it. Printers there are, and plenty of them, who will say that quality of work will not place a man beyond price competition; but if a bit of personal experience counts for anything in this matter, this assertion is disproved. This experience seems to have been different from that of most of the writers for THE INLAND PRINTER, and believing it may be of benefit to others who may find themselves in similar situations, and so adverse to Mr. Douglas' views as expressed in the May number, I give it.

Necessity often compels abandonment of well-beaten paths, and early in my business career I was forced to adopt a policy of which I knew nothing — adopted not because of superior foresight, but of necessity. I have had to fight a hard fight. Like many another printer, I started in business heavily indebted for my plant, in fact, owing for it every dollar it cost me. In the beginning I determined that only the best of work should be done, and that prices honest and commensurate with the quality of the work turned out should obtain, and that such prices must be kept up in order to meet obligations maturing from time to time. And when, with promptness, coupled with these two principles as a business foundation, the business of the office I had purchased doubled, then trebled, competitors began to talk duplication of my work at greatly reduced prices, and succeeded in getting many of my customers — for a time. I knew, my competitors knew, and my customers should have known, that my work could not be duplicated at lower prices and leave anything like a profit. Indeed, I doubted very much the probability of their duplicating the work at any price, and later developments substantiated the belief.

What was I to do: drop down with Competitor Brown, thereby striking a blow at myself and virtually run at a loss? Many would have done so; I might have done so had it not been for the knowledge that my failure would then be a question of but a short time. So I determined to "survive or perish" with my first principles and clung to former prices, sparing no pains to turn out the very best work possible with the plant I possessed, giving my personal attention to all work and hoping that one or two of Brown's jobs would satisfy erstwhile patrons that good printing costs money, and that ultimately they would return to me.

One by one they did come back, and I wish the space were mine to repeat here a number of the sentiments expressed concerning such printing as Brown's must of necessity have been. One is sufficient to give a very definite idea, however: "There is some satisfaction in knowing that this pamphlet is well printed," said one of these "prodigals," "and I know from experience that such work must be paid for. I am well satisfied that its effectiveness will more than compensate for its cost above ordinary work."

Now, when I saw my customers slipping away, I might have dropped to Brown's prices and taken work at figures that would leave no possibility of realizing *a profit* without slighting the work, merely for the sake of keeping a competitor from getting the job; but I felt satisfied that such a course would never pay, in the beginning, end or meantime. I am aware of the fact that printers often do this very thing, arguing that unless they so do they may lose a customer.

If you are an honest printer, you have taken work at an honest price, and you cannot drop to lower figures without slighting some portion of it.

But let us suppose, for instance, that you drop. In your effort to make as much money as you did before, you rush your men as much as possible; they do not take the time to handle carefully the fine job faces you have expended large sums of money to obtain and they are rattled into the cases in a way that batters and ruins them; they have not time to distribute dead matter as it accumulates, but pull needed sorts therefrom; the "banks" and "stones" become littered with "pi" and the cases become short of sorts; cuts are laid around promiscuously and material often laid upon them, battering their faces and making good presswork impossible, of which the ultimate result is loss — loss sure and certain. Pleasing spectacle, isn't it?

Now, let us look at a shop which adopts the other policy. For a time Brown may take your customers and you may not do as much work as formerly; for a time you may not make any more money than you would had you sank to Brown's level but if you stick to equitable prices and turn out work in keeping with such figures, your plant will be in condition to do work for those who discover Brown's deception and return to you. Come back they will if your charges have been honest and not exorbitant, for the business man

of today realizes that his printing matter is not the least important detail of his business, and he will patronize the printer who can fill his wants in the *best manner*. It may take him some time to find this printer, but he will find him, and I firmly believe that he will be the craftsman who does all he can to turn out perfect work.

None of us can afford to lose money on a customer for the sake of keeping him. Printers would better do less work, receiving therefor reasonable compensation, and let the competitor who seeks to gain customers by doing work at ruinous figures have them. Take care that *every job turned out* be the best you can possibly do and you will find that it *pays*, if an increasing business is a measure of success. This is my way of doing business, and I can find plenty of people who will indorse me when I say that superior printing *always* pays the purchaser and in my case has paid the printer.

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Written for THE INLAND PRINTER.

## TABULAR MATTER.

BY A. E. DAVIS.

THE printer who can get up a creditable table in a reasonable length of time is looked upon by many of his fellows as being peculiarly gifted; and after examining numerous samples of tabular matter the writer is obliged to confess that there is some ground for the awe the expert table man inspires. It has never been quite clear to me, however, why any printer who can set straight matter should not be able to set a first-class table. THE INLAND PRINTER frequently reproduces specimens of botched commercial and other work, but I have looked in vain for specimens of botched tables. Surely this is not because, as the man said of whisky, all tables are good, but some tables are better than others.

There is nothing about a table any more difficult than ordinary straight matter, unless it be held that narrow measures are harder to justify. If a printer wants a line to go clear across a newspaper page, he simply computes the width of all the columns with the column rules added. If there are six columns of thirteen ems, and five nonpareil column rules, the line will be 80½ ems long. Such a line exactly represents a heading over the columns of a table.

Following will be found two samples of tables that will cover all ordinary work. They are described in detail, and show the space about headings, type used in headings, and general arrangement to produce the neatest possible result in the shortest time. If possible the compositor should have at his disposal four sizes of rule that do not come in the regular fonts. Some offices have rule cut to each size from three to sixteen points, which is as unnecessary as it is expensive. The four pieces needed are, in nonpareil ems: 1, or six point; 1½, or nine point; 2⅓, or fourteen point, and 2½, or fifteen point. Even the last of these may be omitted by using the six and nine point pieces in combination. For ordinary work, too, the compositor may use a piece of mitered rule (miters of six-point rule are always two points longer than even ems if properly made) and get along quite well with no extra sizes at all. He will be obliged, however, to avoid any columns of one nonpareil and any that contain a half nonpareil, and must to some extent be guided as to the width of the columns by the length of the miters at his disposal.

The headings in a table should not be cut off from the body by a rule running clear across, unless, indeed, they are to be fatted. When cut off this way it is next to impossible to get the down rules to exactly line at the cut off.

The columns should never be set against the rules if it is possible to bring the table into the required space without doing so. Leaders should be run from rule to rule, however.

Headings are best run across the columns; but this is frequently impossible, and when they are turned around, have them run toward the columns, not away from them. There is just as much sense in turning the stub about and running the lines away from the figures they lead to, as there is in running the headings away. I sometimes see tables in which the heads not only read away from the figures, but have leaders leading to the rule at the top, the idea being, I suppose, that the reader will follow the leaders to the rule, then take the rule and follow it to the figures below, when, if the column one started with has not been forgotten, one may read the figures.

Another thing to look out for is the gain. New type, if properly made, will not gain enough to bother any; but type which is very dirty will gain at an astonishing rate, unless it has been frequently stereotyped. I have had tables in which there were very many columns gain as much as a nonpareil in about forty-five picas. No rule can be given for gain allowance, as everything depends on the condition of the material. If there is reason to think the table will gain, allow two points to about forty picas, provided the columns are rather numerous.

The first table below is a simple one, with single box-headings. It is set in nonpareil type, as more tables are set in this type than in any other; and the rules are more easily adjusted with this type than with any other. The cast is, in nonpareil ems: First column, 16⅔ ems; second and third columns, each five ems; fourth and fifth columns, each six ems.

LIVE-STOCK SUMMARY.

| COUNTIES. | *Horses.* | *Cattle.* | *Hogs.* | *Value.* |
|---|---|---|---|---|
| Allen | 78,560 | 118,338 | 380,500 | $5,773,980 |
| Anderson | 92,721 | 146,200 | 400,850 | 7,942,000 |
| Atchison | 134,009 | 171,436 | 521,750 | 10,212,640 |
| Barber | 61,986 | 99,742 | 254,300 | 3,286,300 |
| Bourbon | 80,300 | 122,820 | 390,450 | 6,800,000 |
| Brown | 84,234 | 151,150 | 480,600 | 9,148,500 |
| Totals | 531,810 | 809,686 | 2,428,450 | $43,163,300 |

The top head of a table should be caps of the type in which the body of the table is set. Either a light double or a parallel rule may be used under the top

head, according to the nature of the work. For the box headings, small caps for the principal heads and italics for the others look best. A nonpareil quad line above and the same below the headings is the proper space for a table of this kind.

Now come the rules under the heads. The stub requires two pieces of 2⅓ nonpareil (fourteen-point) rule, and a piece six picas long — 16⅔ nonpareils. If the fourteen-point pieces are not obtainable, two pieces of mitered rule will answer quite well. The figure columns require only regular sizes, the first and second columns being five, and the third and fourth six nonpareils.

Below the rule under the headings put one four-to-pica and two six-to-pica leads — seven points, the odd point being necessary to make the columns even ems in length, as will be seen when we get to the bottom.

It is best in most cases to break a stick for the headings, and we will suppose it done with this table; but after the heads are set use a stick set to the width you want your table, and set the counties and figures as you would so much straight matter, only taking care to make each figure column the proper width, which is easily done, as the figures are all regular sizes. To allow for the rules, put an em quad and a three-em space at the end of each line, and when you empty put these quads and spaces back into the case, when the table will be short four leads — just the amount of the rules. Of course all your justifying is to be done in the stub, and if there is not room for a thin period put the necessary space next after word, never between two leaders. If a little care is used in getting the figures and space before and after them the proper width in the first line, it is very easy to see that they are the same in the lines that follow. Indeed, so slight is the time required to do this that this part of the table can often be composed more quickly than so much straight matter. In the above table there is an en quad between the figures and rule on the right, and something more than an em in most places on the left. It is best for tabular matter to have en commas, but we will assume that you can only get them on a three-em body. Now, to make everything clear, we will run across the first row: Set the county and as many leaders as you think will about take up the length of the stub; then an em quad and two three-em spaces bring you to the figures, 78,560, and an en quad after the cipher will make the column the proper width — five nonpareil ems. The two spaces and the comma make one em, and the figures and em and en quads the other four. The remaining columns are substantially the same except the last, in which *all* the space must be put on the *left*, for there is no rule on the right of this column (at least none connected with the table), and if any space were to be put on the right the table would not be of the proper width. In our example we happen to have the most figures in the last column; were this not the case, it would be necessary to make the column as much narrower as we had space on the right of the other columns.

This brings us to the total rule, and as THE INLAND PRINTER uses old-style type, we will put one six-to-pica lead on each side of this rule, for the reason that the shoulder on old-style figures is sometimes at the top, sometimes at the bottom, and sometimes both top and bottom. If the table were set in modern type we would change the two six and one four-to-pica lead that we put just above the figure columns to a nonpareil quad line, and then would put a six-to-pica over the total rule and a four-to-pica under it.

Now we are to the total. The word "totals" in the stub should be indented two ems beyond the counties. The figures, of course, are set the same as those above; under them put a four-to-pica lead, which completes the table in length, giving us thirteen nonpareil ems, or six and one-half picas. We are now ready for the column rules, which are easily put in by holding the matter firmly with the left hand and running a composing rule up between the columns, spreading them sufficiently to allow the insertion of the rules. If the table is so large and heavy that the columns will not "stay spread," turn the galley so that the columns point to the top of the case.

Now comes a table much more complex. The explanatory matter following the first table applies equally to this one, and only such things as are not explained above will be noted. There are no totals in this example, as to include them would be mere repetition. The difference is in the headings.

Headings that read across the columns require about the same space above and below, a trifle more above them being the better way. The rules under these cross headings must be included in the space allowed for the heading, with the exception of the main cross-rule separating the figures from the heads. If care is not taken in this regard, the short column rules will not fit. Thus, we allow three nonpareil ems for the small-cap heading "Benefits," putting a nonpareil over the head and two leads under it, the two leads and the rule making the required nonpareil below. All headings followed by a cross-rule are to be treated in the same manner, with the exception above noted.

The headings running down should be indented an en quad, and if any of them make more than one line, indent the run-over an em more than the first line. These heads may be placed exactly in the center of the box, though one or two points more at the top than at the bottom of the letters will not be out of place.

In this table, as in the one preceding, we have two six and one four-to-pica lead above the figures, and a four-to-pica lead below the figures. The two fours make one nonpariel and the two sixes and the cut-off rule another, which added to sixteen ems for the heads and seven ems for the figures, gives us 25 nonpareils, or 12½ picas.

In setting the head "Benefits" the measure will be 29 nonpareil ems and 10 rules, equaling 32⅓ ems,

with possibly a piece of thin cardboard added for gain. The headings, "Accident," "Sickness" and "Death," each occupy a space 7⅔ ems long, requiring below them two pieces of 2⅓ ems, and one piece of 3 ems for the cross-rule.

Every table should close with a single rule clear across, provided the table is complete; but where a table runs for several pages before it is completed, omit the rule on all pages except the last. Also, where a table covers a number of pages, after the first page the top heading should end with the word "Continued" on each page except the last, when it closes with "Concluded"; as, "Table I.—Railway Statistics"; "Table I.—Railway Statistics—Continued"; and "Table I.—Railway Statistics—Concluded." The heading proper is usually set in caps, and small caps or italics are best for the words "Continued" and "Concluded."

The first press would now be a curiosity—a cheese press would be modernization, comparatively—even from the second to the tenth inventive generations of old Ramage presses, with wooden bed and platen, and so on to the greatly improved (!) Ramage, whose long sweep lever I have pulled many a day—wooden platen, stone bed—as jagged as when cleft from the parent quarry on the under side, poised in a square box and leveled up with house ashes, which sifted through the cracks of the box, and called for sweat to work the "rounce."

Then the hand balls, as big as pot lids, stuffed with tow or cotton, the original covering being of cloth, but evoluted to chamois leather. A good strong man could with diligence ink a form of fair size for 100 impressions per hour. Then came the iron presses. Oh, what a (comparative) luxury—and with the glue-and-molasses roller (if they could ever be gotten out of the sheet-iron mold whole). Then with a good man at the rounce and frisket, and a roller boy to turn the crank and daub on the ink (lampblack and tar), a token (250) per hour might be laid to "bank." Those were the times when if the devil got a quarter to go and see the circus, it was about the extent of his salary.

TABLE showing working time, per cent of steadily employed, regularity of employment, and annual cost to members for maintaining the organization.

| CITIES. | Membership | Working time. Hours per week | Working time. Weeks per year | Per cent of members steadily employed in past year | Employment more regular this year than last. Yes | Employment more regular this year than last. No | BENEFITS. Accident. Fund maintained for. Yes | Accident. Fund maintained for. No | Accident. Amount paid in 1890 | Sickness. Fund maintained for. Yes | Sickness. Fund maintained for. No | Sickness. Amount paid in 1890 | Death. Fund maintained for. Yes | Death. Fund maintained for. No | Death. Amount paid in 1890 | Pay for total disability. | Pay to heirs of deceased. | Annual cost per member for maintaining organization. |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Buffalo | 29 | 70 | 52 | 90 | 1 | ..... | 1 | .... | $800 | 1 | .... | ..... | 1 | .... | ..... | $1,000 | $1,000 | $8 00 |
| Chicago | 48 | 70 | 30 | 75 | ..... | 1 | .... | 1 | ..... | .... | 1 | ..... | .... | 1 | ..... | 2,500 | 2,500 | 39 00 |
| Cincinnati | 23 | 84 | 52 | 75 | ..... | ..... | 1 | .... | ..... | 1 | .... | ..... | 1 | .... | ..... | 1,750 | ..... | 39 50 |
| Kansas City | 54 | ..... | 43 | 90 | 1 | ..... | .... | .... | ..... | .... | .... | ..... | .... | .... | ..... | ..... | ..... | ..... |
| Minneapolis | 21 | 58 | 43 | 84 | ..... | ..... | 1 | .... | ..... | 1 | .... | $15 | 1 | .... | $60 | 3,250 | 3,250 | 45 00 |
| Omaha | 63 | 50 | 52 | 100 | ..... | ..... | .... | .... | ..... | .... | .... | ..... | .... | .... | ..... | 2,500 | ..... | 36 00 |
| St. Paul | 29 | 60 | 52 | 80 | ..... | 1 | .... | .... | ..... | .... | .... | ..... | 1 | .... | ..... | 2,500 | 2,500 | 40 00 |

It may be well to remark in closing that the compositor should have at his disposal in addition to the rule cut to the sizes mentioned elsewhere, thick and thin leads cut to ems and half ems of nonpareil, beginning with 1½ ems and running to about five ems, these in addition to the regular leads cut to picas and half picas. They can be cut in any office having a lead cutter, though the rules must be cut at a foundry. No leads cut to thirds of nonpareil need be used.

Written for THE INLAND PRINTER.

## INVENTION—EVOLUTION.

BY TYPO.

INVENTION is but mechanical evolution. It is interesting to note the progressive steps of human ingenuity—the offspring of necessity—in the various arts that have ministered to human convenience from the "stone age" to the present time.

The first types, it is said, were about the size of our canon types—having a depth of near half an inch—and resembled Old English black face, or German black text, as some authors have it. With such types now our mammoth metropolitan sheets could be read from start to finish in a few minutes.

With a good man at the rounce and frisket, and a roller boy to turn the crank and daub on the ink (lampblack and tar), a token (250) per hour might be laid to "bank." Those were the times when if the devil got a quarter to go and see the circus, it was about the extent of his salary.

The transition from those and other primordial and semi-primordial means to execute the mystic art to the grand advance of almost unthinkable improvements of today—over the "old way,"—not only in the lightning speed of machines that in a single office may nicely print, fold, paste and address all that require it, half a million sheets in two hours.

I have no ambition as a prophet; but who now dare stake his honor that there may not be concealed in the womb of time a plan for transferring to paper our thoughts and purposes by the "Odic force" of the mind, or some other electrical or magnetic manifestation, and thus dispense with the crude wheels, cams, rock shafts, levers, etc. I certainly conceive of no such possibility, but I am admonished to have a care not to declare anything impossible, until we can analyze electricity and the human mind.



"SUMMER."



Dear Reader:

LETTER-WRITING is tedious. Little said is quickly read—we will be brief.

Summer is ended—Autumn is here (see illustrations). Perhaps you need Engraving to push Fall and Winter business for yourself or some one else. Think we can serve you as well as anyone—possibly better than some others.

We make Half-Tones, etched on copper. We made these—artistic, aren't they? Other things we do are, Wood Engraving for all mechanical requirements; Zinc Etching for general purposes; Designing for books, magazines, etc.; Electrotyping for newspapers and job printers.

You might write us—saying you read this in The Inland Printer. We're after business. Will treat you well. Try us.

Blomgren Bros. & Co

175 MONROE STREET,
CHICAGO.



"AUTUMN."



TWO CHARACTERS IN "BLACK CROOK."

Half-tone engraving by
BLOMGREN BROS. & CO.,
175 Monroe street,
Chicago.

(See the other side.)

THE INLAND PRINTER

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

[Entered at the Chicago postoffice as second-class matter.]

*Published Monthly by*

THE INLAND PRINTER COMPANY,

212, 214 MONROE STREET, CHICAGO.

ADDRESS ALL CORRESPONDENCE TO THE INLAND PRINTER COMPANY.

CHICAGO, SEPTEMBER, 1893.

THE INLAND PRINTER is issued promptly on the fifth of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines of industry will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings per annum, in advance. Make *foreign* money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted.

ADVERTISING RATES

**Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.**

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers throughout the United States and Canada.

Any printer who is a friend of this journal will confer a favor on us by sending the names of responsible newsdealers in his city in case he cannot find it on sale there.

FOREIGN AGENTS.

M. P. MCCOY, 54 Farringdon Road, London, England.
ALEX. COWAN & SONS (LIMITED), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany. An denselben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

## THE UNITED TYPOTHETÆ CONVENTION.

WE desire to extend a welcome to the delegates to the annual convention of the United Typothetæ of America, now about to convene in Chicago, and trust that the financial demoralization in which the entire country is engulfed has not played havoc with the fortunes of the members to an extent that will materially affect the attendance. It is to be expected, however, that the existing commercial depression will have an important bearing on the work of the convention. Plans outlined a year ago, or a few weeks ago for that matter, will necessarily need to be considerably modified, if not entirely abandoned. The situation from a business standpoint has changed wonderfully of late, ruin and disaster staring all in the face, causing uneasiness, apprehension and dread. Under such circumstances it is not extravagant to say that the hope goes out from everyone connected with the typographic industries that the fates will deal kindly with the employing printers, and that they may safely over-ride the financial storms by which they now find themselves surrounded.

It was in Chicago the United Typothetæ held their first convention, in the year 1887. It is not necessary now to refer at any great length to the exciting circumstances attending that gathering, nor to the still more active and exciting occurrences that followed so quickly upon the adjournment. Time sets all things right, and time has had a wonderfully softening influence on employer and employed respecting questions which six years ago could not be discussed, but had to be fought out. Would it not be the part of wisdom now for all concerned to calmly review the history of events transpiring since 1887, and ask themselves if they are all to be enacted over again, or if it would not be wiser and better to profit by the experience of the past, and adjust their differences in a sensible, orderly, business-like manner? We have said that time has worked changes, the most marked of which is that the parties to former bitter contentions now recognize a principle that should have guided their actions all along, namely, that all have rights and privileges that must be respected, and that all are interested in a prosperous and profitable outcome of their investments and labors.

Of course, the question of a shorter workday will come before the convention, and we earnestly hope that the matter will receive the consideration its importance deserves. The merits and demerits of this subject must by this time be understood by every member of the convention. There is nothing new to advance in the way of argument for or against the proposition, notwithstanding the fact that a New York contemporary professes to have discovered something original in the way of an argument for a shorter workday, and then laboriously informs its readers that "There is a physiological basis for the shortening of working hours." A new convert to the supporters of a reform movement is always a little mixed as to the extent of ground that has been covered by previous discussions, and that is exactly what has occurred in this instance. The point that more effective service can be given for a limited than an unlimited number of hours was one of the chief arguments used in favor of the adoption of a universal ten-hour workday half a century ago, and was as true then as now. It is an argument which has never been successfully disputed, and which loses none of its force by reason of its being old.

How far the changed conditions incident to the general stagnation of business will affect this question it is difficult to foresee, and will depend largely upon the temper of the delegates when they are confronted with the problem. In a number of interviews had with the managers of leading printing establishments

recently, some of the best known of the number expressed themselves as favoring a dull rather than a busy season for an experiment of this nature. There may be considerable logic in this view of the matter, as it may be difficult for a man to see how he can profitably curtail the working hours of those in his employ at a time when they are working overtime to execute the contracts on hand. However, we maintain now as we have formerly that this reform can safely be adopted if both parties to the controversy approach the matter in a proper spirit of fairness and liberality. Further discussion will answer no good purpose. The subject has been discussed to death. A practical test is now what is needed. In the meantime we can gain courage from the reflection that whenever the shorter workday has been given a fair trial, it has not resulted disastrously. As a matter of fact, it has proven eminently satisfactory to all concerned.

### CONTRIBUTIONS FOR THE PRESERVATION OF FRANKLIN'S TOMB.

IN the July issue of this magazine, attention was called to an appeal by G. Wilfred Pearce for contributions to the preservation of Franklin's tomb, now much dilapidated, and in response subscriptions have been received from John P. Arthur, of North Adams, Massachusetts, and others, who desire their names withheld, accompanied by letters heartily indorsing the agitation begun by Mr. Pearce. We are assured that the condition of the tomb is deplorable. For a period of time extending over ten years, the papers of Philadelphia and New York have referred to the shabby condition of the grave, but without avail. The bequests which Franklin left for the aid of young tradesmen of good character desirous of engaging in business on their own account have been of no benefit to such young men because of litigation, otherwise there is no doubt that the beneficiaries would have taken upon themselves the care of the tomb.

January 17 next will be the anniversary of Franklin's birth, and it will, of course, be celebrated as usual by much feasting and speechmaking. If the occasion be made memorable by the establishment of a fund to keep Franklin's resting place in perpetual repair, any reproach of insincerity will be removed from these annual glorifications. A small donation from each member of the typographical union — a few cents — would establish such a fund. Donations for this purpose will be received and acknowledged by THE INLAND PRINTER.

### SUSPICIOUS SOLICITUDE.

OUR esteemed contemporary, the *American Bookmaker*, of New York, is very solicitous lest something should occur that would prevent the printers of America attaining the nine-hour workday the coming fall, even going so far in a recent issue as to predict that if an open rupture ensues the printers are certain to win. The sudden and complete conversion of that publication to the interests of the journeymen is so conspicuous at this particular time as to cause considerable conjecture and surprise. The changed attitude of the *Bookmaker* is favorably commented upon by certain poorly-informed journals in Chicago and elsewhere, who fondly imagine that an important acquisition has been made to the ranks of the supporters of the shorter workday.

There is certainly grounds for surprise at the recent declarations of the *Bookmaker* when the position of that journal in the past is taken into consideration. It has always been the special boast and pride of that publication that its utterances on trade matters were inspired by the employers, and that it enjoyed the enviable position of a semi-official organ to the United Typothetæ of America. Such being the case it is difficult to account for its recent fulminations on the establishment of a nine-hour workday. For our part we believe this change of heart is genuine and deep-rooted. We do not share in the suspicion that it is a last desperate effort to increase and give vitality to a hitherto meager and torpid subscription list, while we are positive that the charge of the existence of a conspiracy to rush the printers into a ruinous conflict, with the avowed object of securing a reduction of wages all along the line, is a malicious fabrication of evil-disposed persons, unworthy of serious consideration.

But perhaps our esteemed contemporary will take the trouble to explain its attitude a little more fully than it has done as yet.

### THE INTERNATIONAL TYPOGRAPHICAL UNION AND THE PRESSMEN.

IN another portion of the present issue of THE INLAND PRINTER will be found a communication from Mr. H. C. McFarland, of Washington, second vice-president of the International Typographical Union, and the pressmen's representative on the executive council of that organization. The writer is one of the best-known pressmen in America, is a gentleman who is always ready to give a reason for any steps he advises pressmen to take, and from his past record and present standing is certainly entitled to a respectful hearing from his associates. His communication in this instance deals with the division in the ranks of the organized pressmen of America, and is worthy not only of perusal, but of serious and thoughtful consideration on the part of those directly interested.

Mr. McFarland takes the ground that the pressmen who seceded from the International Union never had sufficient cause for such action, which has brought about a condition of affairs wherein the organized pressmen are powerless for good or ill; where efforts on their part to better their condition, advance their interests or institute and establish reforms would be entirely futile, even under the most favorable circumstances; and further, that all efforts to bring about a reconciliation and a possible amalgamation of all pressmen have

so far been repulsed by the members of the newer organization. We believe that fair-minded workmen of other crafts will agree that Mr. McFarland's position in this matter is the correct one, and that they would overwhelmingly decide so were the matter submitted to them for arbitration.

The question of whether the seceding pressmen had cause for withdrawing from the International Union is one that we believe could well be dropped out of the controversy altogether now. There is nothing to be gained by discussing that point. It is merely a waste of time and a waste of energy. The fact — and that it is a fact cannot be gainsaid — that the pressmen's interests suffer by the division in their ranks is now the only question worthy of discussion. When all doubt (if any exists) upon this point is cleared away, the proper course would be for a few of the representative pressmen of the country to come together and decide upon a plan that would again unite the entire craft in one organization. Such a course would stamp the pressmen as being men of broad and liberal views, entitled to the respect and esteem of their fellow workers in other organized industries. It is needless to say that a continuance of the present policy will not have such an effect. It must be borne in mind that there is no serious difference of opinion or policy standing in the way of a reunion of the union pressmen. There may be a little prejudice and some personal feeling on the part of a few, of which the great majority know little and care less.

### NEWSPAPERS AND JURORS.

WITH wise regard for the rights of the people, the framers of our Constitution provided that no law should ever be passed to curtail or restrain the liberty of the press, and guaranteed that every person might publish his sentiments on all subjects; being responsible, however, for the abuse of that liberty. It is therefore proper and becoming that the courts and all others should recognize the constitutional right of newspapers to deal with all matters of public interest, and it is equally proper and becoming that newspapers should confine themselves within the limits prescribed by the Constitution, and not abuse the liberty given them by that instrument by interfering in any manner with the business of the courts. A newspaper may at any time, with perfect propriety, fairly and truly report all proceedings which have already taken place in the courts of the country; but no newspaper has a right, while a case is under investigation, to comment upon its merits, or to express in its columns any opinion as to questions of fact involved; and this is especially true when what is published will most probably fall under the eye of jurors actually engaged in trying the case, and who may be more or less affected by the publication. Under our system the judges have nothing to do with deciding disputed issues of fact, but these are matters left entirely to the juries. It follows that if a judge should read the newspaper articles about a pending case it could have no effect upon the verdict to be rendered, for he has nothing to do with the making of the verdict, so far as the facts are concerned.

It is quite different with jurors; for if they should derive any impression of the case from newspaper publications, or through other sources of information outside of the evidence, it is impossible to know what effect may thus be had upon their finding; hence it is that no attorney, party, officer of court, or any other person, is allowed to communicate with a juror about a pending case while he is charged with the consideration and determination of it. Newspapers have no more right to interfere in matters of this sort than any other person, and it is of the utmost importance that they should refrain from so doing. Whenever a newspaper, whether willfully or otherwise, violates this plain and manifest rule of propriety, and the fact comes to the knowledge of the presiding judge, it is not only his right, but his duty to call the attention of the jury thereto, express his unqualified disapprobation of such conduct, and caution the jury not to be influenced by the publication in question. Nor is there any error in informing the jury of his intention to summarily deal with the persons who have thus placed themselves in contempt of the court.

### WORKMEN AND LABOR-SAVING MACHINERY.

LABOR-SAVING machinery is generally acknowledged to ultimately prove beneficial to all — to the workman, to the capitalist and to the consumer. But it is during the period of transition of one method of manufacture to another that hardship is endured by the workman — his wages are, as a rule, not sufficient to lift him above the accidents of fortune, and his class has no leeway for time to develop the new order of things to its advantage. We are all too ready to denounce the brutal ignorance of the mobs of workmen which have at times wrecked the successful efforts of inventors. It would be at least charitable to consider that the loss of a week's work to many workmen means semi-starvation to their families. This is an age of progress and invention. In it progressiveness and energy are rewarded, whether displayed by workman or capitalist. All cannot be saving, progressive and enterprising, however, any more than all can be mentally or physically gifted. An out-of-work fund in these times would be a prudential feature in trades unionism.

### IMPORTANT TO BUYERS.

BUYERS of printers' material are cordially invited to send to THE INLAND PRINTER a list of any supplies they desire to purchase. This matter will be published gratuitously, as a matter of convenience to our subscribers and advertisers. Many printers take long journeys to some central point for the purchase of material — to get prices — etc. Sometimes it is not convenient to do this. At such times notify us and we will have circulars and other information sent to you from reliable houses.

## NOTES FROM THE WORLD'S FAIR.

IT is safe to say that much of the deepest interest at the World's Fair lies not in the superb exhibits that attract attention from their extent or magnificence, but in the odd corners, many of which excite but a passing notice. Those who rush through the buildings, inspecting hastily the pretentious booths, see but few of the wonders of the White City. A machine or instrument, for instance, has little significance apart from what it does. The noisy looms and the great printing presses in Machinery hall catch the crowd and thousands stand around in open-eyed wonder to see them operated, but there are hundreds of little instruments and devices stowed away in the great structures, noiseless, so compact that they might be put in one's pocket, that are simply marvels of ingenuity.

There is a nook in the gallery of the Electricity building on the west side, that to most people would be a revelation. It is the exhibit of the commercial cable system, and shows how messages are sent across the ocean. Everybody knows that the old world and the new have been connected by an electric wire since the summer of 1858, when Cyrus Field succeeded in laying the first cable, but few know communications are sent almost instantly through 3,000 miles of water. The Atlantic ocean is now spanned by ten cables, and thousands of

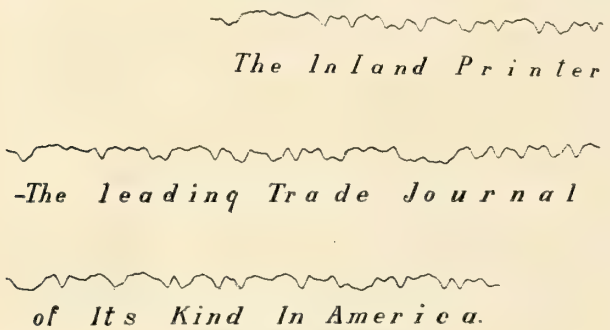



FIG. 2.—Reduced one-half.

messages are annually sent over the lines. How is it done? The exhibit referred to shows.

It is commonly supposed that cablegrams are received by means of flashes of light. They were once, but now they are plainly written on paper with ink 3,000 miles from the sender.

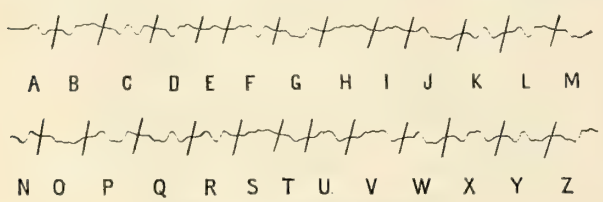



FIG. 3.—Reduced one-half.

Indeed, with the exception of a prepared slip which is made by the operator as quickly as he can hammer away on a couple of keys, the whole work is done automatically. The accompanying reproductions of a message relative to THE INLAND PRINTER, which was sent over the equivalent of 2,500 miles of wire, show the prepared slip and the message as received. Fig. 1 shows the prepared slip, the row of dots down the middle representing a series of holes in which cogs work to carry the slip along in the automatic sender. The dashes above and below the row of circular holes make the message, operating the keys of the sender. Fig. 2 shows the message as received by the Cuttriss receiver, the principal parts of which are a light rectangular coil of wire and a powerful magnet. The coil is suspended between the poles of the magnet, and when excited swings on a vertical axis, moving a silk thread and thus operating a fine glass siphon which carries the ink. The message is read by means of the cable alphabet, shown in Fig. 3. The operators of course become expert and can read the recorded message as readily as they could so much printed matter. A speed of 250 to 300 letters per minute is maintained by the recorder. A message has been sent from New York to London and an answer received in the short space of six minutes. On one occasion a signal was flashed across the ocean from McGill University in Montreal to Canso and back, 8,000 miles, in one and one-tenth seconds.

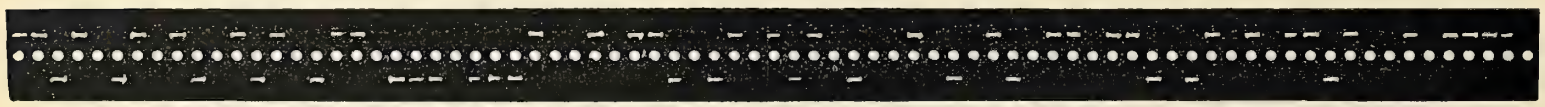


FIG. 1.—Facsimile transmitter slip of cablegram.

The working of the system is illustrated and explained in a way that leaves little to be desired, at the Fair, and the visitor will be well repaid for a half hour's examination of the apparatus used.

In strange contrast with this mode of conveying information over long distances are some of the other exhibits at the park. The old mail coaches in the Government building, for instance, bring back the days when it took weeks to convey a letter across the plains. Even better than these is the old Deadwood coach in Buffalo Bill's Wild West show, which has the grewsome distinction of having had more men killed on it than any other mail coach in the service of the United States. It is a relic that is prized for its associations, and that justly. The cowboy mail service on ponies in the Wild West show is



also of interest as showing how letters were conveyed over vast stretches of wilderness by means of relays of horses.

Closely connected with the transmission of news is its diffusion, and here again the Fair is rich in exhibits. One of the most unique is the Henry Sell's collection of old newspapers. It is hidden away in the gallery of the Manufactures' building and is slighted by the visiting public, but it is well worth a careful inspection. It contains several hundred veritable curiosities in the way of early publications, many of which are extremely rare. The origin of newspapers has been the

subject of much controversy, but most investigators in this field of inquiry regard Nathaniel Butler's *Weekly Newes*, which first appeared in 1622, in London, as the first British paper, in that it fulfills all the conditions of a periodical news sheet.

News letters sprang up in England about 1588 at the time of the appearance of the Spanish Armada in the English



channel, but these can scarcely be termed newspapers, as they were sporadic, and irregularly published. China, of course, antedated Europe in the matter of newspapers. One was there started in the eighth century which is still published as the official organ of the government. Copies of an early and a late issue of this journal are on exhibition at the park.

Mr. Sell has in his collection a copy of Butler's paper, a poorly printed little sheet about as big as one's hand, dated July 6, 1632, and many other early civil war newspapers dated from 1641 to 1644, all of them small and oddly gotten up. Many of the early newspapers contained rude woodcuts illustrating events of the day. The pictures were for the most part grotesque things. Butler's paper, for instance, had a cut, December 20, 1638, of "a prodigious eruption of fire which exhaled in the middest of the ocean sea, over against the Isle of St. Michael." The *Mercurius Civicus*, June, 1643, was the first regularly illustrated newspaper, however. Mr. Sell has a copy of the date of April 4, 1644, which contains portraits of Queen Henrietta Maria, with the Papal tiara alongside, the

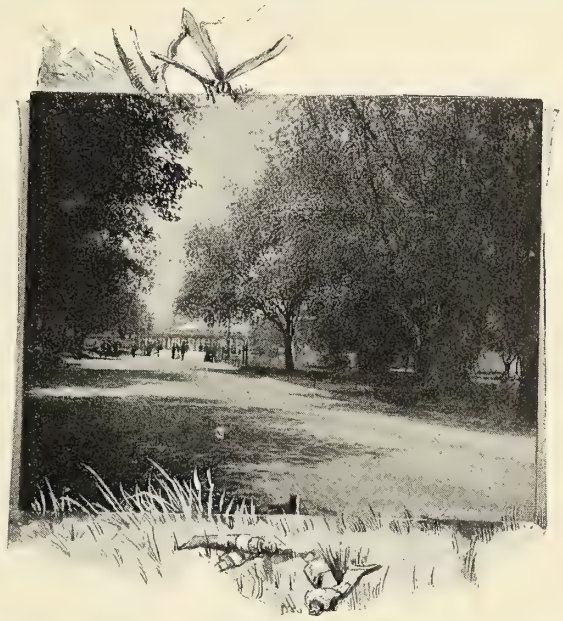


queen being a Roman Catholic, and another of the date of August 15, 1644, with portraits of King Charles and his nephew, Prince Maurice.

The collection has many of the early sheets from this time on — royalist newspapers, commonwealth newspapers, journals of the Restoration, of the reigns of William and Mary, of Queen Anne, of the Hanoverians and of later times. The collection is poor in American sheets.

It is interesting to note how the papers of the day describe such an important and unparalleled event as the execution of King Charles. The *Armie's Modest Intelligencer* of February 1, 1649, says: "Little newes from any parts, only the scaffold's erected for the King." The *Moderate Intelligencer* of the same date devotes a small quarto page to the execution of the king, and apologizes for the amount of space given the event, and promises the reader not to allude to it again. What a contrast from the journals of today.

Some of the news items and advertisements of these early papers are very curious. Here is an advertisement from the *Publick Advertiser* of November 1, 1657, extolling the virtues of coffee, which had just been introduced as a popular drink: "In Bartholomew Lane, on the back side of the Old Exchange, the drink called Coffee, which is a very wholsom and Physical drink, having many excellent values, closes the Orifice of the Stomach, fortifies the heat within, helpeth Digestion, quickeneth the Spirits, maketh the heart lightsom, is good against Eye-sores, Coughs or Colds, Rheums, Consumptions, Headache,



Dropsie, Gout, Scurvey, King's Evil, and many others, is to be sold both in the morning and at three of the clock in the afternoon." This would discount the effusions of a vender of quack nostrums. The *Mercurius Publicus* of November 22, 1660, has the following: "In pursuance of An Order of Parliament, the carcasses of those two horrid Regicides, Oliver Cromwell and Henry Ireton, were digged up out of their graves, which (with those of John Bradshaw and Thomas Price) are to be hanged up at Tyburn and buried under the gallows."

The newspapers of the Commonwealth were invariably printed on bad paper with wofully bad ink. Those of the Restoration are better. The *Ladies' Mercury* states that "all questions relating to love, etc., are still desired to be sent in to the Latin coffee house in Ave Mary-Lane, to the Ladies' Society there, and we promise they shall be weekly answered with all the zeal and softness becoming the sex." Among the curiosities of special interest are Addison and Steele's *The Tatler*, and of Addison's *The Spectator;* also of *The Examiner*, of which Dean Swift, Matt Prior, Lord Bolingbroke, Bishop Atterbury, Addison, Steele and Defoe were the chief writers. *The Thief*, a journal for the publication of selections; *The Devil in London*, *Te Fonetic Nuz* and *The Daily Citizen*, an American newspaper printed on wall paper, when Vicksburg was surrendered to the Federal army, are among the newspaper curiosities to be seen in the collection.

Of equal interest, though telling a story of a different sort,

that of the wealth of publications of the present time, is a room in the Administration building, the press bureau room off Major Handy's office, which is papered with the covers of magazines and the titles of newspapers. Few visitors to the great Exposition know of the unique display, and still fewer see it. Thousands of publications, classified according to countries, are represented on the walls. As far as was practicable the bright-colored covers of magazines and trade journals have been utilized to make a border along the ceiling. The display, by its very nature, could not be handsome, but it certainly is odd and striking. It shows what the crude beginnings of former days have resulted in.

Two or three other corners of Jackson Park have exhibits of more than ordinary interest. The Illinois battle-ship contrasts strangely with the caravels of Columbus that are moored not far away from it. Both are visited by thousands every day. The one is a facsimile of a first-class United States man-of-war, and the others are exact reproductions of the Santa Maria, the Pinta and the Nina. The one is practically an ideal craft of its kind, and the others are a curious reminder of a bygone age in the art of boat building. The Santa Maria, the only one of the caravels to which visitors are admitted, was built in Cadiz. Its keel was laid April 21, 1892, the vessel was launched June 26 of the same year and set sail for Palos July 29 to commemorate the sailing of Columbus on his voyage of discovery. Visitors crowd on board, climb to its high fore and aft decks, peek into the great admiral's cabin and go away satisfied. They have been where Columbus stood—in their mind.

Another craft, of a different sort but no less remarkable, is the Samoan war canoe in the South Sea Island village, on the Plaisance. It is forty-four feet long and eight feet across the beam, and is designed to be manned by twenty men. Not a peg or nail is used in its construction. It is sewed together with "sinnet," braided cocoanut fibers, and is as stanch as though made by the most expert of engineers. It is almost ideally perfect in shape, and considering that it was made by savages is a marvel.



## LIABILITY FOR PROCURING DISCHARGE OF NON-UNION LABORER.

A labor organization which refuses to admit a non-union man to membership, and informs his employers that in case he is any longer retained it will be compelled to notify all labor organizations of the city that their house is a non-union one, and thereby compels his discharge, is guilty of a wrongful act; and an action will lie against it by the non-union man for the damages he has suffered in consequence of such discharge. Lucke *vs.* Clothing Cutters' and Trimmers' Assembly No. 7507, K. of L. of Baltimore, Court of Appeals of Maryland, 26 At. Rep., 505.

Written for THE INLAND PRINTER.

## PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

NEARLY all the time since the government ceased to require models of inventions, and began to photo-lithograph the uniform black ink drawings required in place of models, the work of photo-lithographing has been done by the Norris Peters Company, of Washington. On several occasions other parties have underbid this company and so secured the contract. Once another city firm made an effort to keep up with the current issue of patents, but after running behind several weeks was compelled to surrender the work to

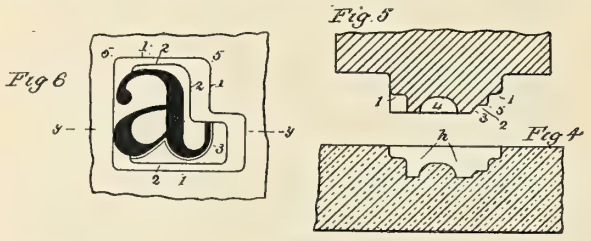



FIG. 1.

the Norris Peters Company. A similar result followed letting the contract to New York and Boston companies. For a number of years there has been no competition, but this year a newly organized city company secured the contract, and is at present trying hard to keep up with the work. The patents, which should be ready for delivery by Tuesday noon of each week, have come out in driblets up to Friday and Saturday, and the company fell four weeks behind with the *Gazette*, nearly all of which, both illustrations and printed matter, is photo-lithographed.

They have undoubtedly had to struggle against many obstacles and against the opposition of the Norris Peters Company, which had contracted for the services of the expert workmen to be had, but they promise soon to catch up and to do satisfactory work.

Owing to the above circumstances it will be possible to illustrate but few patents in the present letter.

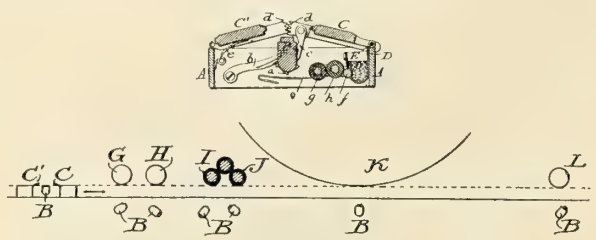


FIG. 2.

Fig. 1 shows a type die for matrix making invented by Casper S. Redfield, of Chicago, the patent for the same being assigned to the Chicago Matrix Machine Company. The die is intended for use in a machine which forms the character impressions by the successive operation of single dies, stereotype plates for printing being afterward cast from the matrix body. The special object of the present invention is to form a die which will enable more perfect stereotype plates to be cast, and to insure the production of a clearer print. To secure this result each die has a small shoulder close to the face of the portions of the character needing most protection, and a larger shoulder embracing the former, and farther removed from the face and extending around those portions of the face requiring least protection.

Fig. 2 shows a section of a chromatic printing device and a diagrammatic view illustrating its manner of use. The inventor is Theodore J. Turley, of Nashville, Tennessee. Parts C and C′ carry type to be inked by the usual ink rollers of the press;

part B carries a form to be inked by a different set of rollers from ink well E carried by the form holder. Part B is rotated in one direction by a pawl and ratchet at one end of the same, and, as shown in the diagrammatic view, each of the rollers, G, H, I, J, turns it a portion of the way around; when it reaches

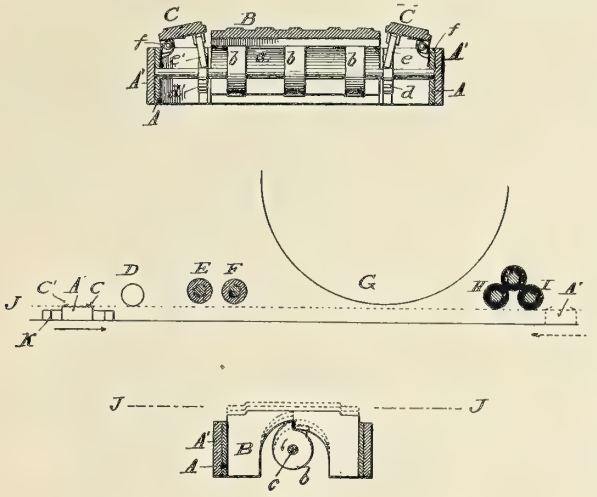


FIG. 3.

the impression cylinder K it occupies a vertical position, and is prepared to apply to the sheet of paper its appropriate shade of ink.

Fig. 3 shows similar views of a different style of chromatic printing device, also patented by Mr. Turley. In this instance the form block B is operated upon from beneath by a shaft carrying a series of cams, and rotated constantly in the same direction by pawls carried by the movable type-forms C. The central table is thus moved upwardly step by step until it

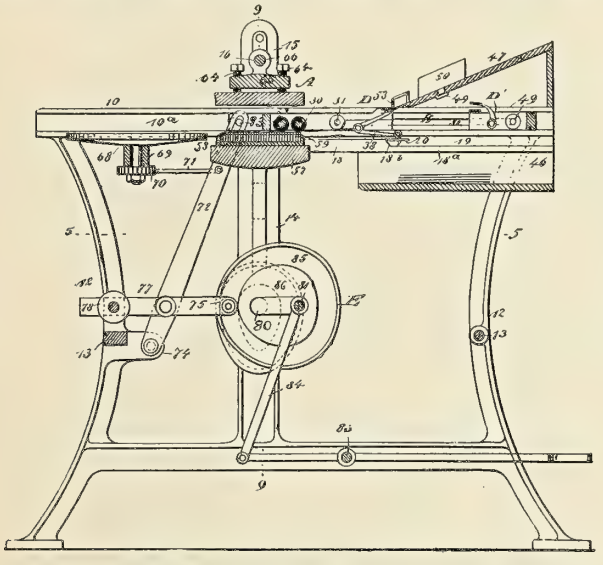


FIG. 4.

comes above the printing line so as to be inked by suitable rollers, E, F, and then falls back to its proper place as it approaches the impression cylinder.

Fig. 4 shows a bed and platen printing machine patented by Oliver S. Bowman, of Salt Lake City, Utah. The special objects accomplished are the production of a job press in which a direct impression will be obtained, all parts of the type striking the platen with equal force and at the same time, without employing the usual hinge motion, and the furnishing of an exceedingly simple inking device, in which the inking rollers, pass directly from an ink disk to the type without the usual right-angled sweep.

In Fig. 5 we illustrate in side elevation a printing press capable of printing in either one, two or more colors at a single impression. This press is the subject of a patent issued to Mr. William B. Laurence, of Columbus, Ohio, and by him assigned to Messrs. L. S. Sullivant and R. M. Laurence, of the same place. An especial feature of the invention consists in the conversion of a rotary movement to an intermittent vertical and reciprocating movement, which is accomplished through the peculiar construction of a cam disk and the connection therewith of crossheads and roller-bearing blocks. By the use of said cam disks, crossheads and idlers, all of the movements required to carry on the inking and printing process are accomplished, the means being both simple in construction and positive in operation.

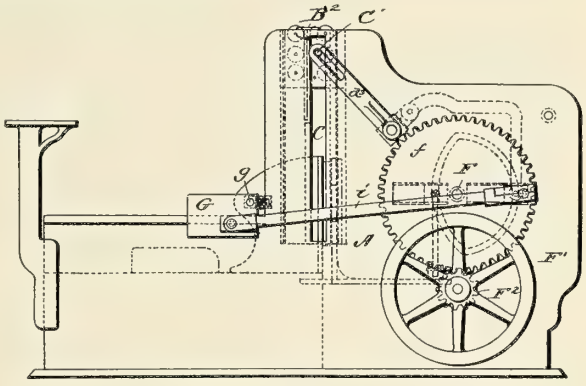


FIG. 5.

Fig. 6 illustrates an invention of Mr. Frank W. Wicht, of Brooklyn, New York, the patent upon which was assigned by the inventor to Mr. Joseph Wetter, of Brooklyn. The invention is an attachment for cylinder presses, and is designed to render it expedient to use consecutive numbering machines in connection with cylinder presses without the necessity of providing space for the same in the stereotype plates. In printing newspapers it is frequently desirable to print upon each copy its own number. For obvious reasons it is not practicable to place the numbering machine near the end of the cylinder outside of the stereotype plate. Mr. Wicht provides an impression pad for application to the slot in the impression cylinder through which the ends of the blanket are drawn to be secured.

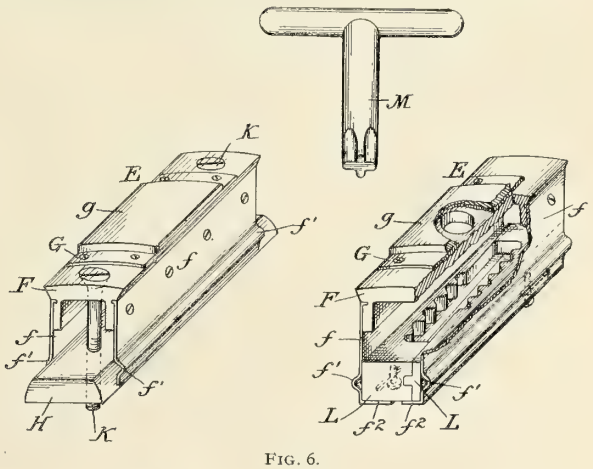


FIG. 6.

Provision is had whereby the attachment may be readily removed to permit of the adjustment of the blanket when necessary. In the figure above we have shown two of the forms of the removable impression pad used, and have also shown the tool used in connection therewith.

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MESSRS. ARCHER, HOUSH & CO., of Fort Wayne, Indiana, a firm who turn out some of the best printing in the country, say of THE INLAND PRINTER: "We have been taking it for the past five or six years, and think it an indispensable publication."

Translated for THE INLAND PRINTER.*

## PRACTICAL PHOTOTYPY,

BY J. VOIRIN.

AT the present time, photography has acquired its papers of naturalization in the scientific world. All branches of natural philosophy, in particular mineralogy, medical science, physiology and micrography continually have recourse to photography to record their discoveries in the phenomena amid which we live.

Astronomy, archeology, fine arts equally have recourse to it for the accurate reproduction of the subjects necessary to such researches.

But henceforth photography will be able to furnish assistance to scientific and artistic studies quickly and economically far in advance of anything previously attempted.

In the industrial world and in the regions of art, where it has formerly been necessary to go to great expense in order to exhibit to a chosen few photographs of the objects under consideration, phototypy will take a place beside lithography and engravings, with the advantage of showing to perfection the softness of the half-tones of the most artistic piece of work.

### GENERAL OBSERVATIONS.

Phototypy, or, more properly, photocollography (as the photographic congress of 1889 has decided to be its official name), is a process of taking impressions from photographs with oily inks, invented by the fertile genius of Poitevin.

Care should be taken not to confound this with photo-lithography, the principle of which was also discovered by Poitevin, but to recognize the fact that in this process the action of light upon certain substances is utilized in the same manner as in lithography.

The name phototypy has been generally adopted for this particular process of photocollography in preference to albertypy, photochromy, heliochromy and glyptography.

### ADVANTAGES.

Phototypy is a method of obtaining indelible impressions quickly and directly on paper, wood, metal, porcelain, etc., at a price much below that of photography direct, and it might be affirmed that the results have a fineness and delicacy of tone equaling those obtained from a negative direct.

The four principal advantages, then, claimed for this process are rapidity of execution, the permanency of the design, the exactness of photography and the cheapness of the finished work.

Phototypy is based on two general principles:

First,—Bichromated gelatine which has been exposed to the light becomes impermeable to moisture, that is to say, its affinity for water decreases in ratio with its exposure to light.

Second,—Greasy substances, particularly printing inks, can be deposited on the dry parts, while they are repulsed by the damper portions.

This is illustrated by the following experiment: A dry layer of bichromated gelatine is exposed to the light under an ordinary photographer's negative; the transparent portions allow the rays of light to pass through and modify the nature of the gelatine (as explained by the first principle), which becomes hard and is afterward unaffected by moisture; while, at the same time, those parts of the gelatine protected from the action of the light by the dark shades on the plate preserve their affinity for water. The next step is to place the gelatine in water to eliminate the bichromate, dry it, and then again moisten with glycerine and water. When it is swelled up, the excess of moisture is removed, and a roller charged with printing ink passed over the surface. The moist parts of the gelatine, that is to say, those portions which were protected by the shades of the negative, repulse the ink, while those parts which have been hardened by the action of the light will allow a portion of the ink to remain upon their surface proportioned to the degree of hardness. Now, if we lay a sheet of paper upon the gelatine and take an impression from it, the paper will receive the ink, giving the slightest details with rigid exactness, with all the most delicate half-tones of the object originally photographed.

It will easily be seen that the result has an analogy to the impression obtained by photo-lithography. The layer of gelatine in this process acts precisely the same as the lithographic stone after it has received the design and been treated with acidulated water, with the exception that the stone needs to be moistened all the time by damp rollers, while the gelatine will give 50, 100 or 200 impressions without being again wetted.

### FIRST PART.—THE NEGATIVE.

Before entering into any detailed description of the operations necessary to produce an image in phototypy, it is necessary that some attention should be paid to the negative, or photo plate.

Let us suppose that our readers are familiar with the elementary photographic operations, and are able to comprehend a brief description of the manipulations necessary for the production of a negative. It is imperatively necessary, in order to secure good results in phototypy, to have a good negative, whether it be of collodion or of gelatino-bromide, for without this it will be impossible to secure satisfactory results.

Plates showing harsh outlines should be rejected without scruple, and only those chosen which present harmonious blendings, without hardness in the darker portions, and the clear portions should be well looked into. Retouching will in some measure correct some faults in the plate, but it is not always safe to rely too much upon that process. A negative, well arranged, rich in half-tones, always gives excellent results in phototypy; if they are a little too soft this can in some measure be overcome by the use of firmer printing inks, but no amount of manipulation can give satisfactory results from a plate made from a harsh negative.

It therefore logically follows that the artist should spend some time in examining the plate and at the same time qualifying himself to know the points of it, so as to be able to form a better opinion as to the results that will be obtained. It will be necessary to understand the uses and conditions of the film on the photograph negatives in order to fully comprehend the parts they play in the preparation of the gelatine plates for phototypy. When this is understood, the actions of the light through the negative will be easier manipulated, and it will be possible to choose a negative that will give satisfactory results.

Of course it will be easily understood that it will be necessary to turn the negative round in order to produce proper results, because if this is not done the phototypy would present the same appearance as the finished work should and consequently the impression on paper would be in reverse as will be seen in the following illustrations:



FIG. 1.
Ordinary negative.



FIG. 2.
Phototypy plate.



FIG. 3.
Proof printed.




FIG. 4.

Of course the negative on glass cannot be turned round because the thickness of the glass beneath the negative will allow the diffusion of light to such an extent as to destroy the picture, as will be understood by a glance at Fig. 4.

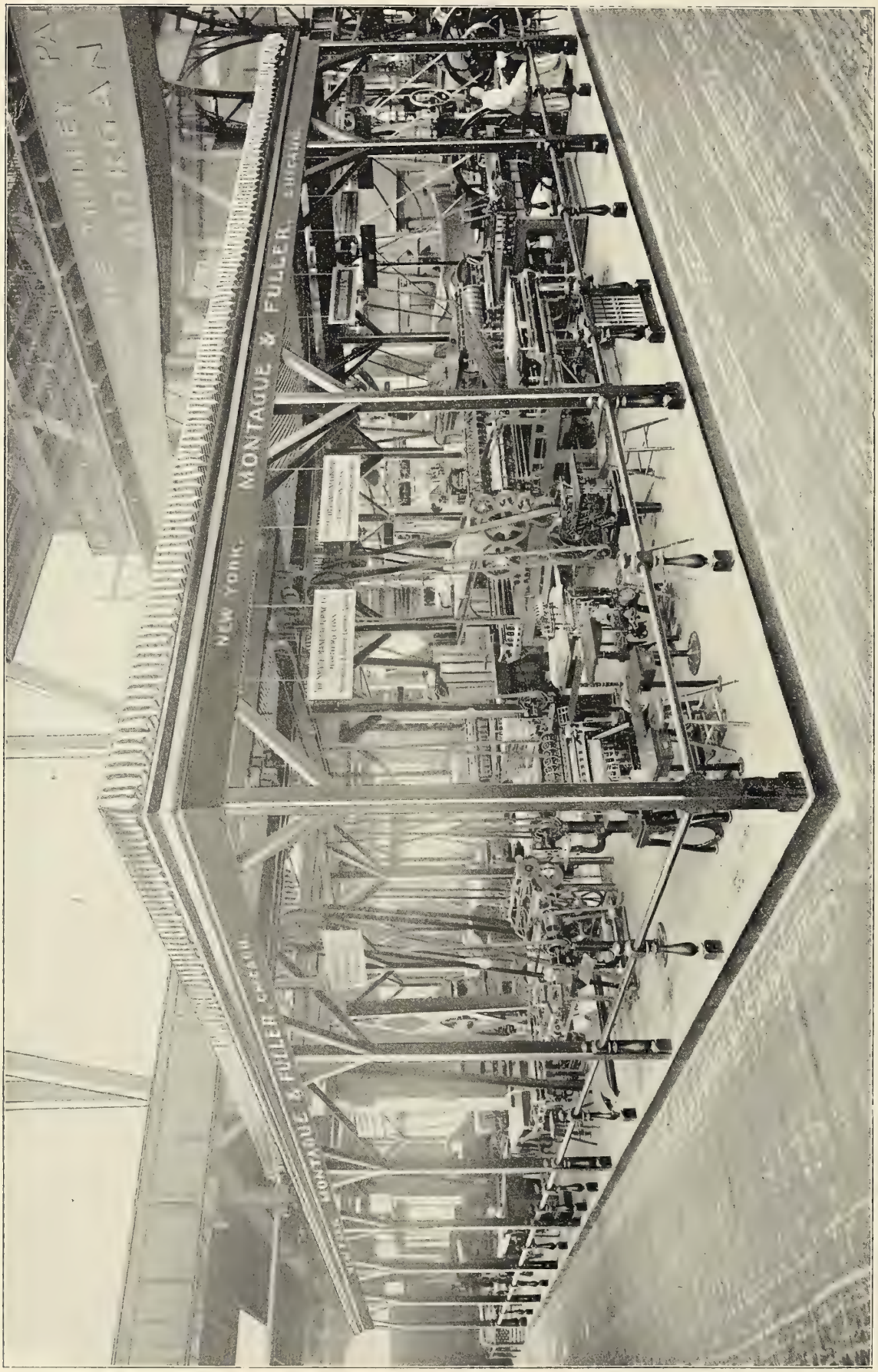
*(To be continued.)*

* From "Manuel Pratique de Phototypie par J. Voirin, Paris; Librairie de la Science en Famille, Ch. Mendel, éditeur.




PAPER EXHIBIT OF CRANE BROTHERS, WESTFIELD, MASSACHUSETTS.

Location, Section F, Northeast section of Gallery, Manufactures and Liberal Arts Building, World's Columbian Exposition.




BOOKBINDING MACHINERY EXHIBIT OF MONTAGUE & FULLER.

Location, Section 34, Columns 36 and 37, Machinery Hall Annex, World's Columbian Exposition.




While our columns are always open for the discussion of any relevant subjects, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

## BIDS FOR CITY PRINTING.

*To the Editor:* LYNN, Mass., July 29, 1893.

I inclose proposals for the city printing submitted to the Lynn city government for the coming year, July, 1893, to July, 1894. We have no respect for amateur printers, but do not know that they do more to injure the trade than such firms as these do in submitting such prices:

Alderman Martin reported as information the following proposals for the city printing for the ensuing year:

| | Jobwork. 1st. | 2d. |
|---|---|---|
| G. H. & W. A. Nichols | $317 90 | $184 68 |
| Webster & Eaton | 277 45 | 143 55 |
| J. F. McCarty | 215 30 | 103 60 |
| John McFarland | 179 00 | 83 60 |
| Whitten & Cass | 122 30 | 71 20 |
| | Composition. | Presswork. |
| G. H. & W. A. Nichols | 33 | 37½ |
| Webster & Eaton | 38 | 50 |
| J. F. McCarty | 35 | 40 |
| John McFarland | 35 | 40 |
| Whitten & Cass | 35 | 40 |

The price paid for union help upon the daily papers here is 30 cents per 1,000 ems. The lowest price for composition was 33 cents, and the highest 38 cents.

The figures on presswork are for four pages per 1,000 impressions.

The jobwork was divided into two lots and these figures are the totals, the difference between the highest and lowest bidders being almost as three to one.

And this is what everyone must expect if they bid on the printing for the city of Lynn. A CITIZEN PRINTER.

## MR. PENFIELD'S IDEA OF A COUNTRY NEWSPAPER OFFICE.

*To the Editor:* ASHBOURNE, Pa., July 21, 1893.

Will you permit me to take some exceptions to R. C. Penfield's article, "My Idea of a Country Newspaper," in your July issue?

A rosy halo seems to surround the whole article, and statements that would cause many a smile, when read by those who have been "through the mill," will undoubtedly be accepted by the uninitiated, who, however, will, if they ever have actual experience, learn other — perhaps bitterer — things.

Let us touch on price of plant. Mr. Penfield says a good plant can be put in for $3,500. Very, very true. Not a very heavy capital, either, if you have it. But what if you haven't? I would be willing to wager that more than nine-tenths of all the country printing offices in the United States were started on $1,000 or less. And the proprietors didn't invest the smaller sum because they were unwilling to spend the larger. Most country publishers are practical printers, and it takes a long term at the case — particularly if a wife and family must be supported — to save even $1,000. Then, too, not all localities, by a long stretch, can support such a plant.

Again, as to probable amount of business, and way of doing it. A man who could go into a new locality, even with a $3,500 outfit, and do $4,500 worth of business his first year, would be — to put it mildly — a remarkable man. It usually takes several years of hard work to win the confidence and good will of the people, and gain their patronage. Is there, in all this broad land, one — just one — country publisher who dictates to advertisers the amount of space a single advertisement shall occupy? And why? You can't afford to. Advertisers are rare birds. Once caught, they must be treated gently, and reasonable demands acceded to, lest they droop and die, as far as any profit to you is concerned. "Get all the small advertisements you can." And all the big ones, too. That's what you are in business for. But don't, if an advertiser wants a whole page, suggest that an inch or two will answer just as well.

How much actual capital will be needed, with that pay roll of $50 a week, paper, ink, job stock, fuel, etc., to buy, rent to pay, the proprietor's living and other incidentals to be provided for, while the paper is in its infancy? Instead of paying a profit of $2,500 the first year, it is very doubtful whether expenses will be met. There are, of course, country papers that clear even as much as $10,000 a year, but it has taken years and years of the hardest kind of work, in localities that grew rapidly in population and business enterprise.

I have not covered all the points that seem to me more or less unreasonable and unsafe to follow, but I feel that, so far as I have gone, most country publishers will agree with me.

The man, young or old, who starts a country newspaper to fill a "long-felt want," or starts the paper first and proceeds to cultivate the want, has a hard row to hoe, though to those who delight in overcoming obstacles, and don't mind occasional privations — and there usually are some privations — the task is pleasant. But let not others than the courageous, even with several times $3,500, undertake it. The public, even in the limitations of a country town and neighborhood, does not care to act as a foster mother, and people have a way of demanding value for value. TRINFER.

## THE DEMORALIZER.

*To the Editor:* TOPEKA, KAN., August 4, 1893.

"There is no money in doing work below cost, but there may be BLOOD in it, and *that* is what we are after just now. We will fill orders for printed office stationery below cost for the present. We don't propose to run around after such orders, however. Have anyone you want figure on your work, then bring it to us and we will give you a lower figure yet, subject to immediate acceptance. Our office is on the ground floor," etc.

It was in the form of a postal card, printed from a plate photo-engraved in imitation of handwriting and sent to business houses in a certain city last month.

In these times that try men's souls it is adding a drop too much when a printing office that occupies the "ground floor" on a business street, advertises on a postal card that they are not after money, but *blood;* and we are obliged to infer that it must be the blood of their fellow craftsmen that they are after.

If the community in which the above occurred were the only one where the printing trade is demoralized by the folly of such business anarchists, it would be imposing on the time of the readers of this journal to write of it. But everywhere that there are printing offices will be found the gallant price cutters who flourish their weapons in the air, clamoring for blood, and howl "cheap! cheap! cheap!" in the ears of a weary business public.

Shades of Ben Franklin! Who ever asked these fellows to live? What honest business house wants a printer to do business below cost? What concern so poor that it cannot pay others a living price for their labor? Why should an honored craft grovel in the dirt and scream "Prices cut in two for thirty days." "Get the figures of honest men and I'll go 'em one better. I don't want money, I want *blood!*"

"Cheapest place in town to get your printing." How do they do it? Count an order of letter-heads or bill-heads after they are delivered — short count. Examine the quality of stock — job lots. Look at their workmen as they tumble over

each other trying to reach the sidewalk before the whistle stops blowing — scabs. Ask the wholesaler how far he would trust him. Not out of sight. Get a commercial report on him — not recommended for credit.

By doing business at ruinous prices they degrade human labor; they put their own labor and that of their employés on a level with the labor of the Chinese coolie or Italian dago.

To the hardworking and conscientious printer there is comfort in the thought that these fellows cannot do all the business. There is a class of customers who appreciate and require reputable work, and love their fellow men enough to wish them to stay on earth. If the printer steadfastly refuses to meet cut-throat prices, he will command the respect and the trade of this desirable element. Surely if these people cannot produce good printing they are not competent to make prices on it for others to meet. H. A. B.

### ADVERTISING AND PROPER DISPLAY.

*To the Editor:* PHILADELPHIA, Pa., July 17, 1893.

Inclosed please find proof of the advertisement on page 310 of July, 1893, issue of THE INLAND PRINTER, which was held open for suggestions. Following is a list of alterations and reasons for making such:

In setting an attractive newspaper advertisement it should be the aim to utilize all space possible, yet keeping within the bounds of neatness; therefore, I have set the firm name in two lines, in order that it may be brought in caps, thereby making it more prominent.

FLEET,
McGINLEY & CO.

Printers

Fine Book and Catalogue Work.

of MANUFACTURERS' RECORD and THE SOUTHERN STATES

CUT WORK A SPECIALTY

Exchange Pl. and Commerce St.
BALTIMORE, MD.

The next line, the business, is set with an initial, which gives greater attractiveness and makes it more conspicuous. Surely the business is the foundation of the advertisement, and should be the most prominent. It was argued that the words, "fine book and catalogue work," being the specialty, should be the words most powerfully impressed on the mind of the reader. The writer agrees that they should be impressed on the mind of the reader; but when a business man has some printing to be done, no matter whether it be a book, catalogue, circular, or any other kind, and glances over the newspaper to find a printer to take it to, does he not look for the words "Printing" or "Printers," and in most cases, if not all, would not the line "Printers," as set in inclosed specimen, draw his eye much more readily than the words, "Fine book and catalogue work?"

Of course, after he had observed the line "Printers" he would then read the remainder of the advertisement, and then, if his work should be a book or catalogue, he would immediately be impressed with those words, which are set proportionately large; the idea being to remove the sameness, as the proportion in the original specimen is poor and monotonous.

It will also be noticed that in the original specimen a repetition occurs, the catchline "printers of" being directly under the display line, "Printers." This, while probably not altogether in error, has been done away with in the inclosed specimen, and a catchline made of "of" only.

The remainder of the advertisement is but little changed, and I think for a neat, conspicuous and attractive newspaper advertisement, and one that will "pull," the specimen submitted is superior to the original advertisement.

CHARLES L. RAMBO.

### ATLANTA AND THE PRINTING INTEREST.

*To the Editor:* ATLANTA, Ga., August 2, 1893.

Atlanta has over one hundred thousand inhabitants, all full of push and energy. There are over a dozen or more small job offices, and there are four or five with from two to five presses; but the largest and most complete plant in the South is the Franklin Printing and Publishing House. This establishment has lately finished and moved into their new $50,000 building, where fourteen cylinder and eleven job presses are managed by one of the best men in the printing business, Mr. George W. Harrison. There is no pressmen's union in Atlanta, and the local typographical union has had a hard time of it for some time back, but its affairs are beginning to look up again.

The people of Atlanta, as a rule, do not appreciate good printing; anything will do with the average, so it is cheap and readable; but there is some fine work done nevertheless. There has never been any embossing done until lately, and now there are three or four firms doing dry embossing — some very creditable work. There is but one lithograph house, which has been in the hands of a receiver, but has organized and come to the front again with some nice work.

We have three very fine daily papers. The Atlanta *Constitution*, daily and Sunday, is gotten out with ten typesetting machines; the Atlanta *Evening Journal*, daily except Sunday, employing about thirty or forty compositors (this is Hon. Hoke Smith's paper, who is Secretary of the Interior), and the Atlanta *Evening Herald*, daily and Sunday, which employs twenty to thirty compositors, and is one of the best two-cent papers published anywhere. JOHN R. SLIDER.

### UNIFORM STYLES AND SERIES OF TYPES.

*To the Editor:* SOUTH FRAMINGHAM, Mass., July 24, '93.

I am a constant reader of THE INLAND PRINTER, *American Art Printer* and *Engraver and Printer*. The April number of the latter magazine contained editorial comments on display composition which, to say the least, were discouraging to the young printer who has taste for ornamental work. These comments I quote, and if you consider my remarks worthy of your columns, I trust you will insert them over my signature:

> Many comments are made upon the style of the advertising pages of the *Engraver and Printer*. As is naturally the case, printers assume that a publication relating to the art of printing has at its disposal a large variety of types. While such is the case, it does not follow that the best results can be obtained by the use of this variety. The fact remains that the greatest advantage can be given to each advertisement, and the most artistic effects attained by the use of uniform styles and series of types. Several literary and artistic publications have started out at different times with the idea of establishing a certain style for their advertising pages. With but few exceptions, there are no very notable successes in this line. While in the illustration and text pages the various monthly magazines possess great artistic interest and merit, yet their *advertising pages* can hardly be excelled by any *typefounder's catalogue* for variety of types. While the publishers are very exacting in other particulars, but few restrictions are placed upon the typographic appearance of the advertisements. Instead of *losing business* by such restrictions, the value of the advertising pages could be enhanced, being made much more workmanlike and attractive.

The italics are mine. While in the main the above is correct and good advice, there are comments here which call to

mind my experience as foreman of the typographical department of a printing and engraving concern, the proprietor of which was a practical engraver. His idea (and he is by no means the only engraver with the same notion) was that designs intended for artistic, ornamental or decorative work *should be engraved;* that any attempt with rule or a combination of ornaments was crude at its best and simply an imitation of the real article. This applies to ornaments and designs. Cannot the *compositor* retaliate with criticism of much of the *lettering* of engraved work? Let us see. Here is a magazine whose "ads" are clean, neat, well balanced and probably artistic, but according to my idea the very uniformity spoken of does not tend to cause a reader to dwell at length on any particular page. One "ad." *did* attract my eye. It was pretty, attractive and artistic—but it was engraved. The design was striking and would be noticed by anyone who opened the pages of this magazine. What caught *my* notice was this: DESiGNERS. The absurdity of a lower-case i in the middle of a cap word caused me to linger. It isn't always "art" that does the business. So much for artistic engraved work and artistic *ornamental* (which is questioned?) composition.

Now, as to plain composition. The advisability of keeping *strictly* to plain and uniform work in order to attain artistic merit, as advised by the *Engraver and Printer*, means a standstill in display composition. Compositors have ideas, and original ones, too, which with the facilities now at hand in any thoroughly equipped office can be made effective and even *artistic*. The attempts at the decorative by many compositors are often "monstrosities," simply because they haven't the natural taste for this work, and for that reason should be discouraged; but these very attempts show a disposition to improve themselves, which *should* be *encouraged*. Admitted, too, that rulework is overdone and has no place in general display work unless the price warrants the extra outlay of time. But the implication that truly artistic effects are not attained by ornaments, ornamental type faces, rulework and strong contrasts is certainly a mistake. The display pages of THE INLAND PRINTER decides the matter beyond a shadow of a doubt.

I have been in the business twenty years, and during that time have made it a *study* and have found it hustling work to keep up with its advancements, but do not claim to be an artist, because, unfortunately, I was not born one, but I *do* know those who *are*, and they did not achieve their record by "uniform styles and series of types."

FRANK H. PURRINGTON.

## A HIGHER AND NOBLER UNIONISM.

*To the Editor:* TOPEKA, Kansas, July 17, 1893.

The printing fraternity must, for self-preservation, take an interest in higher and nobler unionism; for it is a humiliating fact, but none the less true, that the typographical union is not in the lead even in the United States, much less in the world. Given to high-sounding declarations of principles, we expect picayunish legislation to carry them to a successful issue. These declarations, all well enough were provision made for carrying them out, generally stop short of the graver questions now becoming so momentous to the craft. Time was, perhaps, when only "square men's" talk was necessary; but those were the days of big bills and plenty of work. Now, with twenty per cent or more of our members constantly in enforced idleness, and the chances good for another twenty per cent or so to be thrown out by the machines and the rapidly increasing pressure of population, we may well pause and ask what the future has in store.

Last June the International took the initial step toward putting our union in the front rank of organized trades; and it is with the hope that I may in some degree aid in getting the new reorganization plan before the printers that this letter is written.

In order to attain the highest degree of power, strength and usefulness, our union must have:

1. A large defense fund.
2. A death benefit.
3. A weekly sick benefit.

Many would go further in the way of benefits; but it is better to start with a few than not to start at all, and the above are by far the most essential of the changes proposed, the defense fund being most important of all.

These three propositions, minus details, are the essentials of Plan No. 2, recently indorsed by the referendum. On them the decisive vote will be cast next September. This plan is substantially that by which the cigarmakers' union gained the foremost place among the trades unions of the United States. Also, based on almost identical ideas and occupying an equally high place, is the German-American Typographia. German-American Union No. 1, of New York, working under charters from the International and the Typographia, voted *unanimously* in favor of Plan No. 2, showing their belief, after having tried an almost identical system for years, that the proposed plan is the best ever advanced.

Results achieved are the test of any system, and below are mentioned some of the things that have been the means of elevating the cigarmakers' union to its present proud position.

The cigarmakers have overcome obstacles almost insurmountable. The fact that while competing with tenement-house workers in the large eastern cities and Chinese coolies on the Pacific coast they have reduced their workday to eight hours with no appreciable decrease of pay, proves their system to be well-nigh perfect. January 1, 1893, their reserve fund was $503,829.20, an increase of $81,879.14 over January 1, 1892. Think of it—an increase of nearly $100,000 a year! During 1892 the cigarmakers paid the following benefits: Traveling $47,732.47; sick, $89,906.30; strike, $37,477.60; out-of-work, $17,460.75; total, $237,279.09. Traveling benefits repaid during the year were $49,572.75—*more than the loans!*—showing implicit confidence, perfect discipline, and not the slightest disaffection. Since 1879 the benefits paid amount to the magnificent sum of $1,769,866.91. The membership is now about 27,000.

But probably the most significant showing of the cigarmakers' financial report is that as their defense fund increased the strike benefits diminished—that is, as employers saw they were not fighting a disorganized and penniless mob, but a perfectly disciplined body having ample funds, they were more and more loath to precipitate a struggle.

The dues of the cigarmakers are 25 cents per week and a semi-annual assessment of 50 cents. The union pays benefits as follows: Out-of-work, $3 per week; traveling, not to exceed $20; strike, $5 per week for first sixteen weeks, then $3 per week till the strike ends; sick, $5 per week for thirteen weeks; death, $50 to $550, and $40 on the death of a wife or mother dependent on the member.

These propositions contemplate a defense fund of not less than $5 per member, from which will be paid all local and general expenses and which will be available at all times for defense; also a sick benefit of $5 per week and a death benefit of from $50 to $200. The strike benefit remains as it is now.

The thing to do now is to get the achievements of the cigarmakers before the printers as an indication of what we can do toward bettering our condition if we will go about it as intelligently as they did. It is not pleasant, to say the least, to think that we will soon be called upon to vote on a nine-hour workday when the cigarmakers, with much greater obstacles to overcome, have been working eight hours since May 1, 1886, over seven years. In '86 the cigarmakers spent only $54,402.61 in strike benefits, while in 1884, with no eight-hour question, but with a smaller reserve fund, strike benefits amounted to $143,547.36. In 1892 $37,477.60 were paid in strike benefits.

We hear much of the necessity of getting the country printer into our organization; but what inducement do we offer

him to become one of us and contribute about seventy-five cents a month to the support of our union? We give him no benefits in case of sickness; he is not interested in our strikes, unless, indeed, it be the interest that prompts him to come to a city and take a striker's place; we do not protect his wages; his family is not assisted in case he dies. In fact, all we do is to provide a way for him to spend money without receiving any return for it. The wonder is that he should even occasionally join. Think how all this would be changed by the benevolent features proposed.

I pity the man whose only thought for his brother is a desire to know whether he "comes out" when a strike occurs. Such an interest is aroused by no higher motive than to cry "rat" if he stays in, or to pat him on the back and call him a "square man" if he comes out. There need be no fear that men will "rat" when they have an organization at their back amply able to cope with unjust and grasping employers; an organization that will care for them when sick, and assist their families in case of death. Nor will they lag in the matter of dues, for every member, having a direct proprietary interest in a large fund, will naturally have a greater interest in his union than now, to say nothing of the fact that the benevolent features will cause all dues to be promptly paid for the reason that only members of good standing will be entitled to benefits.

Now let us thoroughly discuss this reorganization plan, and carry it by a majority that will show an awakening to the fact that we have been distanced in the race of union progress and that we will consent to remain in the rear no longer.

G. H.

## THE PRESSMEN, FROM AN I. T. U. STANDPOINT.

*To the Editor:* WASHINGTON, D. C., July 25, 1893.

I desire to place before the non-union pressmen, and more especially those pressmen who have formed an organization antagonistic to the International Typographical Union, a few facts and reasons why they should become members of a union and of the International Typographical Union.

This is a time of organization; nearly every craft of skilled labor has its organization to control its wages, its hours or its output; also to pass upon the moral and mechanical qualifications of aspirants to membership in its ranks.

These organizations undertake to divide with the employer the responsibility of saying how many hours per diem a skilled laborer may be employed at a given scale of wages, and what that scale shall be, judged by the endurance and qualification of the employé; the highest qualification receiving the maximum paid in that particular locality, and none may work for a price below the minimum and hold a card, the absence of which may be looked upon by the fellow craftsmen as an evidence of moral or mechanical disqualification.

It goes without saying that about all of the crafts engaged in the production of a common output are allied together for purposes of mutual benefit, defensive and offensive, as the railroads, building contractors, the typothetæ, boss painters and decorators and various other employers of skilled labor combine to regulate the price to be paid for labor and the compensation to be received for the finished product.

Therefore, it behooves every skilled pressman to be a member of a union, and that union to be a member of the International Typographical Union and Allied Printing Trades as presenting the only embodiment of such an alliance engaged in the production of a common printing output.

To the pressmen dissenting from those allied to the International Typographical Union, I will say that while you may have serious grievances against the International Typographical Union — and I, in a measure, believe you had — yet you as members never, at any time, properly presented those grievances to a convention; but in violation of your obligations as union men, and of the constitution you pledged yourselves to support, set up and maintain an organization antagonistic and detrimental to the International Typographical Union and the organizations represented in its alliances. Whether you have been benefited by this disintegrating movement, you, of the rank and file, can alone best determine.

The pressmen allied to the International Typographical Union earnestly desire that you return to the fold of a common brotherhood; guaranteeing that all our rights and privileges as pressmen will be maintained, and the most perfect autonomy as a separate body, or branch, with the right of self-legislation in the matter of laws for the government of our craft, the selection of our own officers, and an equal voice in taxation and the expenditure of money secured thereby.

We also present that the International Typographical Union is the oldest and most conservative union in North America: Its long and honorable existence is sufficient alone to repel any charge that it is revolutionary, arbitrary or not animated by proper motives.

In asking you to ally yourselves with us, we invite you to partake of what we have, all share alike.

We present to you a fund on hand in the control of the executive council, cash $28,023.75;

A death benefit of $50; and

The magnificent Childs-Drexel Home for Union Printers and the Allied Trades at Colorado Springs, Colorado, for the care and cure of your invalids, with a cash fund on hand for its maintenance, $17,284.83.

We present to you a compact organization of 32,000 printers, pressmen, stereotypers and electrotypers, bookbinders and allied trades, each individual member contributing 25 cents per month to the common fund.

We also present to you the membership in that influential body, the American Federation of Labor and its valuable prestige.

You also, in towns or cities where there are not a sufficient number of members to form a union, have the right to deposit your card or become a member of any union subordinate to the International Typographical Union, thus securing its protection and benefits.

Of the members of the dissident unions I ask what do you now pay in, per capita, to the support of your organization, and are the benefits derived commensurate with the outlay as compared with the above?

In a fraction over two years the International Typographical Union has paid to the striking pressmen of Pittsburgh the enormous sum of over $20,000, and is still paying.

How long could you stand such a strain? How long would you pay the assessment to sustain your fellow craftsmen in such an enormous demand? Could you if you would?

At the last session of the International Typographical Union, held at Chicago, in June, the following resolution was passed:

*Resolved*, That a committee of three and the second vice-president shall be appointed to draft a constitution and by-laws for the government of the pressmen's branch of the International Typographical Union, and present the same to the convention at the next annual session of the International Typographical Union; the expense of postage, stationery and printing to be defrayed by the International Typographical Union.

This would indicate that the International Typographical Union purposes to grant the pressmen all the autonomy the most liberal and freedom-loving spirit could desire. You can attain no more where you are, and are without the benefits, financial and fraternal.

Also at the Chicago convention above mentioned, the following resolution was passed:

*Resolved*, By the pressmen delegates to the forty-first session of the International Typographical Union, in convention assembled, that the convention is requested to authorize its president to appoint a suitable committee, of which the second vice-president shall be a member, to repair to the city of Cincinnati, Ohio, during the next week, and wait upon the convention of the International Printing Pressmen's Union, and to endeavor to effect a reconciliation and an amalgamation of the bodies of

pressmen dissenting as an auxiliary or ally to this International Typographical Union, and to devise ways and means to effect such consolidation, and with power to conclude a treaty of peace and consolidation, based upon such alliance, by and with the consent of the Executive Council of this International Union.

In pursuance of the above resolution, the president, Mr. Prescott, appointed the following committee: H. C. McFarland, of Washington; John S. Leander, of Chicago; Oscar Bailey, of Cincinnati; Henry M. Ives, of Topeka, and W. S. Duniway, of Portland, Oregon. This committee proceeded to Cincinnati, and laid before your International Union the following:

CINCINNATI, June 22, 1893.

*To the Officers and Members of the International Printing Pressmen's Union:*

GENTLEMEN,—The committee of the International Typographical Union herewith present a memorandum of basis of agreement for amalgamation of International Typographical Union and the International Printing Pressmen's Union. It is understood that we will consider modifications of this memorandum or a counter proposition involving new issues.

Reply should be addressed to W. S. Duniway, secretary of the committee, at the Palace Hotel, Cincinnati, Ohio.

H. C. McFARLAND,
JOHN S. LEANDER,
OSCAR BAILEY,
W. S. DUNIWAY, Secretary. H. M. IVES.

MEMORANDUM OF PROPOSED AGREEMENT BETWEEN THE INTERNATIONAL TYPOGRAPHICAL UNION AND INTERNATIONAL PRINTING PRESSMEN'S UNION.

CINCINNATI, June 22, 1893.

*First.* An autonomous branch of the International Union shall be formed, composed of the International Printing Pressmen's Union and pressmen of the International Typographical Union. It is conceded to the pressmen:

(1) That in making its scale of prices, trade regulations, and declaring strikes, the pressmen's branch shall have final jurisdiction.

(2) The pressmen shall assemble by delegates at same time and place of meeting as International Typographical Union, and shall elect their own officers and enact such laws as pertain to their craft, and legislate as an independent de facto body.

(3) They shall elect a second vice-president of the International Typographical Union, who shall be their recognized head and organizer, and an advisory board of pressmen, to whom appeals may be taken in matters pertaining solely to the pressmen and their laws, with right of final appeal to the pressmen delegates in convention assembled.

(4) The pressmen shall have the right to vote in the election of president, secretary-treasurer and delegates to the American Federation of Labor, and on all questions involving taxation or expenditure of money.

(5) Per capita taxes and assessments shall be the same on all the allied crafts.

(6) The pressmen shall receive the full benefit of all benevolent features and the defense fund of the International Typographical Union on equal terms with other members of the International Typographical Union.

(7) Pressmen's delegation shall have one member of the Committee on Laws.

(8) Pressmen may become members of typographical unions where there are not a sufficient number of pressmen to form a local union. Five or more pressmen may form a subordinate union, but in any city or town affording employment to seven or more pressmen they shall form a union. Where pressmen's unions do not exist, pressmen shall deposit their cards in typographical unions. Separate charters may issue to seven or more web pressmen.

(9) The union label of the International Typographical Union shall only be granted to offices that are union throughout.

*Second.* The agreement to be drawn up in conformity with this memorandum shall be perpetual, and shall be ratified by the International Typographical Union and the International Printing Pressmen's Union in such manner as each body shall select. Changes shall be made in the agreement only by mutual consent of the International Typographical Union and the Pressmen's branch.

*Third.* The officers of the International Typographical Union and the International Printing Pressmen's Union shall hold their respective positions and all cards shall be interchangeable until the meeting of the International Typographical Union in convention at Louisville, Kentucky, in October, 1894, at which time and place this agreement of amalgamation shall be in full force and effect. Respectfully,

H. C. McFARLAND,
JOHN S. LEANDER,
OSCAR BAILEY,
H. M. IVES,
W. S. DUNIWAY.

To all of which on June 23, at 6:35 P.M., or after a discussion of a day and a half, and after the convention had adjourned sine die, and at the earnest and respectful solicitation of the committee, the secretary of the convention wrote and delivered to the committee the following:

CINCINNATI, June 23, 1893.

*To the Committee of International Typographical Union, Messrs. H. C. McFarland, John S. Leander, H. M. Ives and Oscar Bailey:*

GENTLEMEN,—Your proposition was placed before the convention, and after a thorough debate it was decided that it was not advisable to bind pressmen or pressmen's unions to any obligations or compact with the body you represent.

The convention declares itself anxious and willing to welcome all pressmen and pressmen's unions to its ranks, where it feels they can secure a better protection than is possible under any other organization.

(Signed) THEO. GALOSKOWSKY,
JAMES GELSON,
FRANK K. READY,
J. H. CHAPMAN,
C. P. OVEREND,
Committee.

In assembly convened, Cincinnati, Ohio, June 22, 1893.

It will be noticed that the committee from the International Typographical Union stood ready to "*consider modifications of the memorandum or a counter proposition involving new issues.*" That the memorandum was under discussion for a day and a half, and that the answer was written and delivered by the secretary after final adjournment, and the language of the answer tends to make matters look peculiar, to say the least.

However, we simply want the membership to become fully cognizant of all the facts in the case, that they may judge for themselves and draw their own conclusions.

We earnestly hope for and desire an amalgamation of the dissenting bodies, and will not tire in our endeavors to accomplish the same and to unionize every eligible pressman we can reach, believing it to be a good cause — *organization* — worthy every honorable effort, and the advancement of the unity of labor. Respectfully,

H. C. McFARLAND.

## "MY IDEA OF A COUNTRY NEWSPAPER."

*To the Editor:* DECATUR, Mich., August 14, 1893.

I read with interest the article under the above heading in your July number, and watched for comments on it in the August issue. The reply was there, but it seems to me that the caustic "J. R." flew wide of the correct idea in his article. The fault he finds is with the employment of "girls at $6 per week" as compositors in country offices. Now, such offices must be run in an economical manner to be successful, and such girls make much more competent and reliable compositors than such men as the office could afford to hire to do the work. Intelligent country printers either become the "$12-a-week job compositor" referred to or drift into the city, where better wages can be afforded.

But to return to Mr. Penfield's idea. His theory of "pretty" country newspapers is something nice to contemplate, but not profitable to the publisher. First, as to the paper to be used: He figures high-grade paper, 50-pound at 5½ cents, will cost but $1.50 per week more than such stock as is in ordinary use. The usual weight for the size paper he thinks the ideal is 40 pounds per ream, and the price 3 or 3½ cents. Mr. Penfield proposes to purchase 150 pounds at 5½ cents, amounting to $8.25. Suppose instead we use 120 pounds at 3½ cents, amounting to $4.20. The saving, instead of $1.50, is $4.05 per week. Does Mr. Penfield believe an additional dollar could be taken in because of the extra quality of paper used? The big daily papers do not find it necessary. Why should the country weekly?

How about the income from such a paper as proposed? The circulation is three reams — 1,440 papers. Take from this the exchange list, advertisers and dead beats, and 1,200 *paying subscribers* would be a liberal estimate. At the ordinary subscription price of $1.50 per year, this would yield $1,800. The eighteen columns of advertising estimated at $125 per column would amount to $2,250 more. Following, my experience

teaches me, is a very fair estimate of the way such an office can yield $2,500 per year profits if run on so expensive a plan:

RECEIPTS.

| | | |
|---|---|---|
| Subscriptions | $1,800 | |
| Advertising | 2,250 | |
| Profits on $2,500 jobwork | 1,000 | |
| | | $5,050 |

DISBURSEMENTS.

| | | |
|---|---|---|
| Help at $50 per week | $2,600 | |
| Rent | 200 | |
| Paper | 430 | |
| Repairs and new material | 200 | |
| Fuel, light, insurance, taxes | 200 | |
| Ink, rollers, etc | 50 | |
| Correspondence | 250 | |
| Office expenses | 100 | |
| | | $4,030 |
| Net profit | | $1,020 |

Allowing nothing for paid advertising and job accounts.

The above estimate puts everything in the most favorable position possible for the office. Very few country papers of less than 1,500 circulation average $125 per column for their advertising; $75 to $100 is nearer the correct average. Again, few such offices can control $2,500 worth of job printing per year.

The trouble with Mr. Penfield's office is that the expenses are too high. Instead of setting twenty or more columns of reading matter, use plate news to the amount of six or eight columns. Instead of three girl compositors, keep one, who will set two-thirds of the twelve columns. Instead of a boy at $7 to run presses in a slipshod manner, let the foreman be pressman and teach the $3 boy to feed, and hire a printer at $10 to assist the foreman in jobwork, ad. setting, etc., and to help out on the paper. This will give a pay roll about as follows: Foreman, $12; assistant, $10; girl, $6; boy, $3; total, $31 per week. With the general news out of the way, the publisher can take care of his own local field and business, dispensing with the $10-a-week man. This saving of $19 a week in help and $4 on paper will bring the profits up nearly to the figures of Mr. Penfield's rosy estimate, provided $2,500 jobwork can be done.

But, after all, is not the mistake in the size of the paper and type? My idea of size is a six-column quarto instead of a five; leaded brevier instead of minion. The average reader will like the larger type better, the paper will make a better and larger appearance; plates are made to that length columns and can be easily and rapidly made up. But the size is largely a matter of personal preference, so long as the kind of matter and amount of it is right. There are, it seems to me, very few country offices that can be successfully conducted with a $50 per week pay roll, in spite of Mr. Penfield's fifteen years' experience.

M. O. ROWLAND.

## A REPLY TO "ESTIENNE."

*To the Editor:* BLOOMFIELD, N. J., Aug. 14, 1893.

"Estienne" says, in your August issue, "Mr. Teall, though addicted to 'cocksureness,' has evidently studied his subject with care." Evidently, Mr. Teall's critic, though also addicted to "cocksureness," has *not* studied with care either the book he criticises or its subject. He instances Tennyson's "Dora" as having only one compound word, "heart-broken," but there is another term printed as two words that should have been compounded, "harvest time" (properly "harvest-time"). His mention of this might easily give the impression that Tennyson wrote few compounds. On opening a book of Tennyson's poems, however, eleven hyphened compounds are counted on one page, eighteen on the next, then fourteen, sixteen, etc.

"Estienne" makes a number of assertions, yet he never says "I think" or "it seems to me." He says, in a way that makes the pronoun intended for Mr. Teall really refer to Keats, "What he singularly calls the 'constitutional' position of the adverb." In the book (page 128) the expression is "constructional position," and this is not "singular," nor anything but clear, accurate, and common.

Again, "Mr. Teall is moreover in error in classifying 'after' in this instance ["after-consideration"] as a preposition. It is more correctly classified as an adverb of time." Meiklejohn's "Grammar" calls this "after" on one page an adjective, on the next a preposition, and a little later a prefix, and many grammarians and lexicographers class it as an adjective; but this is the first time the writer has seen an assertion that it is an adverb. The compound is merely a clause like "consideration after a certain event," represented by its main words used as one word, and "after" is a preposition with its object understood.

"Estienne" says, "Mr. Teall sees that 'subtle' is an adjective, doing duty as an adverb"; but Mr. Teall does not say so in the book, nor does he admit now that "subtle," in the case mentioned, "does duty as an adverb."

"Estienne" suggests that the Bible would be a satisfactory guide as to compounding. He loses sight of the fact that many copies of the Bible have hyphens in the words he instances, though his forms are found in the Oxford Bible and in some others that copy it.

But the main object of this letter is not the throwing of stones from one glass house at another. The long article calling attention to things asserted to be censurable opens the way for a slight mention of something presumably not censurable.

The book criticised could have been written hastily and made as attractive as it now is, but it would have been so at the expense of accuracy. Moreover, it would never have placed its author in absolute control of a matter so important in the making of what is to be our best dictionary, as he now is. Instead, all the spare time of five years was devoted to the study of the subject from all points of view, with the determination not to publish until something worth publishing was produced. Mr. William J. Rolfe says of the result, "It is almost faultless as a discussion of the subject," and many competent critics have commended it for clearness and accuracy.

Its author does not feel at all immodest, under the circumstances, in claiming that the work is a practical exposition of the only system that can ever be very widely adopted.

The dictionary inconsistencies noted in the book are not such as are inevitable in a record of usage. "Estienne" himself says that such plant-names as "jack-in-the-pulpit" and "queen-of-the-prairie" should have hyphens. "Webster's International Dictionary" has "jack-in-the-pulpit" and some others with hyphens, but "queen of the meadow," "queen of the prairie," and others as here written, and many common names of this kind are omitted altogether. Of plant-names like "lion's-tail" there are in that dictionary fifty with the hyphen and seventy without it, one of the wrongly separated ones being "lion's tail," and one properly hyphened "hare's-tail." It gives "dressing room," "drawing-room," and "countingroom." *This* kind of inconsistency is certainly not prescribed by usage. There is no possible excuse for not having all these names in one form.

Thousands of the terms that bring up the question of compounding or not compounding are not entered in any dictionary. With regard to those that are given no dictionary has ever been followed all through by printers. There is only one dictionary that can reasonably be followed with comparatively few exceptions — the "Century"; but that is too bulky, and costs too much, for everyone to use it. No other current dictionary approaches truth in its record of the terms in question, as tested by actual usage in our literature.

Much more should be said, and I will be glad to correspond with anyone in search of a comfortable understanding of the matter.

F. HORACE TEALL.

177 Liberty street, Bloomfield, N. J.

## THE DIVIDING OF WORDS.

*To the Editor:* NEW YORK, August 17, 1893.

You have been lenient enough to allow Mr. Holbrook to poke fun at me in your last issue on this subject, after a Rip Van Winkle-like interval of twelve months. It takes a pretty good subject to be worth resurrecting after such a time! If I were inclined to be funny, I would say the subject has not stood the test of the time intervening — has dwindled into insignificance from its ineptitude. His letter, boiled down into its essentials, is this: My treatment of the matter is unusual and non-conservative; it means new efforts on the part of readers and others; things are as well left alone. There is no desire that the history of words should be carried on their face, in *spite* of the fact that hundreds of words in the English language as to their derivation are lost forever, so that their real meaning is open to dispute. I can't agree with Mr. Holbrook. But the subject elicited so little remark from your readers that I won't occupy much space now. One untrue remark he makes is this: that I advocate the changes "without any regard to their pronunciation." I explicitly made my bow to the exigencies of the same, as he will see if he reads the articles. Thousands of words are in dispute as to their derivation, he says by way of argument. Can he show one of those I cited as being in dispute? Do two blacks make a white? Or, if many words are in dispute, will a technically wrong division of others save them a hundred years hence from such dispute? That is the gist of the subject. The difficulty in the way of proofreaders I am inclined to admit; but that has nothing to do with the technical propriety of the proposed changes. Has it, now? It is a difficult matter to divide words by the pronunciation, for quite frequently Americans do not pronounce words as Englishmen do.

Now, with regard to the passages Mr. Holbrook gives in parallel columns: I will undertake to say that if he submits the alleged objectionable column to an authority who has never served time at the case that this authority will not notice a single objectionable feature in it. If he has previously formed no opinion on the subject, let Mr. H. try the case of some college* professor, who thinks and works in English. I would even make a modest bet on the subject, if necessary, so certain am I of the fact. If so, Mr. H. is entirely floored. It is, in my opinion, purely a question of prejudice. If you divide the word de-luge so, don't make the "e" long.

Mr. H. says he sees no more reason for dividing a word so as to indicate that its root was derived from a dead language than for a man to imitate the antics of a monkey because he is said to have developed from one. Who said that man *has* developed from a monkey? Darwin? I thought he merely hinted at the possibility of such. And I always thought, when so suggesting, that he was guffawing in his sleeve. If so, where does the parallel come in? Will Mr. H. point out an instance in which a learned language — say like Greek or Roman — has disappeared *because* it was not fit to survive? Is he not confounding languages and peoples? J. MCALISTER.

* Not a so-called business college. Let Mr. H. simply ask him: "Does he see *anything* wrong in the orthography of the one passage given."

## TORONTO, ONT.

*To the Editor:* TORONTO, Ont., August 3, 1893.

Toronto Printing Pressmen's Union No. 10 (I. P. P. U. of N. A.) held their first annual picnic and games on Saturday, July 22, at Lorne Park, a lovely spot on the north shore of Lake Ontario, about seventeen miles west of Toronto.

A very large number left on each trip of the swift steamer Greyhound, especially on the 2 o'clock trip, when the boat was crowded. Upon the arrival of the 2 o'clock boat the programme of games was started, consisting of jumping, bicycle and running races, each event being contested with great spirit. The baseball match between the compositors and pressmen was the event of the day, and was a hard-fought game, and at the same time caused much merriment for all who had the privilege of witnessing it; it ended in a victory for the pressmen, the score being 15 to 9. (Whether or not the compositors feel their defeat keenly I cannot say, but it has to go on record that they did not ask the pressmen to engage in any competition with them at their recent picnic held on August 12; but preferred to pull a tug of war with the Bugle Band of our Queen's Own Rifles, and in this case the soldiers downed them 2 to 0.) A first-class (union) orchestra supplied music for dancing, and the spacious pavilion was well filled with dancers.

The weather was beautiful and the day was all that could be desired, and enabled the pressmen to carry out one of the best programmes of sports that has been given by any organization in this city this season.

On the following Thursday evening a social was held for the purpose of presenting the prizes to the successful competitors, when a large number of the pressmen and their lady friends were present, while on the platform were the invited guests, ex-Mayor E. F. Clarke, M.P.P., an honored and beloved member of Typographical Union No. 91, who acted as chairman for the evening; Mr. A. F. Rutter, president of the Employing Printers' Association; Mr. John Armstrong, president of Typographical Union No. 91; Mr. H. A. Pyefinch, president of the Bookbinders' Union, and Mr. William Soley, president of the Press Assistants' and Pressfeeders' Brotherhood.

A choice programme, consisting of vocal and instrumental music and an exhibition of ventriloquism, was rendered. Short addresses were delivered by the invited guests, after which the prizes were bestowed upon the various winners, the guests of the evening making the presentations.

A bountiful supply of refreshments was then served by the committee, and the singing of the national anthem brought to a close an event that will long be remembered in the history of No. 10. ONCE IN A WHILE.

## KEYBOARD OF THE LANSTON MONOTYPE MACHINE.

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|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| ! | | ‖ | J | *k* | *x* | Z | | & | *J* | *Z* | *Q* | & | 2/3 | |
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| ; | ° | † | *v* | O | *h* | C | P | Y | X | *L* | *G* | Æ | 1/8 | |
| ! | [ | *?* | *r* | 9 | *d* | *p* | L | U | K | *C* | *F* | *Y* | 7/8 | |
| ' | ] | * | *g* | 8 | *a* | *u* | F | R | H | M | *O* | *V* | 5/8 | Œ |
| ' | ( | " | *b* | 7 | q | *n* | G | D | *ff* | œ | *B* | *U* | 3/8 | Æ |
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| ; | *t* | *c* | I | 3 | g | fi | *fl* | P | O | U | K | *A* | *X* | *W* |
| . | | *i* | z | 2 | d | k | *fi* | T | G | Y | H | *ffl* | *K* | *M* |
| , | ? | *e* | s | 1 | b | h | Z | L | E | N | ffl | *ffi* | *H* | W |
| l | j | ı | r | $ | o | u | S | F | B | D | ffi | — | th | ed |
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The sets of characters are readily distinguished by a special coloring of the keys of each set.

## AN INK-SAVING ROLLER.

Robert W. Murphy, of Seattle, Washington, has invented a new and useful improvement on ink rollers for printing presses. In presses doing jobwork it frequently happens that the form used to print from will occupy but a small portion of the bed. In this case with the ordinary roller, while the entire roller is inked, only a small portion of it is used, thus resulting in a waste of ink and an unequal wear of the roller.

The object of the invention is to supply a roller which may be of any desired length, according to size of the form used, and which may be adjusted so as to coincide in position to that of the form. This result is obtained by an ingenious and readily adjustable mechanism, the composition being cast on a sleeve which slides upon a bar, and which is secured by keys.

AN Indian named "Man Afraid of Nothing" married a white woman in Montana recently, and in one week after the wedding applied to his tribe to have his name changed.

## ANNUAL MEETING OF THE NATIONAL TYPOTHETÆ.

THE United Typothetæ of America will take possession of the White City September 19, and for four days will discuss the interests of the employing printers and do the sights of the great Exposition. There was a fitness in the selection of Chicago for the seventh annual convention of the association, and it was a happy thought on the part of those whose duty it was to provide entertainment and arrange a programme of exercises to hold all the sessions of the body, as well as the banquet, at Jackson Park. There will be about three hundred and fifty delegates and alternates from all parts of the country and probably as many more relatives and friends of the official representatives here. It was thought by the committee having the matter in charge that the best place for the event, both for the convenience and pleasure of the visitors, would be the World's Fair, and all arrangements have been made accordingly.



W. H. WOODWARD.

The convention will open Tuesday morning, September 19, at 10 o'clock, in the Assembly Hall, at the southeast corner of the colonnade, between the Agricultural building and Machinery hall. It is expected that the delegates, alternates and their visiting friends will attend the Fair regularly during the four days that sessions will be held, and thus materially add to the attendance at the park. Several pleasant features have been provided for the entertainment of the visitors. On Wednesday, September 20, all the delegates and their families will assemble at the Leland Hotel in the morning, and will drive in ten Columbian coaches to the Washington Park Club house. After inspecting the building and grounds they will proceed to the grounds of the Exposition, and, dividing into little parties, will go through the various buildings. It is the aim of the committee of arrangements to so divide the work of the convention as to permit as much freedom as possible to the delegates and thus all to get as comprehensive an idea of the Exposition as can be gained during the few days that the sessions will be held.



AMOS PETTIBONE.

Thursday, September 21, a steamboat will be taken at the Van Buren street pier and the entire delegation will go by water to Jackson Park. Sessions will be held in the morning and afternoon, and in the evening there will be a grand banquet in one of the state buildings. The Typothetæ have achieved a reputation for fine spreads and the one this year promises to eclipse anything thus far given. Everything has been planned on a scale that will reflect credit on the organization, and the event will doubtless be marked in the annals of the association.



CHARLES BUSS.

The discussions of the various meetings will be characteristic of the body. The Typothetæ member, we are told, is expected to confer with his fellows on all matters of general interest, but he is accorded the right to act for himself. He in no case, it is said, binds himself or the organization to which he belongs. Hence, it is said, all questions relative to the condition and conduct of the printing trade and such business as looks toward improvement are brought up. Important problems are discussed and action is taken. But in all cases, so we are informed, the action is purely recommendatory. The association, it is averred, never has been and probably never will be mandatory in its tendencies. One of its chief aims is purely social, and it is this feature that adds so much to the pleasure of its meetings. Still, the papers read and the discussions carried on are important and the deepest interest attaches to them. A carefully arranged programme is always prepared for the meetings. One of the most vital topics to come up for consideration at the present convention is the labor question, and it is expected that much valuable information will be adduced and many carefully expressed views advanced.



CHAS. E. LEONARD.

The following committees have had charge of arrangements for the convention: General Committee—Charles E. Leonard, Amos Pettibone, R. R. Donnelley, B. B. Herbert, J. B. Huling, Thomas Knapp, secretary; Fred Barnard, Leon Hornstein, James T. Hair, Andrew McNally, W. B. Conkey, W. P. Dunn, P. F. Pettibone, S. Rubel, William Johnston, Franz Gindele, George E. Cole, A. R. Barnes, C. H. Blakely, chairman. Sub-committee: Place of Meeting and Headquarters—Amos Pettibone, C. H. Blakely, William Johnston. Printing for Convention—W. P. Dunn, S. Rubel, J. B. Huling. To report programme for social entertainment—C. E. Leonard, W. B. Conkey, P. F. Pettibone, A. McNally, R. R. Donnelley, George E. Cole, B. B. Herbert. Finance—W. B. Conkey, Amos Pettibone, Andrew McNally, C. E. Leonard, Thomas Knapp. Personal Hospitality—Fred Barnard, A. R. Barnes, Leon Hornstein.



P. F. PETTIBONE.



FRED BARNARD.

The United Typothetæ of America, or the national society as opposed to the local, held its last annual convention in the auditorium of the Educational building at Toronto, Ontario, August 16 to 19 last year. The sessions then held were of great interest and were well attended. The officers elected were: W. H. Woodward, St. Louis, Mo., president; John R. McFetridge, Philadelphia, Pa., first vice-president; James Murray, Toronto, Ont., second vice-president; B. F. Briggs, Providence, R. I., third vice-president; C. H. Murdock, San Francisco, Cal., fourth vice-president; N. L. Burdick, Milwaukee, Wis., fifth vice-president; W. H. Bates, Memphis, Tenn., sixth vice-president; William Charles Rogers, New York, secretary; Charles Buss, Cincinnati, Ohio, treasurer. Amos Pettibone, Chicago, Ill.; Edwin Freegard, St. Louis, Mo.; John C. C. Rankin, New York; Theophilus Sproull, Pittsburgh, Pa.; H. T. Rockwell, Boston, Mass.; John F. Ely, Detroit, Mich.; A. M. Geesaman, Minneapolis, Minn.—executive committee. These gentlemen, it is expected, will all be present at the coming meetings. Part of the business of the convention will be to elect a new corps of officers.



THOMAS KNAPP.



FRANZ GINDELE.

It is announced that delegates will be present from the following cities: Albany, Boston, Buffalo, Chattanooga, Chicago, Cincinnati, Columbus, Dayton, Detroit, Galveston, Indianapolis, Kansas City, La Fayette, Little Rock, London (Ont.), Louisville, Memphis, Milwaukee, Minneapolis, Montreal (P. Q.), Nashville, New York, New Haven, New Orleans, Omaha, Philadelphia, Portland, Pittsburgh, Providence, Richmond, Rochester, San Francisco,

Savannah, Springfield, St. Louis, St. Paul, Toronto (Ont.), Topeka, Troy, Washington, Worcester, Charleston, Baltimore, Denver, Seattle, Grand Rapids, and several other cities.

The following have been appointed delegates from the Chicago typothetæ to attend the convention: Delegates — W. P. Dunn, Charles E. Leonard, Andrew McNally, R. R. Donnelley, Thomas Knapp, B. B. Herbert, Fred Barnard, George E. Cole, Franz Gindele, J. B. Huling, W. B. Conkey, C. H. Blakely, P. F. Pettibone. Alternates — Robert Marten, W. D. Boyce, Leon Hornstein, Charles E. Strong, S. L. Rubel, George E. Marshall, George A. Poole, W. P. Henneberry, George P. Englehard, J. S. McDonald, Bradley Dean, A. R. Barnes, William Johnston. The local typothetæ comprises some of the leading employing printers of Chicago. The officers are as follows: Charles E. Leonard, president; P. F. Pettibone and Fred Barnard, vice-presidents; Thomas Knapp, secretary; Franz Gindele, treasurer; C. H. Blakely, Andrew McNally, William Johnston, R. R. Donnelley and W. P. Dunn, executive committee.



ANDREW MCNALLY.



C. H. BLAKELY.

The following arrangements have been perfected for the convention, as announced by the Committee of Arrangements:

The meetings will be held in Assembly Hall, at the intersection of the Colonnade, southeast corner of Agricultural building, on the World's Fair grounds. Headquarters for delegates and their friends, on the Fair grounds, will be in this hall, except, while the convention is actually in session, headquarters will be transferred to the colonnade adjoining the hall. Headquarters will be open daily from 9 A.M. to 9 P.M.



W. P. DUNN.

The delegates and alternates, with their families, will assemble at the Leland Hotel, southwest corner of Michigan boulevard and Jackson street, at 9 A.M., Tuesday, September 19, for participation in a grand cavalcade of ten (or more) six-horse Columbian coaches, each coach comfortably seating forty persons. The course will be through Michigan boulevard to and around Washington park, and disembark for a brief rest at Washington Park Club House; thence to the World's Fair. After a drive through the Exposition grounds the party will stop at the Assembly Hall, and the first session of the convention will immediately convene.



WILLIAM JOHNSTON.

On Wednesday morning, September 20, embark on the Whaleback Christopher Columbus, and proceed via Lake Michigan to Fair grounds. Convention at 11 A.M.

On Thursday, inspection of exhibits, machinery and appliances pertaining to printing, binding and kindred trades. Convention at 10 A.M.

On Friday, inspection of the exhibits of paper and stationery.

At 8 P.M. Friday, banquet in the New York State building on Fair grounds.



R. R. DONNELLEY.

The committee desires to express its thanks to the managers of the New York State exhibit for most generously placing at its disposal for this occasion the entire State building — its magnificent parlors, reception rooms and gorgeous banqueting halls — for the entertainment of the guests of the Chicago Typothetæ.

Special provision will be made for the entertainment of the ladies, such as a ride on the lagoons in electric launches, and escort to the unique and attractive features of "Midway." Mr. C. H. Blakely, chairman Committee of Arrangements, urgently requests that an accurate list of delegates and alternates who will attend the convention be furnished immediately. Also the names of those who desire the committee to obtain hotel accommodations for them. Applicants will please designate the price they desire to pay per day.

All communications should be addressed to Mr. Thomas Knapp, secretary, 418-420 Dearborn street, Chicago. Any further information will be cheerfully furnished.

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Written for THE INLAND PRINTER.

## GOSSIP ABOUT BOOKS, AUTHORS, ETC.

BY IRVING.

MR. WILLIAM MORRIS is printing for Messrs. Ellis & Elvey, at his Kelmscott Press, an edition of D. G. Rossetti's "Poems." The collection will be arranged in two volumes, the first of which will be entitled "Ballads and Narrative Poems."

PERHAPS the most interesting of all the books bearing the imprint of Benjamin Franklin, is the edition of Cæsar's "Cato Major." A copy of this rare book, which was printed in Philadelphia in 1744, has just been sold at the auction rooms of Messrs. Sotheby, Wilkinson & Hodge, in London. This copy is a peculiarly interesting one from the fact that its prefatory page bears the autograph of George Washington. In the same sale was a copy of "Testamentum Novum," printed by J. Froben in 1519, which bears on its title-page the autograph of Archbishop Cranmer. A copy of the "Cato Major" bearing Franklin's own autograph is owned by a Chicago collector.

MESSRS. BLADES, EAST & BLADES, of London, have just announced for early publication the "Modern History of the City of London! a Pictorial and Descriptive Record of Municipal and Social Progress during the last 150 years, by Charles Welch, F.S.A., Librarian to the Corporation of the City of London." The work is to be profusely illustrated by Philip Norman, F.S.A.

THE HENRY O. SHEPARD COMPANY have recently printed for the passenger department of the Atchison, Topeka & Santa Fé R. R. a very artistic little pamphlet entitled the "Grand Canon of the Colorado River, Arizona," with descriptive letterpress by C. A. Higgins. The pamphlet is generously illustrated with half-tones made from drawings by Thomas Moran, H. F. Farny, and F. H. Lungren. The scenes represented are of views in and around the Grand Canon and Flagstaff, not the least interesting of which are the cliff and cave dwellings. The pamphlet is a very meritorious example of printing, and is very instructive reading, and may be in the possession of anyone who will take the trouble to apply for it to the passenger department of the railway named.

AMONG the new publications sent in for review we have to note with pleasure and special commendation the Summer Number (1893) of *Modern Art*, issued by J. M. Bowles, Indianapolis. We have too few artistic periodicals in America, but just why we should not take a foremost place in the publication of art news we have not been able to discover. Our enterprising neighbor deserves encouragement, and we doubt not his enterprise will meet with merited success.

*Modern Art* is published quarterly at $2 per year. Each number (of the three already issued) contains four full-page illustrations, with many initial ornaments, tailpieces, etc., some of which are printed in colors. The text is printed on an imported, rough edge, handmade laid paper, with broad margins, and the cover is a very simple, dignified affair, without pretense or show. The number before us has a rich table of contents, embracing, among others, articles on "Art at the Fair," "Notes on Diaz and Dupré," "The Personality of Whistler," and tables of "Art Exhibits," and "Art Reading," besides some interesting "Notes on Bookmaking." The illustrations

are a process etching after a pen-and-ink sketch, a pen-and-ink drawing, a half-tone plate from a painting by T. C. Steele, and a design for a title-page drawn by Bruce Rogers. Unconsciously, perhaps, because the same idea often runs through several heads, Mr. Rogers' drawing is a very close imitation, not only of the design but of the wording also, of Mr. E. H. Garrett's title for the privately printed edition of Mr. Eugene Field's "Echoes from the Sabine Farm." Among those features of *Modern Art* especially to be commended is the table of "Art Reading." This is nothing more nor less than a monthly art chronicle, but it is exceedingly useful. We wish the periodical all possible success, and shall be glad to notice subsequent numbers from time to time as they see the light.

*Life* makes some rather pertinent comments on the "anxious times" in a late number. "To be a bank president has been a vulgar synonym for light work and large pay," it says, "but the bank presidents are having little fun this summer." They are staying at home and paying strict attention to the working of the safety-valves of their institutions. Mr. Wiseacre, of the back districts, told us that we were likely to have a rather droughty summer, that financial depressions moved in twenty-year cycles, and that this was the year to look out for squalls. Tracing back for twenty years we find that the country was struck by a cyclone in 1873, and going back still another cycle we come to the year in which we were born, and that year was squally enough sure, but our memory is not sufficiently retentive for us to recall if there were any financial disturbances. Looking up some of the poets of the second decade of the present century, we must conclude, from some of Wordsworth's sonnets, and the poems of his contemporaries, that the times were very much out of joint. Keats, in his "Ode to the Nightingale," gives us some intimation of this, especially where, in the second stanza, he expresses a wish for something cool to drink:

"O, for a draught of vintage! that hath been
Cool'd a long age in the deep-delved earth,
Tasting of Flora and the country green,
Dance, and Provençal song, and sunburnt mirth!
O for a beaker full of the warm South,
Full of the true, the blushful Hippocrene,
With beaded bubbles winking at the brim,
And purple-stained mouth;
That I might drink, and leave the world unseen,
And with thee fade away into the forest dim."

The financiers and philosophers of today are looking with longing upon the country, and some of them cannot be lured to the marts of trade by the most critical circumstances if their brokers will only please look carefully after their interests, but, like the poet, would fade away, with the bird, into the forest dim,

"Fade far away, dissolve, and quite forget
What thou among the leaves hast never known,
The weariness, the fever, and the fret,
Here, where men sit and hear each other groan:
. . . . . .
. . . . . .
Where but to think is to be full of sorrow,
And leaden-eyed despairs."

Yes, it is better to flee to the woods, if we can, but some of us have to stay in town at half pay and work all the harder for it. But we must keep our name on the pay roll. It is not for us to while away a pleasant hour in the shade with a summer novel so light that, as *Life's* reviewer says, if we should lay it down for a few minutes on a piazza chair we would have to put a *Forum* or an *Evening Post* on it lest the gentle August breeze should waft it away.

At least one of the poets of the day wishes he might be at the Antipodes with Robert Louis Stevenson,

"For, man, I've maistly had my fill
O' this world's din."

But this poet has little to complain of except ill health, possibly, as he has more than he can do, with no cut rates and a large family to perplex him. In fact, he admits elsewhere that he has not lived in vain, as he "has amazed and amused a professor."

In a late number of the *British Bookmaker* we find a note announcing the death of Mr. John Hannett, well known as a "Warwickshire Worthy." Mr. Hannett's youth and early manhood were passed in the house of Messrs. Simpkin & Co., the publishers. In 1837, under the pseudonym of "John Andrews Arnett," he published a little book on the subject of bookbinding. The fourth edition of this book appeared in 1848, under the title "Bibliopegia," a copy of which is in the writer's possession. The frontispiece is a reproduction on wood of the old engraving of Roger Payne, in his workshop, and among the other illustrations are many cuts of finishers' tools, presses and designs. This is the first book, if we mistake not, written by an Englishman, and devoted to the practical side of the art. Mr. Hannett lived to a great age — he was nearly eighty-eight when he died — and continued to the last actively interested in all pursuits pertaining to literature and the art of bookbinding. The *British Bookmaker* is an exceedingly useful periodical to anyone at all interested in bookmaking, and in its suggestive notes on printers, bookbinders, and the craft generally, is no less progressive and helpful than in the high character and diversity of its illustrations.

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Translated for The Inland Printer.

## PRINTING PAPER.

SUCH progress has been made in the art of printing as to make possible printing on almost any kind of paper; but for printing such papers are generally used in the manufacture of which the main object has been to make *printing* papers.

Numerous varieties are made for special branches of the printing business; but all are alike in certain characteristics, by which their increased usefulness as a printing surface is produced. It is necessary that they conform to the printing surface, be that type, stone, glass or metal plates, and further that they readily take and hold the ink. They must, too, be hard and have absorptive qualities to a certain degree. If dampened before printing the paper must not on that account undergo any disturbing changes. These characteristics of paper are associated with facts easily ascertained by tests.

The degree of hardness of a paper is largely dependent upon the kind of fiber used. The most favorable fiber for printing paper is cotton, and for that reason the best grades of printing paper are made exclusively or nearly so from that material.

One can to some extent conclude from the absorptive qualities of paper as to the kind of fiber, the absence of sizing, and also as to the kind and quantity of filler used. Sizing is prejudicial to the printing properties of paper, and is therefore permissible only under certain conditions and within certain limits. A moderate amount of filler (more so a little coloring) increases the printing properties of paper and prevents the transparency of thin paper, and is to be recommended where fibers are used that will not produce a good printing surface. Transparency is greatly decreased by the use of wood pulp.

In art papers, such as used for copperplates, chromos, etc., where the highest degree of printing properties are necessary, all that is required to judge of the same will be a test of the fibers and the quantity of the ashes. Firmness of the paper connected with good printing properties can only be reached to a certain degree and need not be considered. An exception is made of bond paper, which must possess extraordinary strength and also good printing properties.

Firmness is one of the essential qualities of book paper or paper used for valuable periodicals. A medium quality of paper (weighing 70 to 100 grammes to the square meter) will, as a rule, tear with from 2.5 to 3.5 kilogrammes weight, and stretch 2½ per cent. This absolutely necessary firmness is obtained

by the admixture of firm fibers which, however, are unfavorable to the printing properties of the paper. To some extent the influences of such fibers are counteracted by adding filler, which again requires an increased amount of sizing. When chemical wood is used in larger quantities, an increased percentage of filler is necessary, partly to prevent transparency and partly to increase the printing properties of the paper. But as filler is derogatory to the firmness of paper, the amount of filler is to be proportioned by the amount of firm fibers. An increase of chemical wood will require an increase of filler. Fiber, filler, and sizing are interchangeably and mutually related to each other, and are to be brought into harmony in different ways. Whether this has been done can readily be ascertained by a test of the paper.

Filler to the amount of twenty per cent or more, as frequently found in paper, is in no case justifiable. It weakens the paper and dusts the type. As the better class of books are to be used for a number of years, it is important, which is too often neglected, to see to it that they are free from stock that discolors and affects the lasting qualities of paper, which is always the case in the use of wood pulp. Many publishers have seriously injured their trade and that of their customers by failing to ascertain before using the paper whether or not it were free from wood pulp.

The fibers generally used in the manufacture of book paper are cotton, chemical wood and straw. It is well to note that large quantities of straw are disadvantageous, as straw increases the hardness of paper, and especially if the paper is dampened it will wrinkle, straw fibers, on account of their elasticity, not returning to their former forced position.

It is therefore advisable to test paper for bookwork in the following directions: 1, *a*, Fiber; *b*, Groundwood; 2, Ashes; 3, Firmness.—*O. Winkler, in Normal Papiere.*

## GALVESTON TYPESETTING MACHINE SCALE.

THE typographical union of Galveston, Texas, it is expected will have adopted the following machine scale before the end of August. The proprietors we are informed requested the matter deferred until the workings of the machines had been more fully tested. The operators in the meantime are working for forty cents per hour. A correspondent says:

"The topic of conversation at present in printing circles is the effect the typesetting machines recently placed in the *News* have had in reducing the union ranks to about seventy-five members. Out of the usual number employed on the *News* (about thirty-five) but fourteen or fifteen were retained. It was supposed that at least those who were to operate the machines would be selected from the old force; instead, the management imported some three or four operators from an adjacent city. Some of the old force that were retained have made rapid development as operatives, and it is safe to say that in the course of a very short time they will become quite proficient."

GALVESTON, Texas, June 4, 1893.

*To Officers and Members Galveston Typographical Union, No. 28:*

The committee appointed to draft machine scale respectfully submits the following for your consideration:

SECTION 1. All printing offices working under the jurisdiction of this union shall employ exclusively as foremen, assistant foremen, proofreaders, machine operatives and printers, members in good standing of Galveston Typographical Union, No. 28.

NIGHT WORK.

SEC. 2. Eight consecutive hours with an intermission of fifteen minutes for lunch, shall constitute a day's work.

SEC. 3. Learners on machines shall receive not less than forty cents per hour for twenty-one days' actual work; provided, however, if a learner at any time before the expiration of twenty-one days' actual work shall have attained the rate of speed hereinafter provided as the standard of efficiency, he shall be paid the rate of wages herein required to be paid to expert operatives.

SEC. 4. At the expiration of the period of twenty-one days for learning as above provided, or when a learner shall have attained an average speed as provided in this section, if retained, he shall be paid at the rate of 50 cents an hour for a daily average of 25,000 ems. And for all type set by an operative, over and above an average of 25,000 ems per day, he shall be paid at the rate of 16 cents per thousand on nonpareil machines and 17 cents per thousand on minion machines.

SEC. 5. Standing time shall be paid for at the rate of 50 cents per hour, and in addition to that machine operatives shall be entitled to whatever type they may set over and above an average of 3,125 ems per hour during time the machines are in operation.

SEC. 6. All timework, other than on machines, shall be paid for at not less than $4 per day of eight hours, with a minimum of seven hours per day. All work, including machine composition, after 3 A. M., shall be paid for at the rate of price and one-half.

SEC. 7. "Rings," when corrected by operatives working by the piece, shall be paid for at the rate of double price for the matter corrected.

SEC. 8. Machinists are to have no control of the operatives.

SEC. 9. All cleaning of machines to be done by the office.

Respectfully submitted,

F. L. ROBINSON,
FRANK WILLARD,
HARRY JOHNSON,
J. SANDILANDS,
FRANK WANDRESS,
Committee.

It will be observed that the scale is based on timework with a sort of piecework rider for the behoof of superior skill.



YOUNG AMERICA.

## BIDS FOR PRINTING IN MOBILE, ALABAMA.

IN Mobile, Alabama, the union scale is 40 cents for bookwork or $16 per week, yet it would seem that estimating for work is done without regard to that fact, judging by the figures offered for the printing of the annual report of the board of health. The report comprises about thirty-four pages of rule and figure work in brevier, each page measuring up 2,508 ems single, thus costing any union office for the composition $2 per page clear. Yet the energetic printers who secured the work bid $1.24 per page for it, and, let us hope, hung the millstone around their necks with complacency. Another bidder whose estimate was $2.70 is in doubt if the successful man is a public-spirited citizen and giving up his efforts for the good of the town, or if he has got some of those new-fangled machines where copy and lead are fed in at one end, and printed, bound and trimmed pamphlets are delivered at the other.

## BECKTOLD & COMPANY'S EMPLOYÉS' RELIEF ASSOCIATION.

THE Employés' Relief Association of Messrs. Becktold & Company, publishers, printers and bookbinders, 200 to 212 Pine street, St. Louis, Missouri, has been in existence six years and has been conducted with marked success, all having obtained much benefit and pleasure from the association. It is made up exclusively of the employés of the firm of Becktold & Company; anyone severing his connection with the house severing his connection with the association at the same time, but this does not apply to members laid off on account of scarcity of work. Each member pays 25 cents dues each month with $1 for initiation fee. A sick benefit of $5 per week is paid and $50 upon the death of a member. The meetings of the association are held on the first Saturday of March, June, September and December of each year. An excursion and picnic is one of the annual features — the sixth of which was held on Saturday, June 17 last, on the steamer Pargould, to Riverside Park, thirty-five miles up the Mississippi river, where a pleasant time was spent in races, and games in competition for handsome and useful prizes donated by many business houses. For the less ambitious a fine dance programme was provided. It proved, as usual, a happy day to all. Mr. Henry Tentschert is the present secretary of the association.




## CRANE BROTHERS' PAPER EXHIBIT.

THE illustration of paper exhibits at the World's Fair in this issue represents that of Crane Brothers, Westfield, Massachusetts, who have two paper mills, with a daily capacity of about four tons of first-class ledger and warranted all linen and Japanese linen papers. Their exhibit is very unique and attractive, and receives the attention of all interested in paper. It consists of a pyramid of their well-known and celebrated gold medal linen record and ledger papers, the base of this pyramid being a ream of antiquarian, 31 by 53 inches, weighing 200 pounds to the ream, the largest ream made for use in blank books. The pyramid has all sizes and weights of their regular ledger papers, put up as they do all their paper in a blue wrapper, ready for market. The Crane Brothers' celebrated linen ledger papers are known for their freeness from imperfections, for strength and uniformity of fiber, color and finish. They are used in every state in the union and are known the world over. The stock used is pure linen and new shirt cuttings, and the sizing the best that can be produced. Their aim is to make only the best. This firm is the only one in the country making all their papers with localized water marks, showing perfection in the art of papermaking. The water mark is the crane bird, which appears in each sheet of paper made by them. This trade mark is a guarantee of perfection, and all users of first-class ledger and record paper look for it, knowing that paper bearing same is as represented. The Crane Brothers' papers have been adopted by the government of the United States, and are today used in several of the departments in Washington, the officials considering them perfect, meeting as they do all the requirements.

This firm also show in their exhibit pyramids of warranted all linen and Japanese writing papers. These brands of paper have been on the market for a great many years, and are admitted by many to be the best, having a beautiful writing surface, free from any imperfections and always uniform. At their exhibit one finds a very large and beautiful blank book made from double royal, 24 by 38 inches, 88 pounds to ream. This book contains about 2,700 pages, its weight is 286 pounds, and it is a work of art. All blank book men should see it. One can also see at this exhibit the smallest perfect blank book at the Fair, a perfect little gem, ruled and paged same as any blank book. This little book is about one-third the size of a United States postage stamp. It seems almost impossible that so small a book could be made.

Mr. C. M. Barden, the representative of Crane Brothers, has charge of their exhibit, has been with them a great many years, and is a practical papermaker, understanding the manufacture of paper in all its branches; few understand the art of papermaking better. He is a genial man, a good salesman, and has the confidence of the paper trade from Maine to California. All visitors to their exhibit, which is located in Section F, northeast gallery of Manufactures and Liberal Arts building, will be made welcome, and it is hoped all interested in paper will give them a call.

## CALIFORNIA MIDWINTER INTERNATIONAL EXPOSITION, SAN FRANCISCO, CALIFORNIA.

An international exposition will be held at San Francisco, California, U. S. A., from January 1 to June 30, 1894. The site of this exposition is located in Golden Gate Park, and will cover an area of about one hundred acres. There will be five principal buildings for the Midwinter Fair, namely, (*a*) Manufactures and Liberal Arts; (*b*) Agricultural and Horticultural hall; (*c*) Mechanical Arts; (*d*) Fine Arts and Decorative Art; (*f*) Administration building. Applications are being received daily for separate and special constructions such as state exhibits, restaurants, reproductions, side shows, etc. M. H. de Young, vice-president of the National Commission, World's Columbian Exposition, Chicago, will act as director-general and president of the executive committee of the Winter Fair; the other members of the administration and officers are: Irwin C. Stump, vice-president; P. N. Lilienthal, treasurer; Col. A. Andrews, R. B. Mitchell; Hon. Eugene J. Gregory, Sacramento; Jacob H. Neff, Colfax; Fulton G. Berry, Fresno; J. S. Slauson, Los Angeles; Alexander Badlam, secretary; R. Cornely, assistant director-general. Information for intending exhibitors, maps of the grounds, buildings, etc., may be obtained by applying to the Department of Publicity and Promotion, California Midwinter International Exposition, Mills building, San Francisco, California. U. S. A.

## AN ENTERPRISING PRINTER AND A TOUCHY POSTMASTER.

An enterprising printer in Kentucky, seeking advertising in every imaginable way, recently placed upon the envelopes used in his correspondence the legend,

THE POSTMASTER
IS REQUESTED
NOT TO OPEN
THIS ENVELOPE,
BUT TO HAND IT TO

the person addressed. Other advertising matter appeared on the envelope, the odd request on the postmaster being of course merely an attention-attracter. The postmaster in a neighboring Kentucky town took the request grievously to heart, however, and sent the enterprising print the following letter:

———, Ky., July 1, '93.

————————,

————————, Ky.

MY DEAR SIR,—We noticed a letter addressed to this office in one of your envelopes upon which was an inscription something similar to this, (P. M. will please hand to party addressed without breaking open), which I consider an insult. ———— and myself demand an explanation at once. Yours, etc.,

————————, P. M.

Explanations followed and the pacified P. M. and his sensitive assistant now think the enterprising printer has ripe ideas on advertising.

## SELECTED POETRY.

### A HYMN TO MY GOD IN A NIGHT OF MY LATE SICKNESS.

BY SIR HENRY WOLTON.

O thou great Power, in whom I move
For whom I live, to whom I die!
Behold me through thy beams of love,
Whilst on this couch of tears I lie,
And cleanse my sordid soul within
By thy Christ's blood, the bath of sin.

No hallowed oils, no grains I need,
No rags of saints, no purging fire;
One rosy drop from David's seed
Was worlds of seas to quench thine ire:
O precious ransom! which once paid,
That *consummatum est* was said;

And said by him that said no more,
But sealed it with his sacred breath:
Thou, then, that hast dispunged my score,
And dying wast the death of Death,
Be to me now, on thee I call,
My life, my strength, my joy, my all!

### A HYMN.

BY PHINEAS FLETCHER.

Drop, drop, slow tears,
And bathe those beauteous feet,
Which brought from heaven
The news and Prince of peace;

Cease not, wet eyes,
His mercies to entreat;
To cry for vengeance
Sin doth never cease:

In your deep floods
Drown all my faults and fears;
Nor let his eye
See sin, but through my tears.

### A HYMN ON THE NATIVITY OF MY SAVIOUR.

BY BEN JONSON.

I sing the birth was born tonight,
The author both of life and light;
The angels so did sound it,
And like the ravished shepherds said,
Who saw the light, and were afraid,
Yet searched, and true they found it.

The Son of God, the Eternal King,
That did us all salvation bring,
And freed the world from danger;
He whom the whole world could not take,
The Word, which heaven and earth did make,
Was now laid in a manger.

The Father's wisdom willed it so,
The Son's obedience knew no No,
Both wills were in one stature;
And as that wisdom had decreed,
The Word was now made flesh indeed,
And took on him our nature.

What comfort by him do we win,
Who made himself the price of sin,
To make us heirs of glory!
Go see this Babe, all innocence,
A martyr born in our defence;
Can man forget this story?

### A HYMN TO GOD THE FATHER.

BY JOHN DONNE.

Wilt thou forgive that sin where I begun,
Which was my sin, though it were done before?
Wilt thou forgive that sin, through which I run
And do run still, though still I do deplore?
When thou hast done, thou hast not done;
For I have more.

Wilt thou forgive that sin which I have won
Others to sin, and made my sins their door?
Wilt thou forgive that sin which I did shun
A year or two, but wallowed in, a score?
When thou hast done, thou hast not done;
For I have more.

I have a sin of fear, that when I have spun
My last thread, I shall perish on the shore;
But swear by thyself, that at my death thy Son
Shall shine, as he shines now and heretofore:
And having done that, thou hast done;
I fear no more.

### PEACE.

BY HENRY VAUGHAN.

My soul, there is a country
Far beyond the stars,
Where stands a winged sentry
All skilful in the wars;
There, above noise and danger,
Sweet Peace sits crowned with smiles,
And One born in a manger
Commands the beauteous files.
He is thy gracious friend
And, O my soul awake!
Did in pure love descend
To die here for thy sake;
If thou canst get but thither,
There grows the flower of peace,
The rose that cannot wither,
Thy fortress and thy ease.
Leave, then, thy foolish ranges,
For none can thee secure,
But One, who never changes,
Thy God, thy life, thy cure.

### ON TIME.

BY JOHN MILTON.

Fly, envious Time, till thou run out thy race:
Call on the lazy leaden-stepping Hours,
Whose speed is but the heavy plummet's pace;
And glut thyself with what thy womb devours,
Which is no more than what is false and vain,
And merely mortal dross;
So little is our loss,
So little is thy gain!
For when as each thing bad thou hast entombed,
And, last of all, thy greedy self consumed,
Then long eternity shall greet our bliss
With an individual kiss,
And joy shall overtake us as a flood;
When everything that is sincerely good
And perfectly divine,
With Truth, and Peace, and Love, shall ever shine
About the supreme throne
Of him, to whose happy-making sight alone
When once our heavenly-guided soul shall climb,
Then, all this earthy grossness quit,
Attired with stars we shall forever sit,
Triumphing over Death, and Chance, and thee, O Time!

## COPPER ENGRAVING OF THE PAST VERSUS COPPER ENGRAVING OF THE PRESENT.

SOMEONE, presumably as a sort of challenge to the superb half-tones shown in THE INLAND PRINTER, has sent us what appears to be the frontispiece of an edition of "Tristram Shandy," printed in 1839. The frontispiece is from "The Sentry Box," painted by C. R. Leslie, R. A., the engraving being done by Alexander Lawson.



If thou lookest, Uncle Toby, in search of this mote one moment longer, thou art undone.—Chap. xxiv, "Tristram Shandy."

Our unknown contributor signs himself a "Back-number Printer." We beg to inform our back-number friend that photo-engravers can make but a slight attempt at the peculiar richness of tone and beauty of the old-time copper or steel etching. Their work, nevertheless, has a beauty peculiar to itself little inferior in its way to the specimen he sends. As an evidence of this we show herewith a reproduction of his specimen made in a few hours by Messrs. George H. Benedict & Co., 175 South Clark street, Chicago. If it were convenient to have placed the original painting before the camera, the photo-engraving therefrom would have more fully displayed the truth of this claim for photo-mechanical engraving, apart from its remarkable rapidity and economy.

## MONTAGUE & FULLER'S EXHIBIT.

ONE of the most interesting exhibits in Machinery hall pertaining to the printing and allied trades is that of Montague & Fuller, shown in the illustration on another page. In a large and very well planned space are the products of several of the largest manufacturers of bookbinders' machinery, whom this firm represent, in combination and in practical operation on the World's Fair Guide. The sheets are folded on a Chambers rapid drop-roller double-sixteen folder, turning out two sixteens at every operation, at the rate of 5,000 per hour, the folder being automatically fed by Burrell's self-feeding machine. The operation is interesting and unique, and indicates great possibilities of labor saving. These folded sheets are pressed on a Seybold signature press, and tied up under pressure, and made ready for sewing on the Smyth book sewing machines, or stitched on the Universal wire stitching machine, and trimmed on the Seybold automatic book trimmer. The exhibit also contains a self-feeding machine attached to a Cottrell cylinder press, which can be seen in practical operation, and this alone is well worth a visit by all printers in search of new improvements in saving time and labor. Montague & Fuller also show other new and labor-saving machines, which together will no doubt make their space the Mecca for all visiting printers and bookbinders. The Smyth Manufacturing Company's new blank book sewing machine is incomparably one of the finest pieces of machinery, irrespective of its class, in Machinery hall, and holds a conspicuous position in the space. The new Seybold embossing press and inker shows new devices and careful construction. The Acme paper cutters, four in number, make a fine appearance on the north side, together with the Seybold smashing machines, signature press, etc. The Elliott thread stitching machine, the Keck beveling machine, and the Avery & Burton rotary perforator, attract the attention of many. Messrs. Montague & Fuller are deserving of great praise for the general lay-out of their display and for the completeness of it.

## WORKING COLORS ON EACH OTHER.

How to work a job in two, three or four colors, on top of each other, and keep the colors true so that there shall be no amalgamation, is a problem that has often puzzled pressmen.

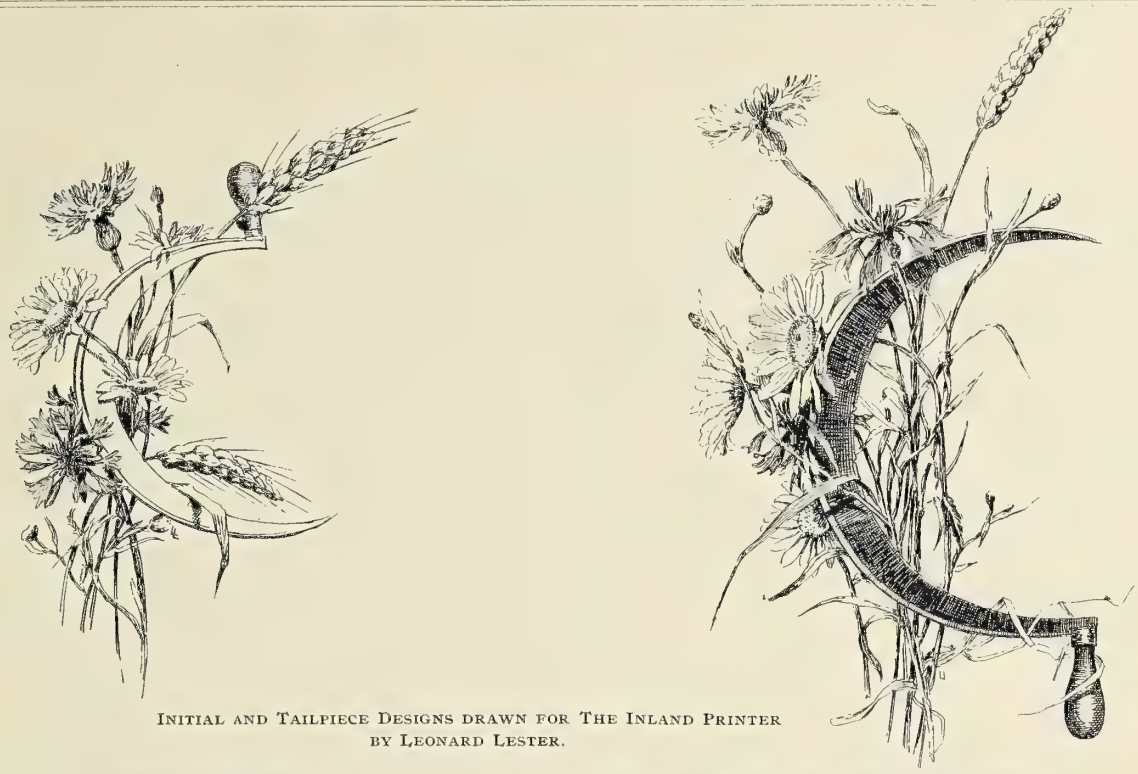
We have before us an anxious inquiry from one who has a large cut on the press in three colors — certain shades of yellow, red and blue. He worked his yellow first, after striking his key-form; then he put on his red and ran that off. These two colors seemed to go all right, and to "stay put"; but when he got on his blue the trouble showed itself, and he found he was stumped, because, as he says himself, "the impression showed up with a fatty or mottled look, especially after it had lain for some time; and the color wasn't true, wasn't what was wanted."

The remedy is an easy one. Have your sheets thoroughly dusted over with powdered magnesia, in the same way as you use bronze powder, and you will find the trouble disappear, for the reason that the inks will be prevented from amalgamating.

This is exactly the same treatment you would give either a black or a colored form, whether cut or type, on top of which you had to print in gold bronze — powder it with magnesia dust. By this means you can print anything that goes on a press on top of a dozen colors.

The secret of the trouble of working colors on top of each other is that the oil of the fresh ink softens the oil of the ink that has already been worked, and which is supposed to be dry. There is life in oil, as there is life in water (though neither has affinity for the other, yet both work in many respects the same way). As soon as the under ink is set free by its fellow the fresh ink, both begin to caper about and spread and run together, and of course they carry with them the coloring matter they hold, which now also partially released, breaks up into particles and presents the "fatty or mottled look" which our correspondent complains of.

Blue is a hard color to work sometimes even alone, as many pressmen have experienced, especially with type of heavy face or cuts with solid surfaces. If the operator would stop to consider, he would find that there is grease somewhere on his rollers, on his form, or on his distributing plate. Blue ink of all kinds, and certain blues more than others, rebel against the slightest suspicion of foreign grease, and instantly show their dislike for the stranger by assuming a mottled or spotted character. Eternal vigilance is the price of liberty from dirt and everything else that injures. Keep everything clean.—*The American Pressman.*



INITIAL AND TAILPIECE DESIGNS DRAWN FOR THE INLAND PRINTER BY LEONARD LESTER.

## BARTAGRAPHY.

BARTAGRAPHY is the title of an exceedingly handsome specimen book just issued by L. Barta & Co., No. 148 High street, Boston, Massachusetts. This firm's reputation for high-class printing is national—and their capability to sustain that reputation in all departments is fully displayed in this latest production. While it contains many specimens of elegantly printed half-tones, a supplementary leaflet accompanies it of "Half-tone and Relief Plate Printing," showing various styles of relief and half-tone work—all of ideal workmanship as a matter of course. A circular inclosed with these acceptable specimens contains so much truth *and* poetry that we give it to our readers here :

TO YOU, PLEASE.

If you'd sail o'er the billows of business as light
As the seamew skims ocean by day and by night,
Remember these words—you will find them pure gold—
There are *Six Points of Trade* for your compass to hold.

FIRST, never forget that *Few Goods Sell Themselves.*
This is oft shown to bankrupts by very full shelves.
Then SECOND,—a fact every day helps to prove—
*Good Printing Brings Business*, starts goods "on the move."

THIRD, armed with good printing—and good should be best—
The right kind of salesman, polite and well dressed,
Binds the seller and buyer in unity fond,
Dead sure as grim death or a government bond.

FOURTH, always remember, as oft has been seen,
*Mean Printing Mean Goods* may too frequently mean,
Or at least, if the printing is not of the best,
A grave doubt of your goods it is apt to suggest.

Now you can't have good printing or anything nice
If you don't (in this world) pay a fairly good price.
So then as a FIFTHLY—keep this fact in sight—
Our prices are low as can be—to be right.

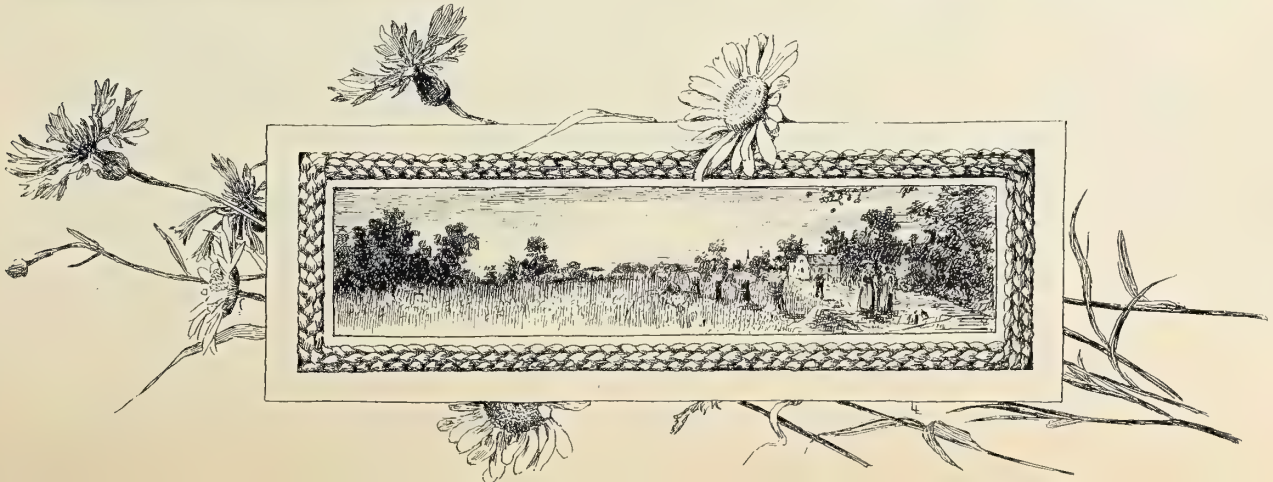
SIXTH AND LAST in our bundle of honest advice,
*Beware* of the *Printer* whose *Cheapness* of *Price*
*Is his chief commendation*,—for generally, too,
'Tis the only advantage he offers to you.

*Postscript.*

Our sermon is over. Now give this a glance
As additional proof of the truths we advance :
Here's a book which, in spite of King Solomon's dreary
Remark, when of conjugal bliss he got weary,
Does contain something new—something true—'neath the sun,
Though but random selections from work we have done
For customers wise, who appreciate what
We have and what we give—while so many do not.
For these specimen pages show popular kinds
Of border and type made to suit many minds ;
And they represent *Quality*, *Style*, and *Success :*
All yours, if you want them,—you want nothing less !
But where can these trade points most surely be found ?
Oh, where do such things in perfection abound ?
Why, in Boston, of course, where men's brains ever grow,
At the press of L. Barta—L. Barta & Co.
It is there the best Printing can always be got ;
Our street is called High, but our prices are not !

## AN AMATEUR CARPENTER'S SENTIMENTS.

Breathes there a man with soul so dead,
Who never to himself hath said,
When on his thumb the hammer fell :
——!——!——!——!——!——!!——!!?



## THE DIPLOMA FOR WORLD'S FAIR EXHIBITORS.

THE illustration on opposite page gives a correct idea of the general design of the diploma to be awarded to exhibitors whose displays are deemed worthy of recognition at the hands of the committee of awards of the World's Columbian Exposition. The plate was made from a photograph of the original drawing by the artist, Will H. Low, and is considerably smaller than the diploma itself, the size of that document being 18 by 24 inches. The work is now in the hands of the Bureau of Engraving and Printing at Washington, and the most careful attention of the department is being given to it. It will be printed upon the finest Japanese paper in black ink, and be in every way a triumph of the designers' and engravers' art. The central idea of the design is that of crowning the new world with the laurel wreath. The lower portion shows a barge of ancient pattern with shields of the different countries at its side, propelled by representatives of various nations, with Columbus at the helm. Under the arch at the top is a perspective view of the World's Columbian Exposition from Lake Michigan. The arts and sciences are symbolized by the single figures at the extreme upper corners, and at the base of the arch are children of the aborigines receiving instruction, the figure imparting same reclining against a kneeling American bison. The bearer of the laurel reaches gracefully toward the object of her attention at the left. The names of the countries of the old and new world exhibiting at the Fair are inscribed on scrolls at the right and left of center space, which is reserved for lettering by the judges of award. In all, the design is a clever piece of work, though some captious critics have essayed to adversely pass upon it.

## WHAT HE WOULD DO.

"What a lovely boy!" she exclaimed, bending an enraptured gaze upon a pretty five-year-old playing on the green turf of Riverside.

The whole party paused and petted him, and a little pampered poodle nosed the youngster jealously. And the lad with his golden curls, blue eyes, and aristocratic features was certainly a pretty sight. He was dressed in a velvet Eton jacket and cocked hat with an ostrich feather in it, and his fond mamma, sitting on the nearest bench, drank in the glances of admiration and words of praise as sweet incense to her soul.

"Oh, you dear child!" cried another of the ladies.

"Come away, Fido. He won't bite you, dear." Still the lad looked on the pudgy dog doubtfully.

"What would you do if you had a nice little dog like that?" inquired the lady at the end of the ribbon.

"I—I'd knock the everlastin' stuffin' out of him!" promptly responded the little chap. Whereat his fond mamma turned crimson.

"Come on, Fido," said the owner of the dog stiffly. But the rest of the party looked as if in hearty approval of this sentiment, especially the solemn young man who was with them.

## THE TRIVIALISTIC NOVEL.

"Thompson sat idly on the grocery counter, his heels swinging sadly, slowly, and ever and anon striking the pine planking with a dull, inconsequential thud which sounded as dismal as the beatings of a purposeless heart. On the once white painted shelves, within his field of vision, but making no impression on his mind, were rows of tin cans containing tomatoes, peaches, corn, cove oysters or cooking apples, their contents being denoted by gaudy labels printed in the primary colors. A box of dried and dusty herring occupied a corner and sent forth its odor to compete with those of the kerosene barrel and spice caddies opposite. From a distant field came the sound of a patent self-binding reaper, drawn by three bay horses, driven by a man who would have been five feet nine inches tall, were he straightened out. The man wore a 30-cent rye straw hat, the wide brim of which flapped up before or flapped up behind, as the slight hay-scented summer wind veered and shifted. On the dim and dingy panes of the little grocery window a bluebottle fly crawled slowly to the top only to fly backward when the highest point was reached, landing at the bottom to once more begin its purposeless ascent. This aimless insect Thompson watched with a bitter consciousness that it typified, to an utmost degree, the toils and struggles of man under the iron heel of a modern but worn out civilization."—From advance sheets of the great realistic novel, "An Idol of Mud," by special permission of the author, Wilhelm Clean Towels.—*Indianapolis Journal.*

## PRINTER'S COMPOSING STICK.

A recent number of the *Scientific American* illustrates a compositor's stick designed to be conveniently supported from the body, instead of being held in one hand, so that both hands may be utilized in setting up the type, the stick being also provided with a yieldingly mounted plate to hold the type in place while the line is being formed. The improvement has been patented by Arthur A. Hill, of No. 327 West Twenty-third street, New York city. The bottom plate of the stick, where it is usually held in the hand, is connected by a set-screw with the outer end of a bent rod, whose inner vertical portion is held in a socket formed in a belt strapped around the body of the compositor, the arm being adjustably held at the desired height by a set-screw. In the L-shaped adjustable piece, by means of which the length of the line is regulated, and also in the end piece at the outer end of the line, are grooves about half type high, extending in the direction of the length of the column. In these grooves slide lugs on the ends of a yieldingly mounted plate, fitting the measure to which the stick is set, as would a compositor's rule, but the plate is straight only on its lower portion, its upper part being bent or rolled outward to form a mouth-like opening for conveniently inserting the type between the plate and an ordinary printer's rule. In case of leaded matter, the spacing lead will answer the purpose of the printer's rule. This enables the compositor to place the type in position without following the motion of the hand with the eye. The ends of a spring band, extending over a part of the back of a stick, engage the lugs on the ends of the sliding plate, and hold it yieldingly against the type as the line is being formed, so that it is not necessary to hold each piece in place by the thumb until the next one is inserted, and both hands may be used to pick up the type from the case and place them in position in the stick.

A correspondent of THE INLAND PRINTER commenting on the foregoing says: "I was trying my hand in that line some time ago and made a combination similar to the one described, but found it of no use; then I went on and made another which was a great improvement mechanically, but could not set type with it."

## THE VERY BEST PAPER.

I saw several advertisements in THE INLAND PRINTER of goods which I shall order. You have the very best paper which I have seen. It is creditable to the enterprise and exquisite taste of the gentlemen who make and print it.—*G. Wilfred Pearce, New Brunswick, New Jersey.*

## BREACH OF CONTRACT OF EMPLOYMENT.

Where one agrees to serve at a stated employment for six months, and when he presents himself is assigned to an entirely different service, he is at liberty to decline such service and recover wages for the six months as for breach of contract. Campbell *vs.* Jimines, City Court of New York, 23 New York Supp., 312.



Designed by Will H. Low, New York.

DIPLOMA OF THE WORLD'S COLUMBIAN EXPOSITION.

(See opposite page.)

AT A MEETING OF THE BOARD OF DELEGATES OF

# New York Typographical Union No. 6

HELD AT CLARENDON HALL, IN THE CITY OF NEW YORK, JULY 2, 1893. ANNOUNCEMENT HAVING BEEN MADE OF THE DEATH OF

## MR. ANTHONY J. DREXEL,

AT CARLSBAD, BOHEMIA, ON JUNE 30TH 1893



IT WAS UNANIMOUSLY DECIDED TO APPOINT A COMMITTEE OF THE UNION TO EXPRESS ITS SENTIMENTS IN THE FORM OF A WRITTEN MEMORIAL, AND TO HAVE THE SAME ENGROSSED AND FORWARDED TO THE LIFELONG FRIEND AND ASSOCIATE IN MANY DEEDS OF PHILANTHROPY OF THE DECEASED, FOR PRESENTATION TO THE FAMILY OF MR. DREXEL.

WHEREAS, the members of New York Typographical Union No. 6, have heard with profound sorrow of the death of MR. ANTHONY J. DREXEL, whose honorable career and philanthropic course through life has made his name honored wherever spoken;

Whereas, MR. DREXEL HAS ESPECIALLY ENDEARED HIMSELF TO THE Members of the International Typographical Union of North America, more than 5000 of whom are on the rolls of New York Typographical Union No. 6, by his deep interest in the welfare of the followers of the printers' craft; and Whereas, such interest was manifested by a munificent gift of money, conjointly with MR. GEORGE W. CHILDS, to the International Typographical Union of North America, which was to be used as that organization saw fit and which formed the nucleus of a fund, since grown to great proportions, which has been expended on the Childs-Drexel Home for Union Printers in Colorado Springs, Colorado;

Whereas, MR. DREXEL'S friendliness to Union Printers was further manifested by his tender of the magnificent Drexel Institute of Art, Science and Industry in Philadelphia to the International Typographical Union as a place in which to hold its convention in 1892;

THEREFORE RESOLVED THAT IN THE DEATH OF MR. ANTHONY J. DREXEL the Union Printers have lost a stanch friend and mankind a generous benefactor.

RESOLVED, That the members of NEW YORK TYPOGRAPHICAL UNION NO. 6, tender to the family and relatives of MR. DREXEL in this hour of bereavement, their heartfelt sympathy and condolence.

Owen J. Hamilton, James A. McGeoch, Charles J. Latimer — COMMITTEE ON RESOLUTIONS

James J. Keeffe — PRESIDENT

William J. [illegible] — SECRETARY

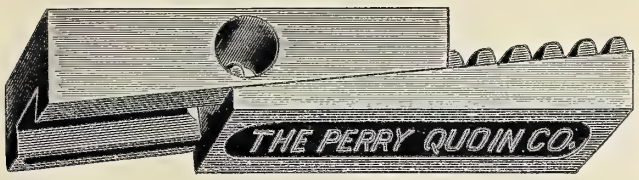
J. Haring Steward Engr. 140 Fulton St. New York

Engrossed by J. V. Haring, New York.

MEMORIAL TO ANTHONY J. DREXEL.

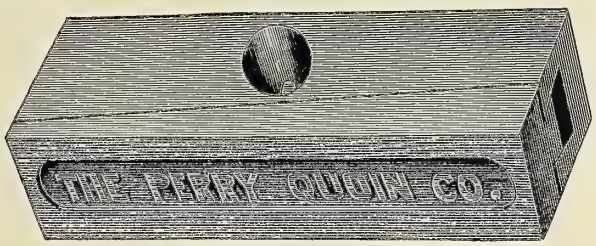
## THE PERRY QUOIN, THE ONLY IMPROVED PATENT QUOIN.

Since the introduction of the patent quoins now in most general use many futile attempts have been made to improve upon them. Not because these quoins were by any means perfect,



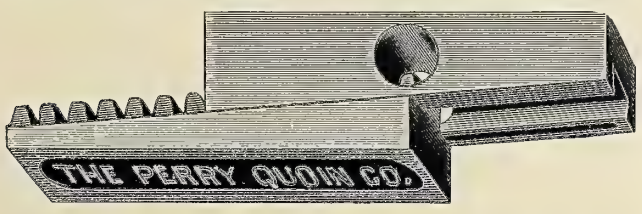

however, for although rack and pinion actuated wedge quoins are the most successful, all have been heretofore open to the disadvantages of having separable wedges, imperfect bearing and defective leverage. In none of them is there any suitable bearing for the pinion on the wrench, and in none of them is an equal bearing given throughout the length of the wedges, guaranteeing against slipping. Mr. John F. Perry, of 155 Randolph street, Chicago, has happily solved the problem around which so many guesses have been made, and in the Perry quoin printers will find the speediest and safest lockup, besides the most economical ever produced. The accompanying cuts illustrate its advantages. The quoin consists of an upper and a lower wedge, the upper wedge having a dovetailed slot running parallel to the slanting sides of the wedges, and the lower wedge having a central longitudinal rib provided with cogs so as to form a rack, being dovetailed to fit snugly and slide in the slot of the upper wedge. To slide the wedges upon each other a key is used, the socket being placed in the center of upper wedge; the key passes through the wedge, thus giving the pinion of the wrench a bearing the entire width of the cogs, permitting a continuous turning without removal of the wrench. The rack running the whole length of the quoin, it will be observed that the quoin widens






Patented August 8, 1893.

until the wedges are even with each other, giving, in this position, an absolutely perfect lockup. This is utterly unattainable in any other wedge-shaped quoin in same position, for it is at this point that other quoins *begin* to lock, and in this position it gives a wider spread than any in use up to the present time. The central rib is cogged its full length, thus giving a greater longitudinal movement of the wedge than any




similar form of quoin, and giving a spread double that of any other quoin. The quoin can be brought to bear on any one section of the form accurately and positively, and for joining rules and fine register work it is invaluable. The Perry quoin is one of the best finished, strongest and most durable quoins now in use. It is accurately fitted by machinery, and presents a neat and clean appearance. It will be sold, we understand, at the usual price.

6–5

## QUERIES AND ANSWERS.

W. F. DENTON: Wilson's "Treatise on Punctuation" will meet your requirements.

PRESSMAN, Moline, Ill.: Engines for use by gasoline have been made as small as half horse-power.

E. MURPHY, Golden, B. C.: Read article by W. W. Pasko on "Books of Reference for Printers," page 481, March, 1893, INLAND PRINTER.

A. L. R., Lynn, Massachusetts: The Dowst subscription record and advertising record and ledger is controlled by E. L. Granger & Co., Chicago. It is said to be one of the best.

H. M. L., Trenton, New Jersey: We do not answer anonymous inquiries. Write us your correct address and inclose stamped envelope. We will then furnish you the desired information.

GRIPPERS.—Robert S. Oder writes: "I would like to take exception to one of the answers to 'Gripper's' queries in your July number. Your Philadelphian wants the gripper bar made larger, which is all right; but make it round, tubular if you will, but always round; square, never. I write as a pressman who has given considerable time to the study of mechanics."

A. E. DAVIS asks: 1. What is "laid" paper; and what is "wove" paper. 2. How many printers will keep an average proofreader busy on (*a*) ordinary job and tariff work; (*b*) ordinary bookwork. The reader is to do all the revising, including stone and press proofs, and is also to prepare and give out the book copy. *Answer.*—(1) "Laid" paper is characterized by cross-line watermarks, "wove" paper is plain. It is a matter of style, not of quality. (2) It is impossible to answer this question. The competency of the compositors, the kind of copy furnished, the light, and convenience of the room must be considered, and the varying circumstances thus prevent even an estimate on this matter. It may be that some of our readers can give their experience in this regard.

LOCKING SMALL FORMS IN LARGE CHASES.—It is probably a "chestnut" to "stone men," writes a correspondent, but for the benefit of a vast majority of the craft, I give the following suggestion for locking up forms when you have only a small amount of matter, but of such shape as to necessitate the using of a large chase, notably book headings: Instead of using a solid mass of wood furniture with the consequent liability to spring, take a few pieces of even length nearly long enough to fill the desired space, and place them against the opposite side of the chase from the matter. Then place between these pieces say 30-em or 40-em pieces, and lock on the side with a quoin. The patent quoins are much to be preferred; still I have used the old-fashioned wooden ones. You will then have a form which you can lock practically as tight as you wish, without springing up, and save over fifty per cent in furniture. The furniture ought to be in good condition. Of course, steel furniture would save all this, but it is not every office, even of the good-sized class, that has that handy material. I have used the above system several years with good success.

J. P. C., Colorado Springs, Colorado, asks: (1) Can indelible ink be transferred? (2) For information regarding backing powder for stereo. matrices. (3) Molding compound for stereo. and rubber stamps; also (4), lubricator for type and molds. (5) Can highly polished steel be made dark without affecting the surface, chemically or otherwise? (6) Where can lithographic artists' supplies be obtained? *Answer.*—(1) There are various kinds of indelible ink, and it may be that some of them will transfer. We do not know of any. (2) Backing powders may be procured from dealers in stereotypers' supplies. Write to G. Edward Osborn & Co., New Haven, Connecticut,

or to Hopkins & Hindson, 13 North Main street, Wilkesbarre, Pennsylvania. (3) A good molding compound for stereo. or rubber stamps is made from finely powdered soapstone, 1 pound 3 ounces; best dental plaster, 1 pound; fine powdered china clay (kaolin), 1 pound. These materials are mixed dry and sifted through a sieve having a fine mesh. A thick dough is made by mixing with a solution of 5 ounces of dextrine in 1 quart of hot water, prepared in advance and used cold. (4) Any oil free from dirt or sticky ingredients will do. What is called headlight oil is best, as it is thin and clear and but very little is required to accomplish the desired object. (5) Some chemical change must necessarily follow. A simple receipt is lemon juice. A black polish to either iron or steel is given by taking oil of turpentine 15 parts, sulphur 1½ parts, and boil together. A very thin coat is then put on the article, which should be then held over the flame of an alcohol lamp. (6) From Fuchs & Lang, 273 Dearborn street, Chicago.

## PAPER TRADE ITEMS.

THE well-known story of no collections prevails in the paper trade, and jobbers are cutting their orders down to the lowest possible limit. The outlook for the winter among the workers is none too reassuring.

THE S. P. Taylor Paper Company, of San Francisco, and the Pioneer Paper Mill Company, of Taylorville, Marin county, California, have suspended. Liabilities about $190,000; assets said to reach over $400,000.

THIRTY of the forty-five paper machines in the Fox River Valley from Neenah to Depere, Wisconsin, are shut down. It is only the smaller machines that are running. Three thousand men are left idle by the shutdown.

THE paper trades exhibition of the Middle German Paper Union is to be held at Leipzig, September 18–20, and the patronage of foreign exhibitors is invited. The rent of space is moderate. Bruno Nestmann, of Leipzig, is chairman of the exhibition committee.

THE Derby paper mills at Ansonia, Connecticut, owned by Wilkinson Brothers & Co., Duane street, New York, notified its employés of a reduction of fifteen per cent in wages recently. The manager told them it was either less pay or a shutdown entirely. The reduction was accepted without question.

THE employés of the F. R. Walker & Sons' paper mill at Burnside, Connecticut, have agreed to a general reduction of ten per cent in wages in preference to closing the mill. The force is now employed on a government contract of five hundred tons of paper for the internal revenue department.

A GREAT many of the manufacturers of paper, as well as those who sell it, are now or have been in Chicago at the Columbian Exposition, while others will doubtless be there at the meeting of the American Paper Manufacturers' Association, September 6. Among the prominent Holyoke manufacturers recently observed in attendance were Hon. William Whiting and Treasurer E. C. Rogers, of the Massasoit Paper Company.

BRITISH papermakers have been advised not to make cheap paper, but to study quality and seek for higher values, says an English exchange. Such teaching would be acceptable, says the *Wood Pulp News*, if buyers would only take superior grades and no other. There is a demand for low-priced qualities, and papermakers in this country must do their best to meet the demand to their own advantage as much as possible. To ignore the manufacture of common papers would be equivalent to handing over the entire trade to continental makers. They already have succeeded in obtaining the lion's share.

THE Empire State Paper Company will soon locate a plant for the enameling of paper in a large room over the finishing room of the Hudson River Water-Power and Paper Company at Mechanicsville, New York. The process is largely used for half-tone illustrations and is in its infancy. The Hudson River Water-Power and Paper Company will furnish room, power and paper stock. The Empire Company expects to enamel two and a half tons of paper per day when started and will employ skilled help. L. W. Noyes, of New York, is general manager. He will make his home in Mechanicsville. The officers of the Empire Company are: President, Thomas Duncan, who is also general manager of the Water-Power Company; secretary, J. Fred Ackerman; treasurer, Frank Squires.

THE model paper mill at the World's Fair is now working, and doing very well. The southwest corner of the Machinery building now holds its full quota of interested spectators, who watch the processes by which the sulphite fiber, wood pulp and other ingredients pass through the peculiar machinery and a little later come out as printed newspapers, eagerly read by the visitors who have seen the strange transformation. The machinery runs about twelve hours a day, turning out some four tons of paper, which is consumed by the *Daily Columbian*, the composite publication issued on the grounds, and *The Inter Ocean*. The mills of the Fox River valley in Wisconsin furnish the working force of this peculiar establishment, largely owing to the fact that the whole project has been carried through by the energy of Col. H. A. Frambach, of Kaukauna, who has selected operators whose qualities had been proved under his own eyes. C. Elmer Pope is the superintendent, and the machine tender is Charles Mason, both of Kaukauna, as are the two helpers, William Brower and Irving Ellis. Byron Vining, of Appleton, is the millwright, and Chris Oleson, of Combined Locks, is back-tender. Thomas Lally, of Anderson, Indiana, has charge of the beaters.

## NEWSPAPER GOSSIP.

HOE & CO. are building for the New York *World* a double five-color press.

THE New York *Herald* has got in a number of two-color flat-bed presses recently, for its colored supplement. A Mr. Rossiter has charge.

A NEW YORK newspaper writer in the *Forum* for August says: "The fundamental principle of metropolitan journalism is to buy white paper at three cents a pound and sell it at ten cents a pound."

THE *Californian*, daily and weekly, of Bakersfield, California, has donned a complete new dress, and looks exceedingly handsome. The Keystone Typefoundry, of Philadelphia, Pennsylvania, supplied the outfit.

THE New York *World* colored supplements, four pages, including the colored pages, are printed at the rate of 15,000 per hour — an average, it is said, of over 6,000 per hour beyond what is turned out on any color press in the world. W. J. Kelly is superintendent of the work.

W. R. COMINGS, late of Ironton, Missouri, who purchased the old *Republican* plant, of Springfield, Missouri, has revived that institution from the worst "busted" concern in that city to a paying basis, and intends making it a daily in a short time. It has been heretofore and is at present a weekly only.

THE *Evening Telegraph*, of Colorado Springs, Colorado, is credited with taking particular care of the typographical appearance of its advertising pages. Specimen advertisements submitted are very attractive and sure to benefit the progressive business men who patronize the paper.

ONE of the greatest drawbacks to the success of the colored supplements now being attempted by New York and Chicago dailies, is the lack of experienced artists to make appropriate drawings. It is said to be astonishing the amount of ignorance which exists among artists relative to laying out the color parts for such work.

MISPLACED characters are unknown in the *Pekin Gazette*, the organ of the Chinese government; at least, in the prose edited within the confines of the palace. The displacing of them might cost one or more heads. Another interesting detail is the singular phonetic transcription into Chinese of

various words culled from the journals of the "foreign devils": thus ultimatum becomes *ou-ti-ma-toung;* statu quo, *sseu-ta-touko;* telephone, *to-li-foun*, etc.

THE initial number of the *Niotaze Horoscope*, of Niotaze, Kansas, has appeared. Its presswork looks not unlike the first trysheet off a moist form. By careful scrutiny we have deciphered the following paragraph, and learn from it that the editor is "one of the girls": "Two couples of young people, one of whom was the editor, went to the big lake west of town last Sunday and took a boat ride. We girls got our feet wet and our dresses muddy, but we learned to row and had a fine time just the same."

EDITORS, if we are to believe the paragraphists of the press, have a run of luck that is proverbially bad, but no American editor that we have heard of has had to hire a duplicate of himself permanently, as German editors have to do. We have the fighting editor, it is true, but in the fatherland the real editor is so perpetually in trouble that the "responsible editor" always has his name plainly printed in the paper, and is nearly all the time in prison. This "responsible editor" is generally an accommodating employé—and is the scapegoat on whom all the blame is heaped. If he comes through the ordeal alive we presume he is promoted to the proofroom.

A FEW months ago certain stock of the Albany (N. Y.) Argus Company was purchased by William McMurtrie Speer, the then legislative correspondent of the New York *Sun*. Mayor James H. Manning, who was president of the Argus Company, concealed the stock book and a new one was secured by the Speer contingent, and the transfer of stock recorded as the by-laws called for. At the election of the company two sets of directors were elected, each headed respectively by Speer and Manning. The Speer men took possession of the office, and the Manning men, aided by a squad of Albany police, ejected the Speer men and barricaded the building and placed it under police guard. Orders and injunctions followed and the matter went into the courts. Finally the Court of Appeals decided in favor of the Speer men, and Mr. Speer assumed control of the office. The case at times assumed sensational proportions.

THE Chicago press has been criticising the World's Fair management in issuing 15,000 passes to Mr. B. J. Price, president of the National Editorial Association. There is no doubt the editors have done much to give the Fair widespread publicity, and that Major Handy's bulletins were published without question, yet the small courtesy of a free pass for a few days is grudged to the country editor who comes to Chicago looking for a warm-hearted welcome. The anticipations of the Iowa editors particularly have been touchingly described in a poem of eight stanzas by the editor of the Maxwell (Ia.) *Tribune*, of which the following is a specimen:

Yes, we're goin' to Chicago, we are goin' right along—
We're goin' by the thousands to swell that monster throng
That will make this grand occasion one of harmony and peace,
For to travel 'round the world with the spirit of increase.
We are goin' with our little ones, we are goin' with our wives—
With our uncles, aunts and cousins, by the twenties and the fives—
To enjoy a feast of pleasure and a holiday to take
In that paradise of wonders, "The White City by the Lake."

## PURCHASERS' NOTES.

I WISH to purchase brass type with facet beveled face of the character calculated to cause reflection of light in gold and silver leaf embossed show-card printing. Address C. S., care of editor INLAND PRINTER.

A CORRESPONDENT writes us that he wants to purchase a republican newspaper in a city of not less than 10,000 inhabitants, or get situation as editor. Our correspondent has fifteen years' experience in the printing business. Address H. J. D., care editor INLAND PRINTER.

## CHICAGO NOTES.

THE Chicago *Sunday Post* has suspended publication, the issue of August 20 being its last.

"CHICAGO," writes a Londoner, "is the best advertised city in the world, but the article justifies the advertisement."

MONDAY, August 14, was the tenth anniversary of the first appearance of Eugene Field's "Sharps and Flats" column in the *Record, nee News*.

THE J. W. Butler Paper Company have rented the store and basement at 311 and 313 Fifth avenue, to be used for storage purposes, their quarters on Monroe street being inadequate.

TEN Cincinnati newsboys arrived at the Fair August 21 for a week's visit. The expense of their trip was borne by the Cincinnati *Tribune*, the boys having won the outing by a newspaper-selling contest.

A SUGGESTION has been made to abbreviate the name of Chicago to "Go" as more significant and brief, but an amendment to make the name "Git" (decidedly more breezy and western) is now being considered.

THE firm formerly known as the Boston Photo-Engraving Company, doing business at 350 Dearborn street, have changed their name to Illinois Engraving Company, continuing at the old stand, and making a specialty of half-tone work.

THE well-known printing house of Knight & Leonard have suffered temporarily from difficulty in making collections. The firm have a record for producing fine work and conducting their business on sound principles.

THE newspaper offices in the Administration building, at the World's Fair, on the morning of August 8, were a scene of dampness and discomfort. A careless janitor had left a water faucet open in a room overhead, inundating the offices below.

THE stock of papers carried by F. P. Elliott & Co., 208 Randolph street, Chicago, has been removed to the store of Bradner Smith & Co., 119 Monroe street, and all the business will hereafter be conducted from that place by the latter firm.

ON August 8 it was announced that the Chicago Evening Journal Company was shortly to be reorganized. The various parties in interest, however, failed to come to an agreement, and the property will be sold at public auction on September 20.

A WRITER in the August *Forum*, in comparing the newspapers of New York with those of Chicago, distinctly declares for the superior tone and intelligence of the latter. The New York *Evening Post* acknowledges the claim and says that "while New York papers have degenerated, western papers—particularly Chicago papers—have improved."

NO RECENT death has awakened more profound regret in newspaper or literary circles in Chicago than that of Mr. John F. Ballantyne. His remarkable ability earned him admiration, and his simplicity of manner and kindness of heart won the affection of his associates. The suddenness of his taking away has cast a gloom over the Press Club, where he was a familiar figure.

ON the morning of August 12 Adolph Scholl died at the residence of Mr. F. D. Ross, 182 North Franklin street, after a lingering illness, the result of a complication of ailments. The news of his death was received with surprise and profound regret by his many friends, who anticipated his complete recovery at an early date. Mr. Scholl was a gentleman of a very high sense of honor. Selfishness was utterly unknown to him; he was generous to a fault. He had traveled extensively, and being of keen observation his society was equally entertaining and instructive. Withal, he was an enthusiastic believer in trade unionism and its cause. Mr. Scholl was born in Switzerland in 1849, and came to America when yet a lad. He learned the printing trade in Harrisburg, Pennsylvania, returning to his native land when he had mastered the art.

After a short stay at home he wended his way to Vienna and thence to Rome, and in the latter city he took charge of an English paper, and continued as foreman so long as it was run on union principles. He returned to America in 1872. He was well versed in the English, French, German and Italian languages, of which he was a free and graceful translator. He was a member of Chicago Typographical Union, No. 16, and also of the International body.

EARLY in the month of August the general depression of business caused the employing printers to suggest to their workmen a reduction in the hours from ten to eight per day, temporarily, until trade should improve. The matter was discussed at a special meeting of the union and resulted in a vote to acquiesce in the suggestion of the employers. The idea prevailed that some sacrifice should be made by the journeymen to assist the employers and to provide work for as many of the craft as possible, hence the agreement. The toleration and fairness of the members of No. 16 is on a par with their unselfishness in this matter. It is such legislation that awakens a spirit of rivalry to concede matters in dispute, and brings about a solidarity of interest between employers and employés.

IN MEMORIAM.—At a special meeting of The Henry O. Shepard job chapel, held Thursday, July 27, 1893, a committee was appointed to draft resolutions in regard to the death of B. Frank Roberts, a member of said chapel. The committee having reported, the following was unanimously adopted:

WHEREAS, It has pleased the Almighty to take from our midst our esteemed fellow-workman, B. Frank Roberts; and

WHEREAS, By his demise the craft loses one of its most upright, honorable and conscientious members, and his fellow-workers one whom they were pleasedto callfriend and associate; therefore be it

*Resolved*, That The Henry O. Shepard job chapel extend to his sorrowing relatives its heartfelt sympathy in this, their hour of affliction; and be it further

*Resolved*, That a copy of these resolutions be sent to the mother of our deceased friend, and that they be spread on the minutes of this meeting and published in THE INLAND PRINTER.

CHARLES T. GOULD,
BYRON E. FISH,
J. C. WITHERSPOON,
Committee.

CHICAGO PRINTING PRESSMEN'S UNION, No. 3, on August 5, were the pleased recipients of an elegantly engrossed set of resolutions from their brethren of Washington, D. C., handsomely mounted in a massive gold frame. The preamble and resolutions are as follows:

AT a regular meeting of the Pressmen's Union No. 1, International Typographical Union (Allied Printing Trades Council), Washington, D. C., held Saturday, July 15, 1893, the following preamble and resolutions were unanimously adopted:

WHEREAS, At the forty-first annual session of the International Typographical Union of North America held in the city of Chicago in June, 1893, the delegate of this union was the recipient of many courtesies and acts of kindness from our brethren of Chicago Pressmen's Union, No. 3, and feeling as we do, that the civilities extended to our delegate deserve recognition from us; therefore, be it

*Resolved*, That the thanks of Pressmen's Union No. 1, International Typographical Union, of Washington, D. C., are due and are hereby tendered to our brethren of Chicago Pressmen's Union, No. 3, for their kind attentions, unlimited courtesy and unbounded hospitality extended to our delegate, Mr. Jeremiah Donovan.

*Resolved*, That a copy of these resolutions, duly attested by the officers, with the seal of the union attached, be forwarded to Chicago Pressmen's Union, No. 3, as a slight token of our appreciation of the polite attention accorded to our representative.

JOHN A. NOEL, President.

Attest:
DAVID GILLEN, Secretary.

JOHN F. CLARKSON,
H. C. MCFARLAND,
CHARLES F. DAVIS.
} Committee.

## THANK YOU, MR. McFARLAND!

"I believe THE INLAND PRINTER may almost be classed as a public institution—the printing public in particular. It is one of the most influential and widely read technical art journals in this country, and more nearly reflects the sentiments of the artisans to which it caters than any other."—*H. C. McFarland, Second Vice-President International Typographical Union.*

## BOOKS, BROCHURES AND PERIODICALS.

THE September *Century* is so rich in material that an adequate review is impossible in the space at our disposal. There is a wealth of illustrations by Castaigne, in "Sights at the Fair." A fine engraving of Daniel Webster is used as a frontispiece and some interesting notes are given upon the great orator by Mellen Chamberlain. Bret Harte has a bright sketch as has also Sarah Orne Jewett.

"NANCE, a Story of Kentucky Feuds," is the title of a gory tale, written by Nanci Lewis Greene, and recently published by F. T. Neely (New York and Chicago). It recounts the progress of a feud between two families, culminating, after a series of murders, in the butchery of a bride and groom and a clergyman. The factions, very naturally, are propitiated by this sanguinary spectacle and agree not to emulate the Kilkenny cats.

MESSRS. MARDER, LUSE & CO., 139-141 Monroe street, Chicago, have just issued their new "Specimen Book and Price List" for 1893. It is substantially bound, and consists of 641 pages, with an index. Some examples are given of newspaper headings that are worthy the careful study of progressive editors. The superb stock catalogued in the book certainly gives purchasers a latitude of selection that must satisfy the most capricious.

THE Bow-Knot Publishing Company, of Chicago, will issue during September, or early in October, a novel, by Charles William Slater, entitled "Saints and Sinners." Mr. Slater is a member of the Poughkeepsie (N. Y.) Typographical Union, and a writer of acknowledged ability, whose versatility, admirable conception and pleasing style have already gained for him literary distinction. He has published several interesting stories, among them "Gautemozin."

THE "Pony Specimen Book" of Messrs. Barnhart Bros. & Spindler, 183-187 Monroe street, Chicago, has been received. It consists of 494 pages, in which are comprised a large variety of types, rules, borders, printing presses, paper and card cutters, bookbinding machinery, etc., together with valuable information for the craft. An exceedingly interesting feature in the book is the price list for job printing, revised and corrected by Mr. Ben F. Neidig. The book shows an assortment of material admirably suited to the requirements of printers generally.

RICHMOND & STONE, publishers, Chicago, have just issued an elegant brochure of "Autographs of Prominent Men and Women." It contains 113 pages of autographs of the celebrities of the world, of the present and the past. Each autograph is numbered, so that the undecipherable autographs of some of the notables may be readily identified. The cover is handsomely embossed. The collection is one of the most interesting and artistic table books we have seen. The plates for the book were made by J. Manz & Co., and the printing executed by The Henry O. Shepard Company.

THE *Illustrated World's Fair* has just issued its twenty-fifth part, and the collected numbers form a pictorial and literary history of the White City that cannot be equaled. Its twenty-fifth issue has a melancholy interest, as it is the memorial number of the victims of the fire which destroyed the Cold Storage building. Three superb photo-engravings, illustrating this awful scene, accompany poems on the tragedy by Col. Will L. Visscher and Charles J. Beattie. The number has more of beauty and interest than we have space to mention here. Mr. John McGovern, the poet and novelist, is the editor of the journal, which is strongly marked by his energy and taste.

THE *Engraver and Printer*, of Boston, Massachusetts, is one of the handsomest exponents of the art of printing published anywhere. Its special attention is given to the photo-engraving processes, and its editorial and literary departments are always readable and filled with the latest information on the development of modern engraving, yet void of confusing

technicalities. The management is now making an enticing offer to new subscribers. Having prepared a special folio of art prints, representative of the highest standards of engraving and color printing, entirely free of any advertising matter, and cased in a cover, forming an interesting souvenir of the engraving and printing arts, they will, for a limited time, send this folio free to each special six months' subscriber to the *Engraver and Printer*. The price of the folio being $1, this offer would seem to be a strong attraction.

We acknowledge the receipt of a number of copies of various booklets issued by the Winters Art Lithographing Company, of Springfield, Ohio, of the attractions at the World's Fair. Among the handsomest are those illustrating the "Irish Village," "A Street in Cairo," "The Ferris Wheel," and "Chocolate Menier." The work on these pamphlets is exquisitely done, the designs, the coloring and the typography being art productions. When it is understood that Charles Graham is the artist, and that W. J. Hynes had more or less to do with the general get-up of the work, the reason why such pleasing effects are secured will be readily perceived. Fortunate, indeed, will be the Exposition visitor who secures copies of these works.

The *Century* has just come in possession of one of the most unique and important historical documents of the age. It is a record of the daily life of Napoleon Bonaparte on board the English ship which bore him into captivity at St. Helena, as contained in the hitherto unpublished journal of the secretary of the admiral in charge. The reports of many conversations held by the admiral with the deposed emperor regarding his important campaigns are given with great fullness, and there is much about the bearing and the personal habits of Bonaparte during the voyage. The Memoirs of Las Cases contain the story of the emperor's deportation as told by a Frenchman and a follower; this diary is an English gentleman's view of the same memorable journey, and of the impressions made by daily contact with the man who had had all Europe at his feet. The diary will be published in early numbers of the *Century*.

## TRADE NOTES.

Hoe & Co are running their factory on short time — four days a week.

Cozad Brothers have purchased the job printing office of W. W. Cox, 413 Minnesota avenue, Kansas City, Kansas.

Mr. F. C. Tolan, formerly of the Tolan-Cook Printing Company, Fort Wayne, Indiana, is contemplating going into business again.

The Cottrell Printing Press works at Westerly, Rhode Island, have reduced their force one hundred men and are running only three days a week.

W. F. Humphrey, of Geneva, New York, has added a complete bookbindery to his printing establishment, and has fitted it up with the most modern machinery and tools.

W. B. Powell has severed his connection with the Prescott-Powell Company, of Cleveland, Ohio, and has taken charge of the Lexington (Mo.) *Saturday Herald* and job office.

The vote of the typographical union of Galveston, Texas, on the shorter workday by the different chapels throughout the city resulted in a total of sixty-eight yeas to two nays. Members of less than six months not voting.

The job department of the failed *Evening Tribune*, of Galveston, Texas, has been purchased by Mr. Oscar L. Knapp and brother, and will be conducted separately under the style of Knapp Bros. Mr. Oscar Knapp was the former foreman of this department.

Postmaster General Bissell has awarded to Calvin C. Wootworth, of Castleton, New York, the contract for supplying the department with postal cards for the next four years. The contract price for the single cards is $0.3287 per 1,000 and $0.6574 for the double cards. These are material reductions from the present prices, and the saving for the four years is estimated at $280,000. The present qualities of the cards are to be maintained.

An item in the Plainfield (N. J.) *Press* of August 14 states that the Scott Printing Machine works are working with their usual force, and expect to keep all their men and find plenty for them to do, but this is because of large advance orders. This is encouraging.

The office of Clarke & Courts, Galveston, Texas, has been supplied with an abundance of work this summer, and in consequence has kept a great many printers employed. In the job department the prospects for a bright future are very good, while the bookroom is not expected to be rushed, as the large work has neared completion.

We have received numbers of orders for the "Book of Instruction in Metal Engraving" and also for "Specimens of Letterpress Printing," advertised on page 438 of the August issue. Both works are valuable in their particular branch of the art. The advertisements were crowded out this month, but those desiring to purchase can refer to last month.

Notwithstanding the depression felt in all lines of business, the Kidder Press Manufacturing Company, of Boston, have kept their factory in full operation throughout the summer and report a good demand for their presses. Their self-feeding web presses are in very general use for many special classes of work to which they are excellently adapted as well as for ordinary jobwork. Printers will be interested in the illustration of same in the advertising pages.

The well-known publishing house of Trexler & Hartzell, of Allentown, Pennsylvania, has undergone a change in that the senior member, Mr. B. F. Trexler, has retired, and William F. Weaver, formerly bookkeeper for fifteen years, has bought his interest in the firm, which will henceforth be known under the name of "The Welt-Bote Publishing Company." Extensive improvements have been made in the establishment; they have also purchased a new Cottrell press for jobwork, and a Goss perfecting press. From September 1 the new firm will also publish a new English paper, the *Daily Leader*.

The new pen book of the W. O. Hickok Manufacturing Company, of Harrisburg, Pennsylvania, manufacturers of bookbinders' outfits, is an exceedingly useful compilation. The pen book is used by a ruler at his ruling machine for measuring the spaces between ruled lines on work which has been placed in his hands by customers. The stationer uses the pen book in order to show his patrons the several widths of spacing which the ruler is able to furnish. The traveling salesman of the manufacturing stationer uses the pen book, as does his superior. The large customer of the stationer finds the pen book useful when making up his copy for new stationery. Therefore we find that the pen book has become a part of the equipment of the first-class bindery, stationery store, wholesale stationery manufacturer and the salesman. The new pen book will be found very useful to the printer, as illustrations are given of the use of "point system" type in connection with the use by the ruler of "point system" pens. It shows various spaces ruled with pens and interlined with various sizes of type, and explains in every instance how the printer may lead his type lines without the use of cardboard, paper, etc., to fit the new "point system." The book is of as great value to the printer as to the ruler. Not like the ordinary catalogue, which is given away with the hope of increasing purchases, it is a necessity to the trade as is a foot rule to the carpenter — neither can well measure his work without such a device. The charge made for this book does not cover its cost, nor the cost of mailing, but to insure the extended use of the work and at the same time partially reimburse the company, they have placed the price at only 12 cents. This can be sent in the form of a 10-cent piece and a 2-cent postage stamp, or in any other convenient way.



"MY BRUDDER CAN MAKE IT GO."
Drawn for THE INLAND PRINTER by Harry Parkhurst.

## BRITISH NOTES.

THE Leadenhall Press is about to issue Jerome K. Jerome's "Novel Notes," which have been appearing in the *Idler* during the last twelve months.

MR. WILLIAMSON, the founder and editor of *Black and White*, has retired from that paper, and has been succeeded by Mr. Oswald Crawford. Mr. W. D. Ross, formerly manager of the *Scottish Leader*, has been appointed manager.

THE first issue of the new *Engineering Review*, now controlled by Mr. J. S. Jeans, lately connected with the Iron and Steel Institute as secretary, has just been published. It has an illustrated supplement of forty pages, referring to the World's Fair.

THE *Counting House* advises students to consult W. S. Jevon's "Money," Thorold Roger's "Metallic Currencies," and "Paper Currencies" in his "Economic Interpretation of History"; Gonner's "Political Economy" and Adam Smith's "Wealth of Nations."

DAY & COLLINS, Fann street, London, E. C., have recently issued two new and useful series of type, the "Atlas script" and the "Atlas text." The first is cut from four-line upward on square bodies, with flourishes and terminals to embellish if desired. The design of the latter has been registered for wood and metal types, and is of an ornamental ecclesiastical character.

MR. ANDREW TUER, of the Leadenhall *Press*, in the current number of the *Author* states that "The taste for books with rough edges has to be acquired. When 'London City' was published, quite a number of letters, couched in language curiously alike, were received from indignant subscribers complaining that the binding was unfinished, the top edge only being smooth and gilt, while the other edges were in a disgracefully rough state — in fact, quite unfinished."

MR. WILLIAM SMALL, the now exclusively black and white artist, who is so abundant in the current monthlies, especially *Harper's*, is a native of Edinburgh, and began life as a lithographer. It is to his technical knowledge thus acquired that his illustrations are so successful. He can afford to be dictatorial, and he will allow no scamped work on his plates. Mr. Small made his name in colors, and was for some time one of the most prominent members of the Royal Institute of Painters in Water Colors, and a constant exhibitor in the Royal Academy. The trustees of the Chantrey Bequest purchased a very well conceived and humorous picture of his, "The Last Match," now in the South Kensington Museum. He has a special retainer for the *Graphic*.

MR. W. A. GUEST, a printer, has invented a cheap and handy labelmaking machine, by which a girl can fold and punch 1,000 to 1,500 an hour, leaving the eyeletting to be done afterward. This may be useful for very small offices, but the simplicity of the North press exhibited at the World's Fair in Chicago will be difficult to excel in the way of printing and manufacturing labels. This machine prints labels in two colors from a roll, makes the label and eyelets and puts the strings on at the rate of 8,000 an hour.

EIGHT Scotch artisans, sent to study World's Fair results and American trade and methods generally, by the Dundee *Courier and Argus*, paid Philadelphia a visit recently, and impressed all who met them with their sturdy common sense. The leader of the party was James Murray, a Scotch newspaper reporter. Various newspaper offices were visited in the Quaker city, special attention being paid to the typesetting machines in the *Record* building. One of the artisans, William Smith, left Philadelphia to study paper making at Holyoke's mills.

FLEXIBLE surfaces for printing purposes were shown at the Inventions Exhibition in 1885 by the patentee, and were awarded a silver medal; but since that period they have been greatly improved, and their sharpness, durability, and suitability for use with printer's ink have commended them to quite a varied class of users. The inventor anticipates that these surfaces can be used for rotary printing from a small hand press, so as to enable display lines, trade marks, and notices being clearly printed upon the glass of shop windows as easily as upon packing cases or other rough surfaces.

## OF INTEREST TO THE CRAFT.

THIRTY per cent of the printers of New York are said to be unemployed.

A PARADE of the unemployed at Newark, New Jersey, on the morning of August 21, was rendered remarkable by the display of black flags.

LETTERS for Frank H. Walcott, George F. Swift and Will Eskew are held at this office awaiting instructions as to where they are to be forwarded.

AN encouraging report comes from Springfield, Missouri. There the newspapers have "layed off" no cases at all, while the job offices are running full forces.

MR. D. BRYANT, for some time foreman of the Jackson *Courier*, Jackson, Michigan, has secured the position of instructor in the printing department of the Michigan reform school for boys, at Lansing.

THE daily *Kentucky Leader*, Lexington, Kentucky, has become dissatisfied with working its printers by the week, and is now paying them by the piece. The *Leader* is now being issued seven days in the week.

BEN FRANKLIN'S name is known throughout the civilized globe. His tomb lies neglected and dilapidated, and yet a per capita contribution of ten cents by the printers of America would provide more than sufficient means for its repair.

ALBANY TYPOGRAPHICAL UNION, No. 4, has adopted a new scale, to take effect November 1. The main provision is the adoption of a nine-hour workday for book and job offices, thus making the hours the same as those in the newspaper offices. Minor changes were made in the measurement, tables, etc.

REGARDING newspaper color printing, an authority says that it is, like the photo-processes, yet in its infancy and surrounded with many difficulties. The New York *World* has had to put in a new electrotype foundry in the building adjoining its structure, as it was found to be impossible to get good

plates even from a firm of reputed ability to supply such. The work produced has proved the wisdom of the step.

TRADE is exceedingly dull in Vancouver, British Columbia, and throughout the Puget Sound cities. The typesetting machines have caused the loss of many situations, but some believe this to be but transitory. There is the usual friction in settling a scale for the machines, but with mutual forbearance by those in interest this will disappear.

AN interesting account of the work involved in preparing the new Standard English Dictionary, soon to be issued by Funk & Wagnalls, appears in a recent issue of the *Journalist*. No other book that is made costs so much as a dictionary, a half a million to a million dollars. The proofreading department is under the charge of the veteran proofreader, F. Horace Teall, who says he remembers reading the proof of Poe's "Raven," and throwing the manuscript in the waste-basket.

WE have often observed printers looking contemplatively at a cockroach racing against time for a place of concealment. Their expression clearly showed the current of their thoughts to be: "What were cockroaches made for anyway." The answer is found in these dull times in the employment of about one hundred and twenty men exclusively to catch cockroaches. A company in Chicago employs that number of men in Chicago and Milwaukee in the destruction of these vermin. What is the matter with breeding a few, turning them loose and hitting the company for the job of catching them?

THE St. Paul and Minneapolis Publishers' Association, the typothetæ, the employing printers and the executive committees of typographical unions Nos. 30 and 42 held a meeting on August 17, to discuss a proposition looking to the reduction of the cost of composition. The publishers submitted a proposition that the price of composition be reduced on morning papers from 42 cents per 1,000 ems to 35 cents, and on evening papers and all daywork in the book and job offices from 35 cents to 30 cents; also that the week help scale be $14 instead of $16 per week. With the proposition was a statement in writing that the employers would return to the old scale as soon as the financial depression is ended. The union committees took the matter under advisement, and the St. Paul and Minneapolis unions voted upon the question in special meetings Sunday afternoon and unanimously rejected the proposition. Frederick Driscoll, business manager of the *Pioneer Press*, made a speech proposing that the cut last but sixty days, but the printers concluded to hold the scale at the present figures.

A CORRESPONDENT writing on union laws regarding the operating of typesetting machines says: "When a newspaper puts in machines it selects from its compositors those who are intelligent, steady and competent printers and teaches them to operate the machines. But those who make the machine scale and all the laws governing the machines and operators are a different class of printers. They are the old men in the business — those who have so long been in the rut of setting type by hand that they have no hope of getting out of it and becoming operators. There are thus two classes in the craft: Those who operate the machines, the young men, the flower of the trade, and the class who legislate for the machines, that is those who know little or nothing about the subject — the old prints, those who never will be operators and look upon the machines as a menace to their daily bread and butter — and book and job compositors." This is a very sweeping charge. We know very many compositors not old, but elderly, who are as alert and as well equipped to learn the machine operating as any of the younger members, and we know of book and job compositors who are not to be led away from a proper appreciation of the machine question.

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"WELL," said Mr. Rafferty, at the banquet, "bechune thim oranges an' these olives me appetite lanes till the oranges. But Oi'll shtick till me colors if it kills me."

## SPECIMENS RECEIVED.

EDWIN S. DOYLE, Libby, Montana. Business card in two colors and bronze. Design poor; composition far from artistic; presswork medium. Could be very much improved upon.

J. H. HENRY, Ithaca, New York. Business announcement in colors, showing how "a small drop of [printer's] ink may make millions think." The design is good, composition and presswork above criticism.

HOLZBOG & KLOTZ, Jeffersonville, Indiana. Attractive trade announcement in form of four tinted cards, printed in two colors, tied together with silk cord, entitled "Food for Thought." Composition and presswork are very good.

D. O. CRAWFORD & CO., New York. Embossed card in rainbow tints of bronze, which is quite an artistic production; the design is elegant; the embossing, however, is a little too deep, the enameled surface of the card having cracked from the heavy pressure to which it has been subjected.

THE Stirling Gazette job office, Stirling, Illinois. Folder, printed in five colors, in which comparison is illustrated between methods of advertising in the fifteenth and nineteenth centuries; also difference in style of engraving in the two periods. Composition and presswork fair, colors well chosen. The register on inside pages is not perfect.

THE TRADESMAN COMPANY, Grand Rapids, Michigan. Calendar, very neat, and prospectus of what they are prepared to do in the line of printing, engraving, etc., finely printed in several colors on highly calendered paper. The work shows that the company employs artists in all departments, and possesses a large range of up-to-date material in type, borders, rule, etc.

WINN & HAMMOND, Detroit, Michigan. "Specimens of our Process Work," a very neat pamphlet, showing, printed on heavy enameled paper, samples of half-tone and other process engraving. One half-tone, "The Caravels Passing Detroit," printed over a pale tint, is especially fine. Some half-tones in two or more colors are excellent. The cover is a fine specimen of embossing in silver on a chocolate groundwork.

HUSSEY & GILLINGHAM, Adelaide, South Australia, submit samples of letterpress and lithographic work which show that our Antipodean fellow-craftsmen are able to turn out some fine printing. A florist's catalogue, of over two hundred pages, with cover in blue and gold bronze, is an excellent piece of letterpress printing; and some colored lithographs and plain lithographed sheets of shells bear the stamp of artistic ability in delicacy of drawing and beautiful coloring.

FRANK H. PURRINGTON, with the Lakeview Printing Company, South Framingham, Massachusetts. A thirty-two-page pamphlet, printed in blue ink on enameled paper. Composition is uniformly in good taste, the cover page, in two shades of blue, being excellent. Sufficient ornamentation only has been employed to produce a good effect, but the page headed "Introduction" mars an otherwise almost perfect job. Why, Frank, did you use the lightning-like streak of ribbon border across the page?

R. J. MASSEY & CO., Trowbridge, Wiltshire, England. Varied assortment of specimens of typography, the majority of which are excellent in design and tastefully produced. The type and borders used are in many instances American, but the brilliant colors are truly English. While the composition of much of the work could scarcely be improved, the presswork is open to criticism, the impression in some instances being almost equivalent to embossing. Colors are harmoniously blended or happily contrasted, and the entire collection of specimens is very pleasing.

C. E. JENKINS, the "Press Boy" with Lew W. Raber, Omaha, mails a large package of various kinds of jobwork, every sample of which gives evidence of artistic skill. We think it would be hard to surpass Mr. Jenkins as engraver,

embosser and printer, and the specimens of embossed work submitted are above the average in that line. The line "Job Printer" on Lew Raber's bill-head, printed in several colors, with gold and silver edging, embossed in both relief and intaglio, is very "catchy," and a card, entitled "A Spring Greeting," has a butterfly, neatly embossed in colors and looking quite life-like, gracing the corner. So many samples were sent that it is impossible to mention all; but each is a rare example of skill and taste in design and execution.

MINARD LOZIER, Mount Vernon, Iowa. Programme and business card, and copy of the *Remarker*, a four-page, four-column weekly, printed, as Mr. Lozier says, "one page at a time on a 10 by 15 Old Style Gordon." Composition and press-work on the paper is good; the only fault technically to be found is in the make-up of the front page, the last line of a communication, with signature, being carried to the top of next column, a fault that should be carefully avoided. The card and programme are excellent specimens of fine printing, the presswork being equal in quality to that turned out by high-class offices in large cities. When Mr. Lozier feels qualified to call himself a *printer*, which he does not want to do at present, having been at the business "a little less than three years," we will be glad to see more of his work.

## BUSINESS NOTICES.

### A NEWSPAPER NECESSITY.

It is remarkable, to those who do not know how perfectly they are made, what handsome papers can be produced by using American Press Association stereotype plates. It would require an expert to decide in certain newspapers what matter was type and what plates. And the singularly high quality of the matter furnished in these plates makes their use more and more a necessity to the newspaper that would be fully up with the times.

### THE ACME PAPER CUTTER.

Our readers will notice this month that the Child Acme Cutter and Press Company, of Boston, show (on page 455) a cut of their 62-inch, inside gear, self-clamping cutter, which is a very powerful machine, and is used mostly in paper mills and offices having much heavy work. While being built quite heavy, this does not detract from its speed, as the machine has the reputation of being one of the fastest and most rapid cutters made. It is built in 48, 56, 62 and 72 inch sizes. The automatic self-clamping cutters manufactured by this firm clamp the paper according to size—the harder the cut the more it clamps—requiring no extra power, and doing its work without being affected by use or wear, with less friction than is found on the average hand-clamping machine. This machine makes from fifteen to twenty cuts per minute. To do the same work on a hand-clamping cutter would require turning up and down the clamp 20,000 times a day. The friction clutch and automatic brake attached to these machines, which stop the knife instantly, are among the best features of the machines. Visitors to the World's Columbian Exposition can see one of the 62-inch cutters illustrated in the advertisement in Machinery hall annex, Section 34, among the other exhibits of printing and bookbinding machinery.

### THE WETTER NUMBERING MACHINES.

We had the opportunity a short time since of examining a full line of the various machines made by Joseph Wetter & Co., 22 Morton street, Brooklyn, New York, for use in forms on printing presses for numbering purposes. The exhibit was a most interesting one, showing as it did the perfection attained in this special line by the firm. The sooner printers become acquainted with these machines and learn of the many advantages to be obtained by their use, the sooner they will begin to gain time in producing work and increase their profits. The smallest machine occupies a space of about seven-eighths of an inch, and is as readily locked in the form as a cut of that size would be. It is arranged to number either forward or backward, and designed specially for consecutively numbering checks, tickets, order blanks, insurance policies, or any work of that nature. The other machines were for special uses, such as numbering duplex railroad tickets, United States treasury receipts, bond coupons, cash sales slips, lottery tickets, etc., and for use on coupon printing machines. There is no machine in this particular line which the Wetter Company cannot furnish. They are building to order from time to time specially designed devices to meet the requirements of any styles of presses and unusual kinds of tickets. In the space at our disposal it is impossible to give descriptions of any of the machines, and we can only ask our readers to write the firm for catalogues. The firm is represented on the road by Mr. William Wenz, and Mr. Frank Sanders looks after the mechanical part of the business.

## WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 5th of each month, and no want advertisements for any issue can be received later than the 25th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

A FIRST-CLASS PRINTER, with experience in all branches, desires position as foreman or superintendent of fair-sized office in large city in the West. Is a practical man, capable of estimating on work, and is reliable in every way. Address "J. B. C.," care INLAND PRINTER.

ALL LIVE PRINTERS should have Bishop's "PRACTICAL PRINTER," 200 pages, $1. Also his "DIAGRAMS OF IMPOSITION" and "PRINTERS' READY RECKONER," 50 cents each; the "PRINTERS' ORDER BOOK," price $3, and "SPECIMENS OF JOB WORK," price $2. Sold by H. G. Bishop, 128 Duane St., N. Y., and all type-founders. The handiest and most useful works ever published for printers. Also, by same author, "THE JOB PRINTER'S LIST OF PRICES AND ESTIMATE GUIDE," price $1. Just published.



AN all-around printer, of twenty years' experience in a large western city, desires a position as foreman or make-up in good office in the West. Address "F. A. X.," care INLAND PRINTER.

A PRACTICAL PRINTER can secure a half interest in the neatest printing office in the State of Washington. Located in Seattle—population 60,000—the metropolis of the Pacific Northwest, the terminal of the Great Northern Railroad, and the headquarters for many local railroad and steamboat lines, the best shipping port on Puget Sound, the prospects for splendid returns from money invested in the printing business were never brighter. Office will invoice in the neighborhood of $2,000. Everything new, point system, electric power, 8th and 4to medium O. S. Gordons; fine run of business; elegant location, low rent; other partner fine pressman. Altogether this is an opportunity difficult to duplicate. Reason for disposing, business requiring immediate attention in New York; $750 secures half interest. Address "OPPORTUNITY," care INLAND PRINTER.

ARTIST AND JOB PRINTER wants steady situation at either or both. Address "H. V. C.," care INLAND PRINTER.

A THOROUGH, PRACTICAL PRINTER, of twenty-five years' experience, desires the foremanship of a first-class job office. Sober and reliable. Address "JAY," care INLAND PRINTER.

FOR SALE—A modern equipped Michigan office in its own building, running daily and weekly and with large patronage of high grade jobbing business for sale. Samples will be sent to prospective buyers. Owner wishes to retire. Address "RICH," care INLAND PRINTER.

FOR SALE—An Optimus No. 8 (Babcock), two-revolution, four-roller press, entirely new, at a bargain. Address "S. H.," care INLAND PRINTER.

FOR SALE—A well established printing office in Chicago; presses and material all new, invoice $8,000. Will sell cheap on account of other business, or will take partner with A1 references who is able to take full charge of office. A splendid chance for reliable printer with some capital. Address "D. B. N.," care INLAND PRINTER.

GET OUR PRICES when wanting any new goods; wood material, which we make; metal type, printers' or binders' machinery, which we sell; also second-hand list. MORGANS & WILCOX, Middletown, N. Y.

JOB PRINTER—Young job printer, with six years' experience, wants steady situation in job office; total abstainer. Address "NO BUM," care INLAND PRINTER.

PRESSMEN—The *Pressman's Manual* is the only work of its kind published; contents: hints on cylinder and platen presswork; how to emboss; how to make, use and care for rollers; how to mix and use inks; how to bind books and make pads; simple methods whereby every printer can do his own stereotyping; price 50 cents, postpaid. No checks. J. H. SERGEANT, Box 258, Spring Valley, New York.

PRINTERS AND PRESSMEN—To be practicable and proficient in your business you should have a copy of our book, "How to Make all Kinds of Printing Inks and Their Varnishes," also other valuable information. You could not learn the combination in a lifetime; with our book you can make any kind of black and colored printing inks. Price, $5. Address GEORGE W. SMALL & CO., 97 Tremont street, Cincinnati, Ohio, U. S. A.

STEREOTYPER wants position; steady and reliable; is also a printer, and can do job or news work. F. E. GOETCHINS, 606 N. Allin street, Bloomington, Ill.

WANTED—A few copies of the December, 1891, issue (No. 3 Vol. IX) of THE INLAND PRINTER, if in good condition. Will pay 20 cents apiece for same. Mail or bring to this office. THE INLAND PRINTER CO.

WANTED—Position by good job printer, or as foreman of country office; sober and reliable. R. H. HUGHES, Woodbury, N. J.

WANTED—Position by an experienced and successful foreman in metropolitan job, book and railroad printing house; unqualified recommendation. First-class job for first-class man only. Address "H. A. T.," care INLAND PRINTER.

WANTED—Not east of Michigan, $500 to $3,000 newspaper, or room for growing one. Correspondence solicited. WALLIS COGSWELL, Tuscola, Mich.

WANTED—Several printers, both job and book; also foreman and superintendent. Address, at once, Box 110, Ann Arbor, Mich.

WHAT THEY SAY of "Practical Specimens," No. 3: "We are very much pleased with your 'Practical Specimens,' No. 3, and take pleasure in assuring you that they present an appearance equal to, if not the superior of, any specimens we have received this year."—CENTRAL TYPE FOUNDRY, St. Louis, Mo. Send 25 cents at once to F. H. McCULLOCH, Austin, Minn., and receive this book.

YOUNG JOB COMPOSITOR wants position in a first-class office to finish trade. Address FRED. J. STEINLEIN, care INLAND PRINTER.

$1,500 buys a first-class job office in city of 100,000 population, with established trade; good reasons for selling. Address "PUSH," care INLAND PRINTER.

## THE HANDY MAILER

WE WOULD SAY to all of the readers of THE INLAND PRINTER that we are now prepared to fill orders promptly, and trust there will be no more delay in shipping our Mailer. To those who have not seen our ad. in previous issues, we would say we have a first-class Mailer. Will mail 2,000 per hour; never gets out of order, and we sell them for $2.00. Send to Great Western Type Foundry, Kansas City; Golding & Co., Chicago; Cleveland Type Foundry, Cleveland, or to us at Toledo, Ohio.

**VAN WORMER & TIEDTKE, 420 & 422 St. Clair St., TOLEDO, OHIO.**

## SECOND-HAND KIDDER PRESSES

USED BUT LITTLE. FOR SERVICE AS GOOD AS NEW!

*Send for Information and Prices.*

**The Kidder Press Mfg. Co., 26 to 34 Norfolk Ave., BOSTON, MASS.**

THE PRINTER'S ART.

*"I would not part with mine, if I could not get another, for many times what it cost."* —H. A. WESTBROOK, *1724 Niagara St., Buffalo, N. Y.*

A book for Printers—113 pages, in colors; 6 x 8 inches oblong. Paper covers, $1.00; Cloth, $1.50.

**A. A. STEWART, Box 155, Salem, Mass.**

## ..YOU OUGHT TO HAVE AN Elite Rule Bender

It is the only satisfactory Rule Bender. Always handy. Does good work. Never wears out. Price, **$2.00**, postpaid. Hints on Rule Bending, 10 cts.

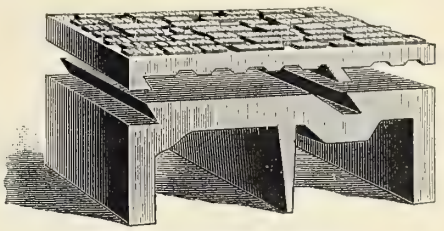
**ELITE MFG. CO., MARSHALL, MICH**

## WANTED!

Some ambitious person, with small sum of money, to purchase patent, patterns, etc., of the **FOSTER REVERSIBLE CHASE,** for printing angular forms. A big bargain for an enterprising person. For particulars, address

P. O. Box 276. **H. S. FOSTER, Albany, N. Y.**

## THE BEST



OF MINIMUM OF EXPRESS CHARGES.

TELEGRAPHIC SERVICE, CONTINUED STORIES,
SPECIAL FEATURES, SHORT STORIES,
CORRESPONDENCE, MISCELLANY,

IS IN THE

## American Press Association's Perfect-Printing Stereotype Plates.

ECONOMY AND A BETTER PAPER EVERY WAY BY THEIR USE.

Any one of these FOURTEEN offices can supply you quickly and will furnish full information:

NEW YORK, BOSTON, CINCINNATI, ST. PAUL, DALLAS,
CHICAGO, BUFFALO, INDIANAPOLIS, OMAHA, SAN FRANCISCO.
PHILADELPHIA, PITTSBURGH, DETROIT, ATLANTA,



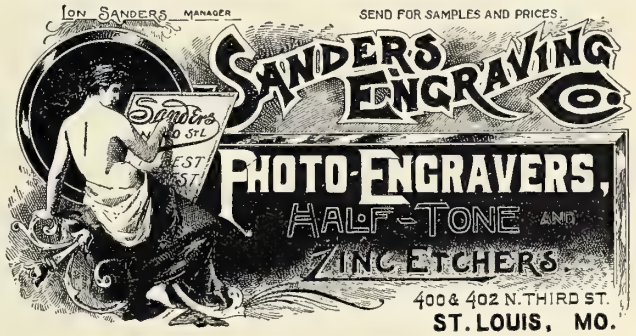

## THE DURANT STANDARD COUNTERS

Send for Catalogue to **W. N. DURANT, MILWAUKEE, WIS.**

## PATENTS.

Patents, Caveats and Trade Marks procured, Rejected Applications Revived and Prosecuted. All business before the U. S. Patent Office promptly attended to for moderate fees, and no charge made unless Patent is secured. Send for **"INVENTOR'S GUIDE."**

FRANKLIN H. HOUGH, *Washington, D. C.*




N. W. TAYLOR. GEO. H. TAYLOR. JAMES T. MIX.

## Geo. H. Taylor & Co.

WHOLESALE PAPER .. DEALERS ..

**207 & 209 Monroe St., Chicago.**

WE CARRY A COMPLETE LINE OF THE FOLLOWING:

| | |
|---|---|
| Cover Papers, | Extra Chromo Plate Papers, |
| Extra Super Book Papers, White and Tinted, | No. 1 and 2 Lith. Book Papers. |
| No. 1 Super Book, White and Tinted, | Document Manila, |
| No. 1 S. & C. Book, White and Tinted, | Wrapping Manila, |
| No. 2 Machine Finished, White and Tinted, | Roll Manila, |
| Colored Book Papers, | Fine Laid Book, |
| Extra Heavy Toned Laid Papers, | Enameled Book, |
| Parchment Manila Writing, | Print Papers, |
| Railroad Manila Writing. | |

A SPECIALTY OF PRINTING PAPER IN ROLLS.

# The Inland Printer Business Directory.

THE FIRMS ENUMERATED IN THIS DIRECTORY ARE RELIABLE, AND ARE COMMENDED TO THE NOTICE OF ALL CONSUMERS OF PRINTERS' WARES AND MATERIALS.

**Insertions in this Directory are charged $6.00 per year for two lines, and for more than two lines $2.00 per line additional.**

### BINDERS' MACHINERY.

**James, Geo. C., & Co.,** manufacturers and dealers, 62 Longworth street, Cincinnati, Ohio.

**Latham, H. H.,** 304 Dearborn street, 47-49 Fourth avenue, Chicago, manufacturer of all kinds of bookbinders' machinery. Can supply complete outfits out of stock promptly.

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**Slade, Hipp & Meloy,** 300 Wabash avenue, Chicago. Also paper box makers' supplies.

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**Collins (A. M.) Manufacturing Co.,** 527 Arch street, Philadelphia, Pa.

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**Cranston Printing Press Co.,** Norwich, Conn., manufacturers of The Cranston printing presses, all sizes and styles.

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**Goss Printing Press Co.,** 335-351 Rebecca st., near cor. Ashland ave. and Sixteenth st., Chicago.

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**Shniedewend & Lee Co.,** salesroom, 303-305 Dearborn street. Office and works, 2529 to 2547 Leo street, Chicago.

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**Peters, C. J., & Son,** 145 High street, Boston.

**St. Louis Typefoundry,** 210 and 212 Washington avenue, St. Louis, Mo.

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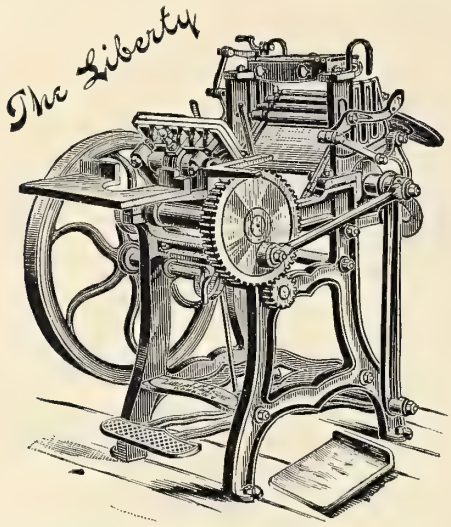




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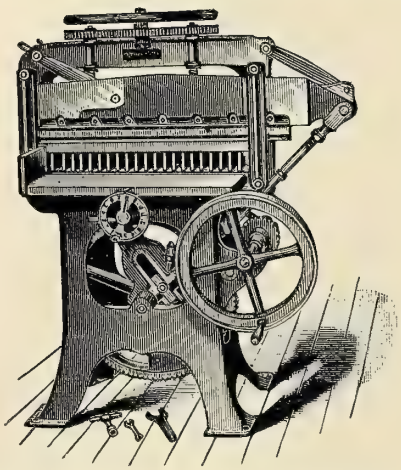
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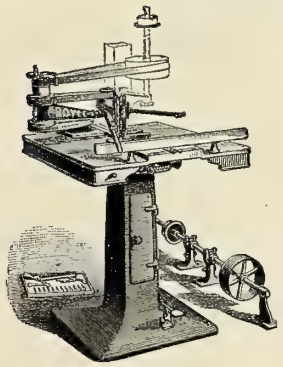
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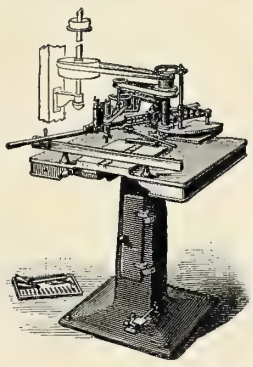
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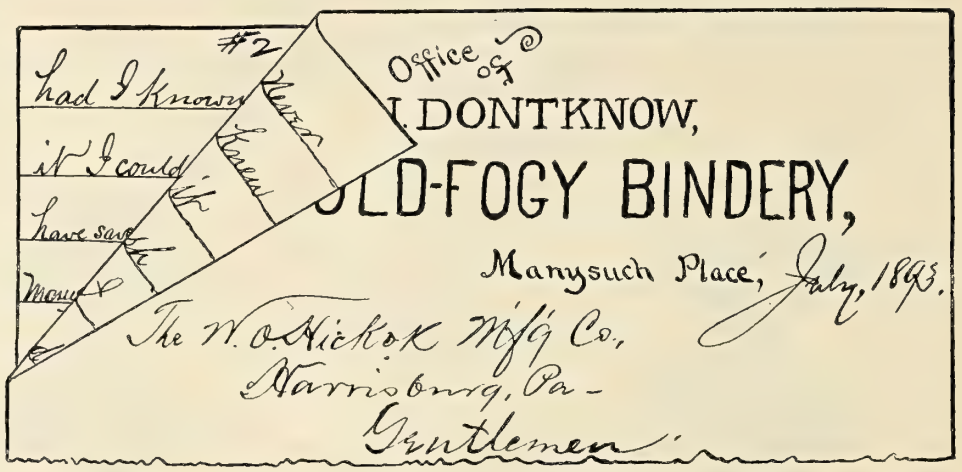
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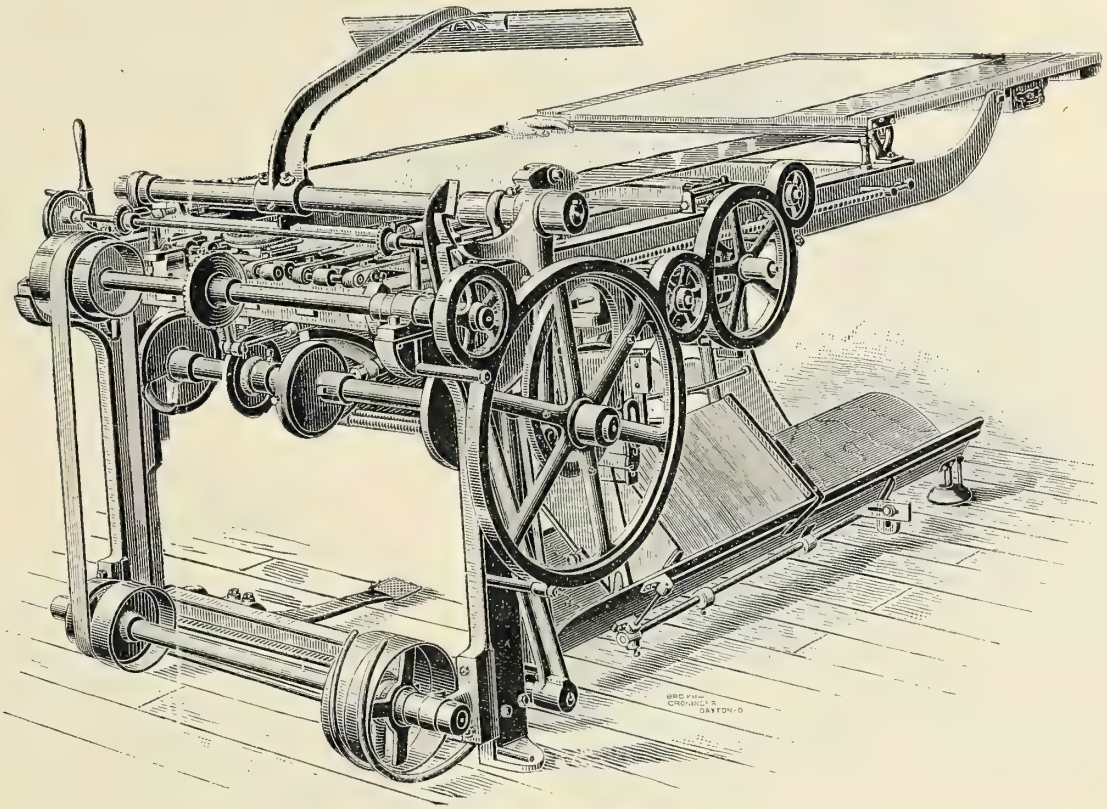
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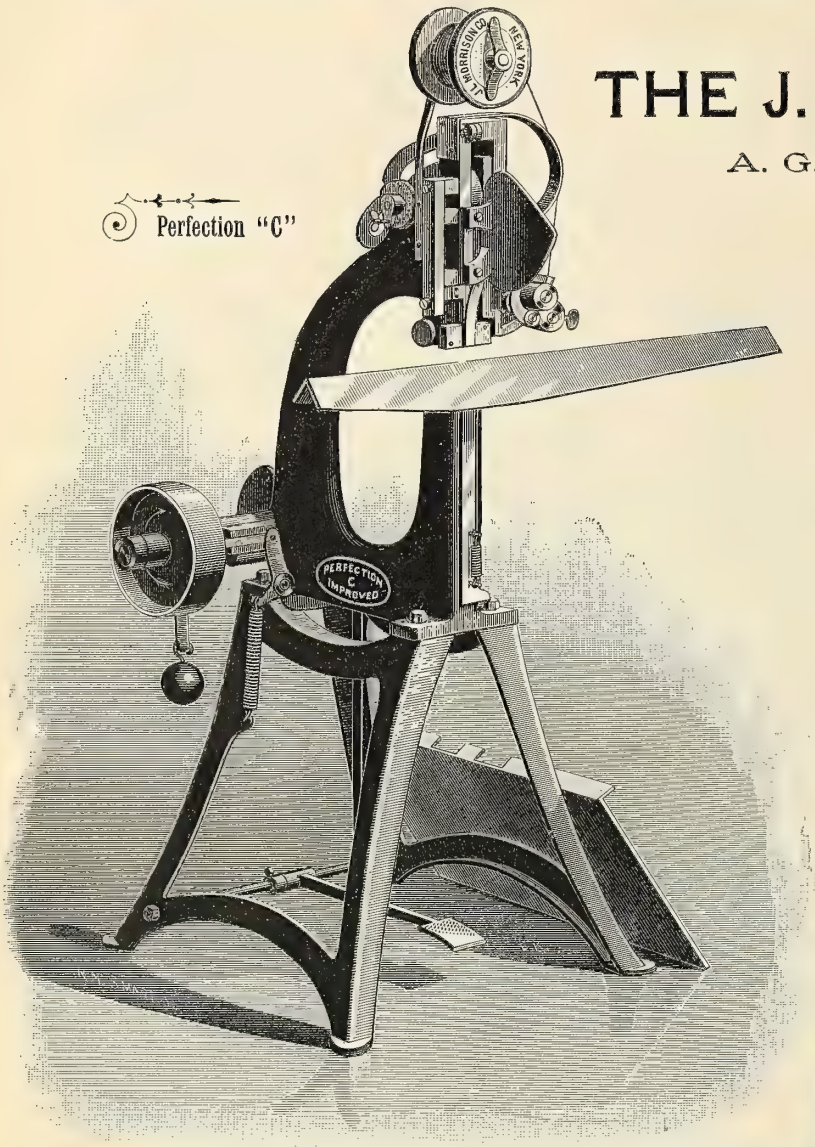
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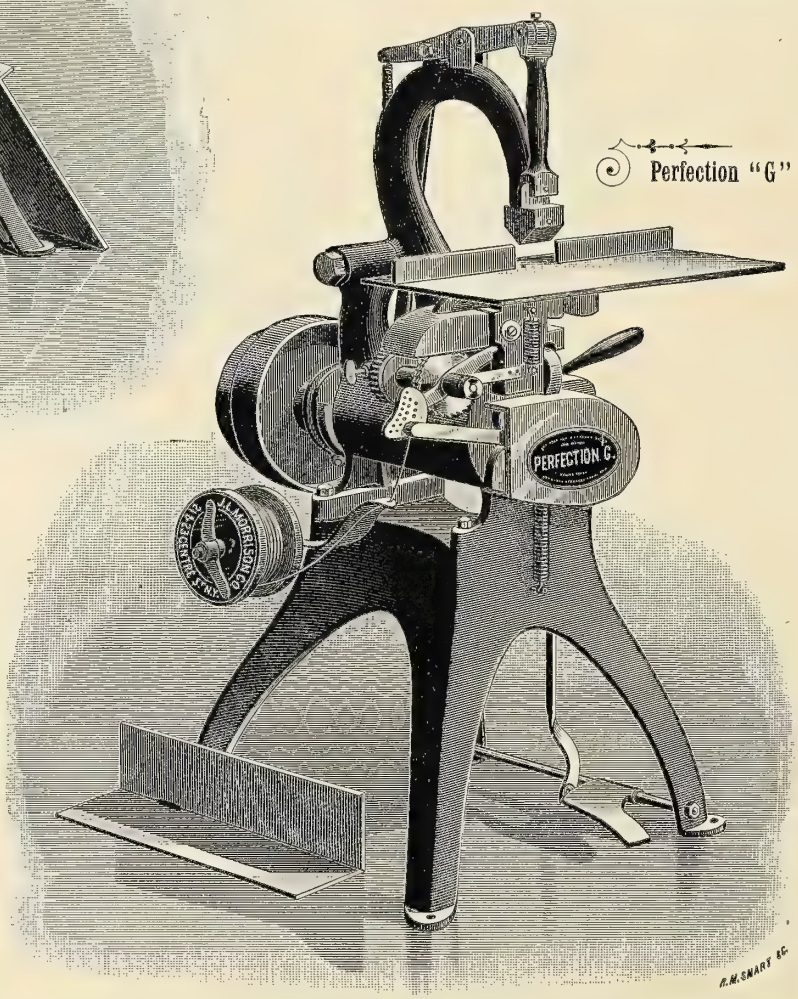
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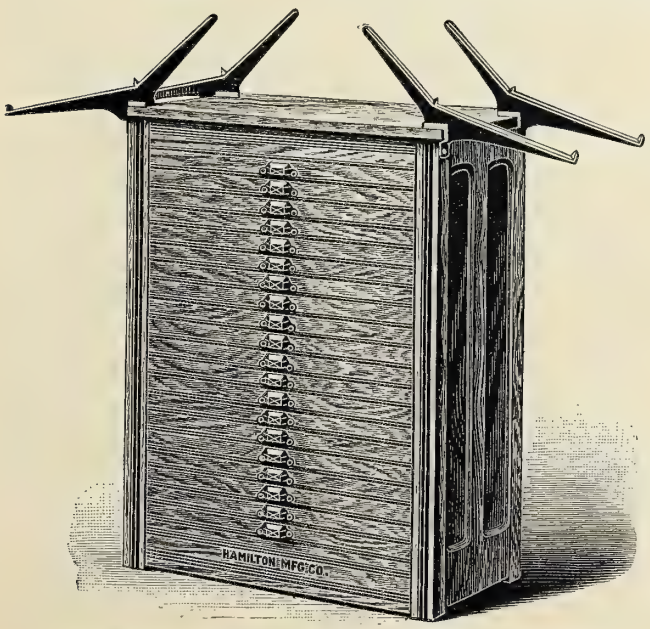
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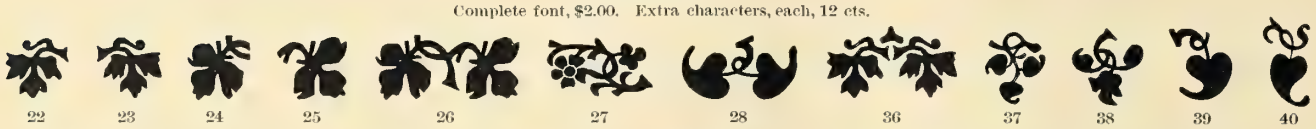

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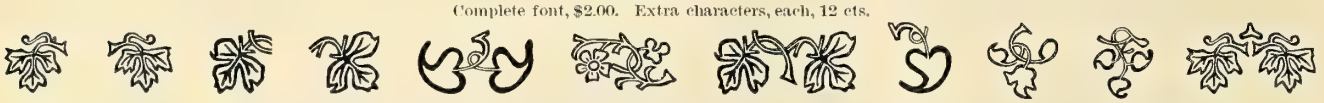

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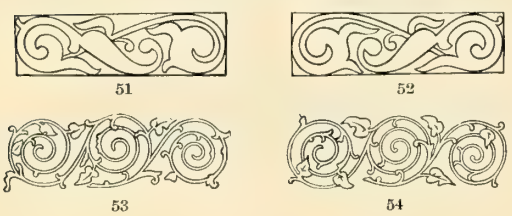



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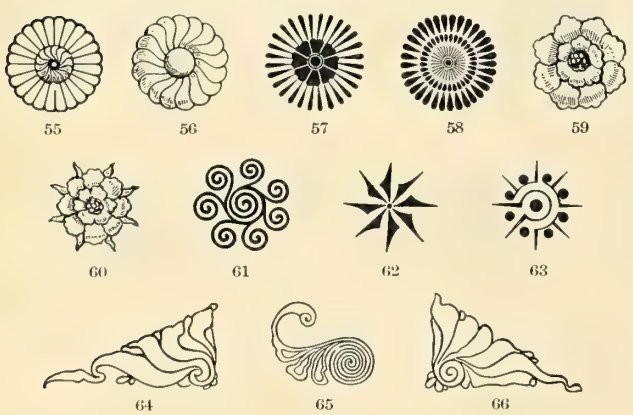
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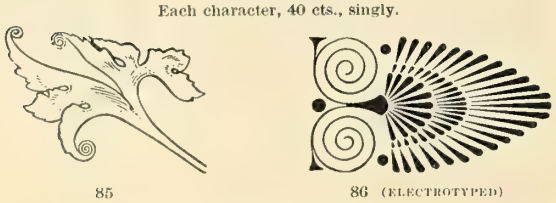

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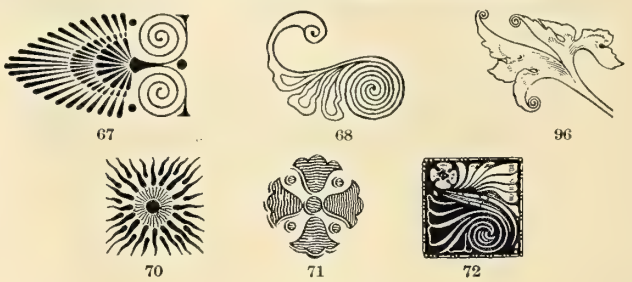

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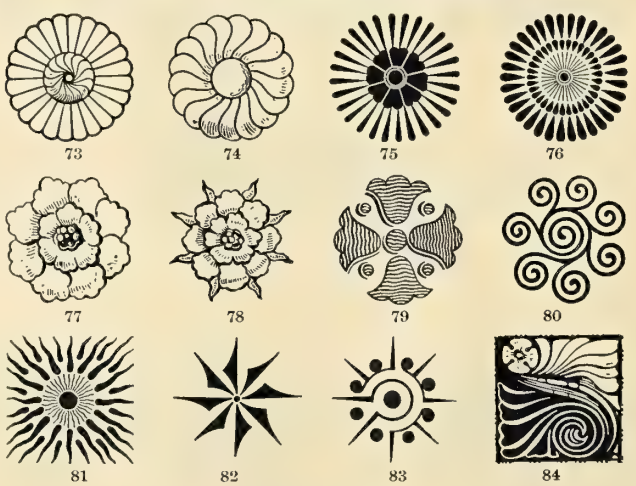

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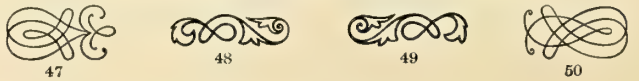

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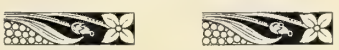
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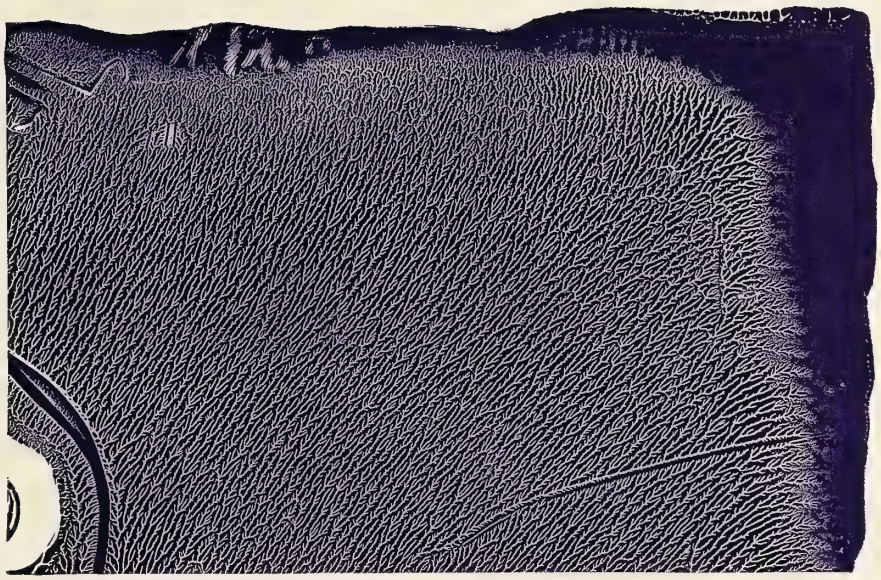
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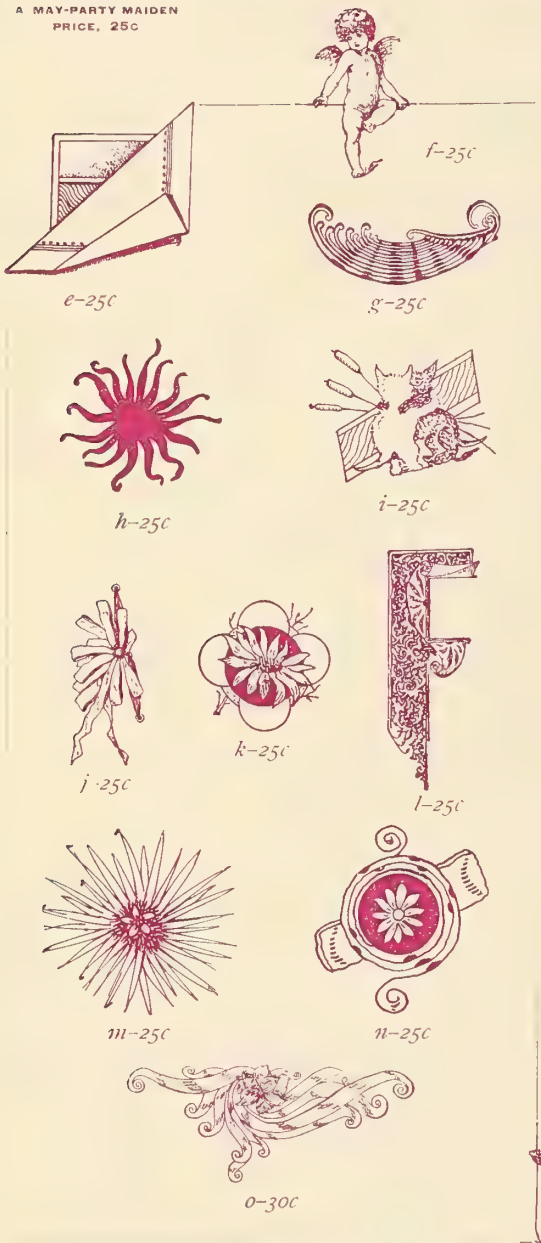
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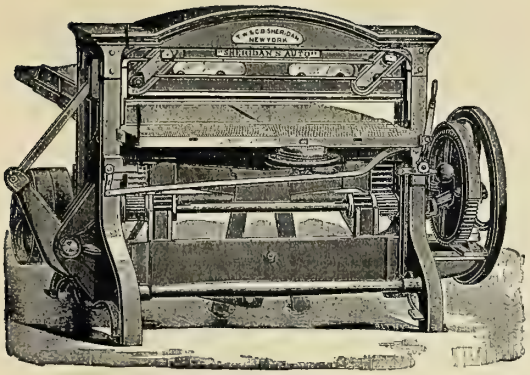
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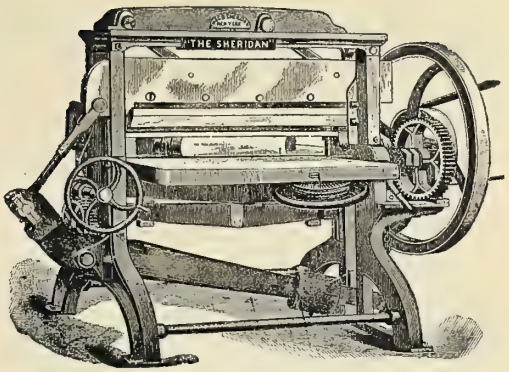
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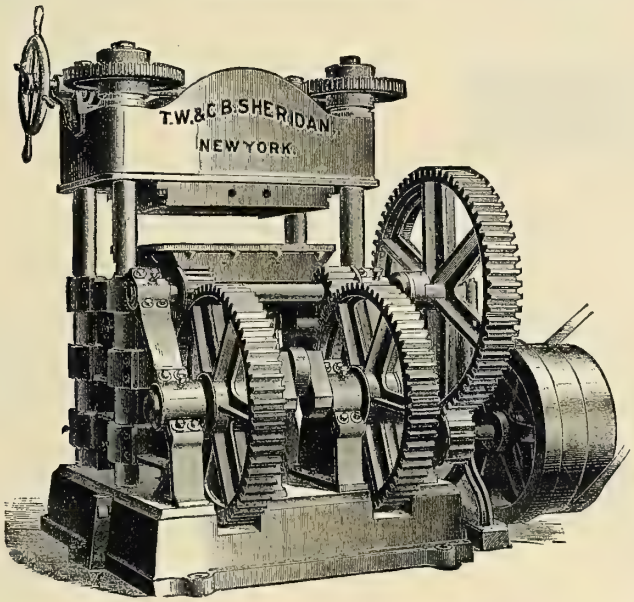
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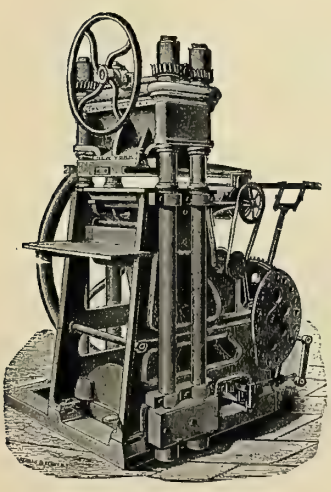



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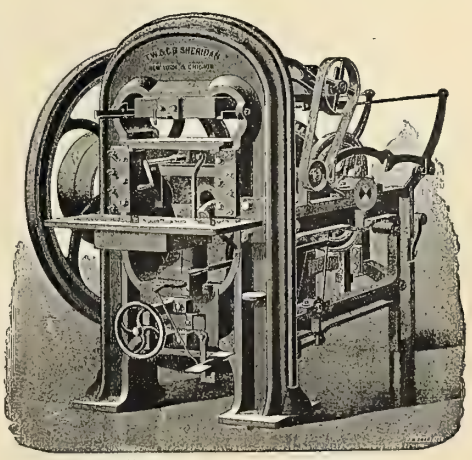
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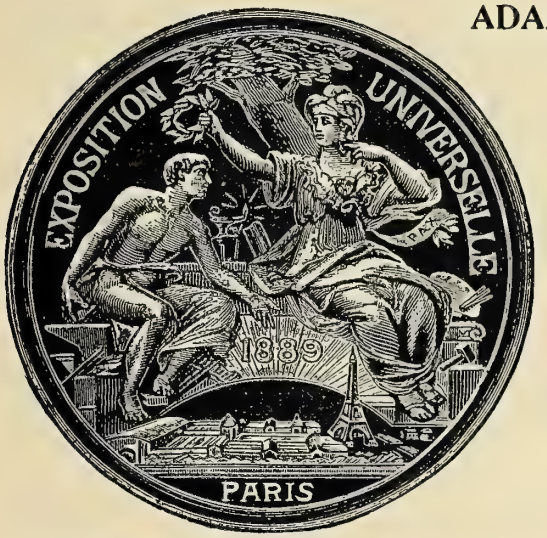
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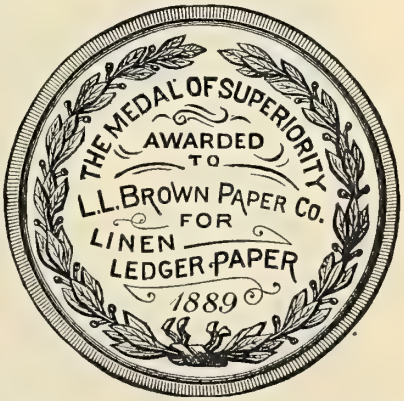



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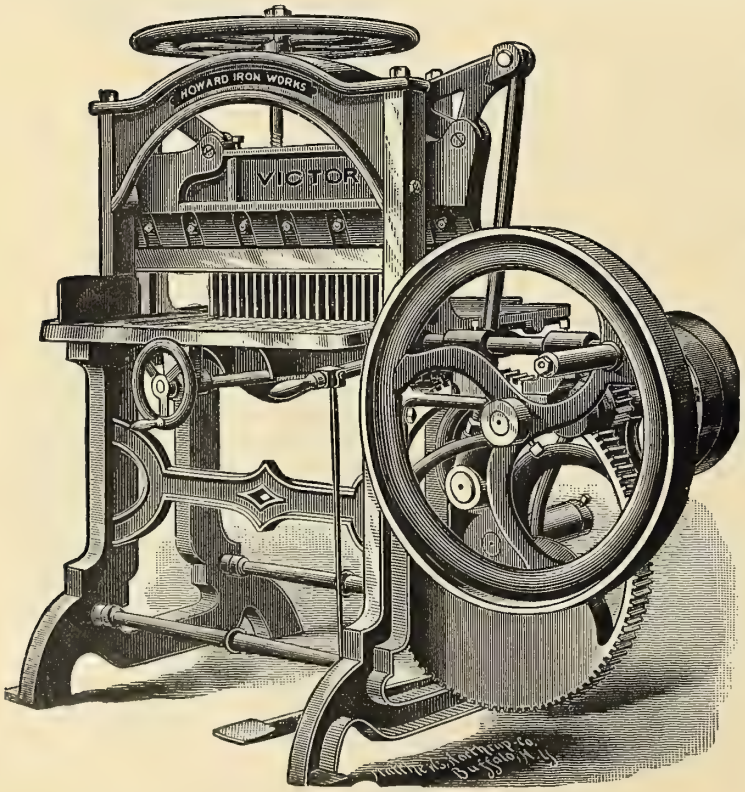
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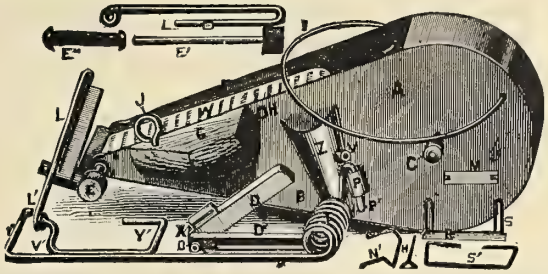
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OF THE

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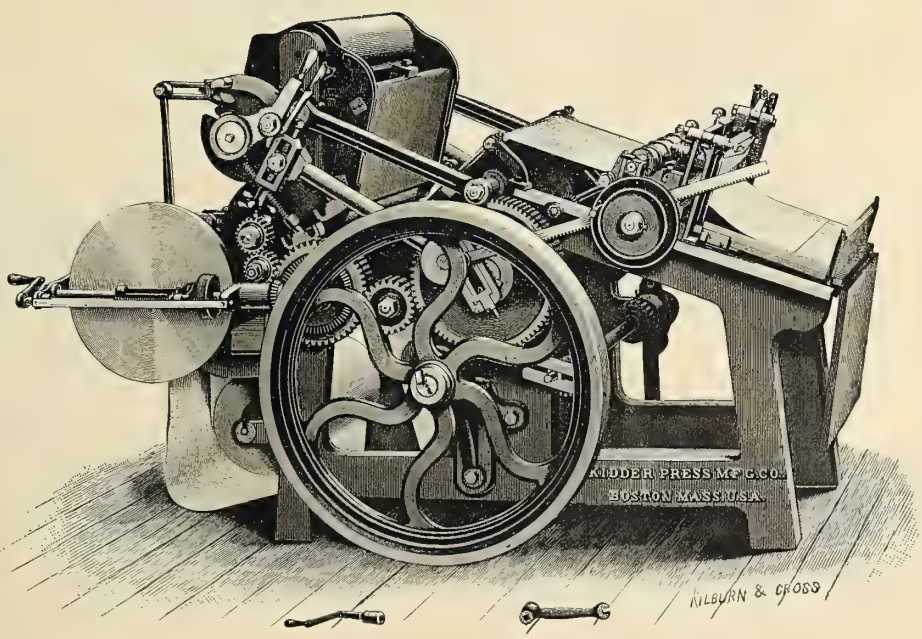
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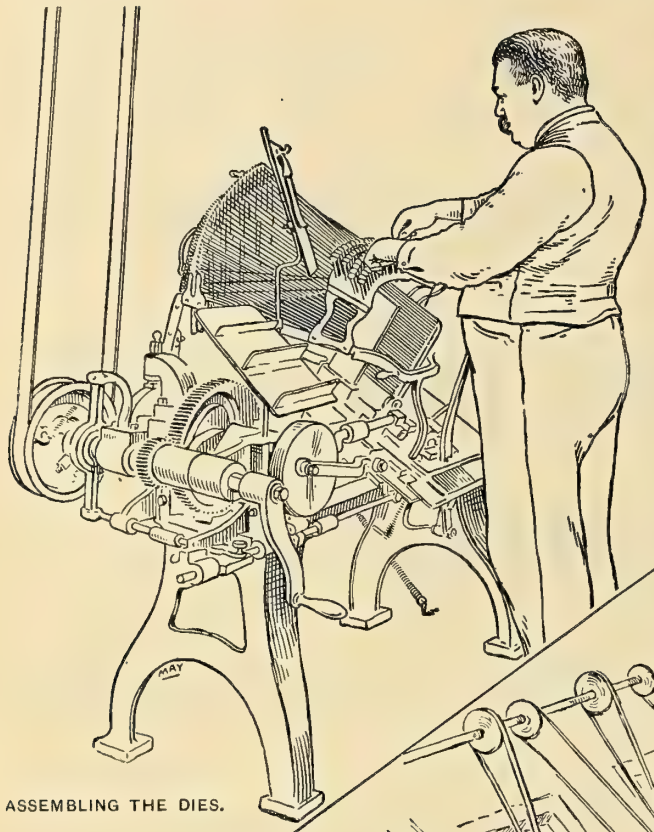
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Chase 8 x 12 inside; taking any size sheet up to 12 x 13 in.; speed, 5,000 impressions per hour. Adapted for one-color work.

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As shown, makes 2,500 impressions per hour; maximum size sheet 27 x 30, enlarged to order to 30 x 40; size of form for one-color printing, 12 x 25 in.; prints in any possible combination of two colors not exceeding 5¾ x 25 in.; also supplied to print in three colors.

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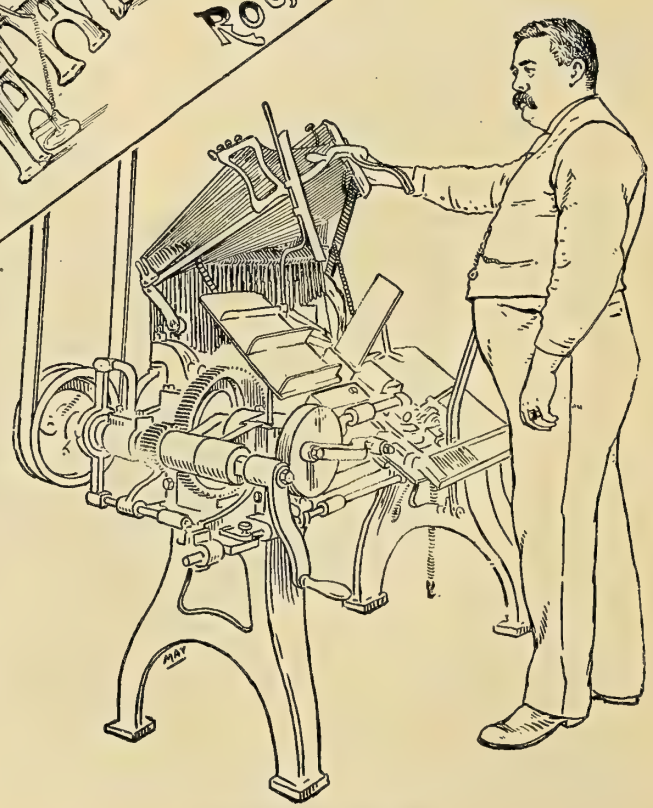
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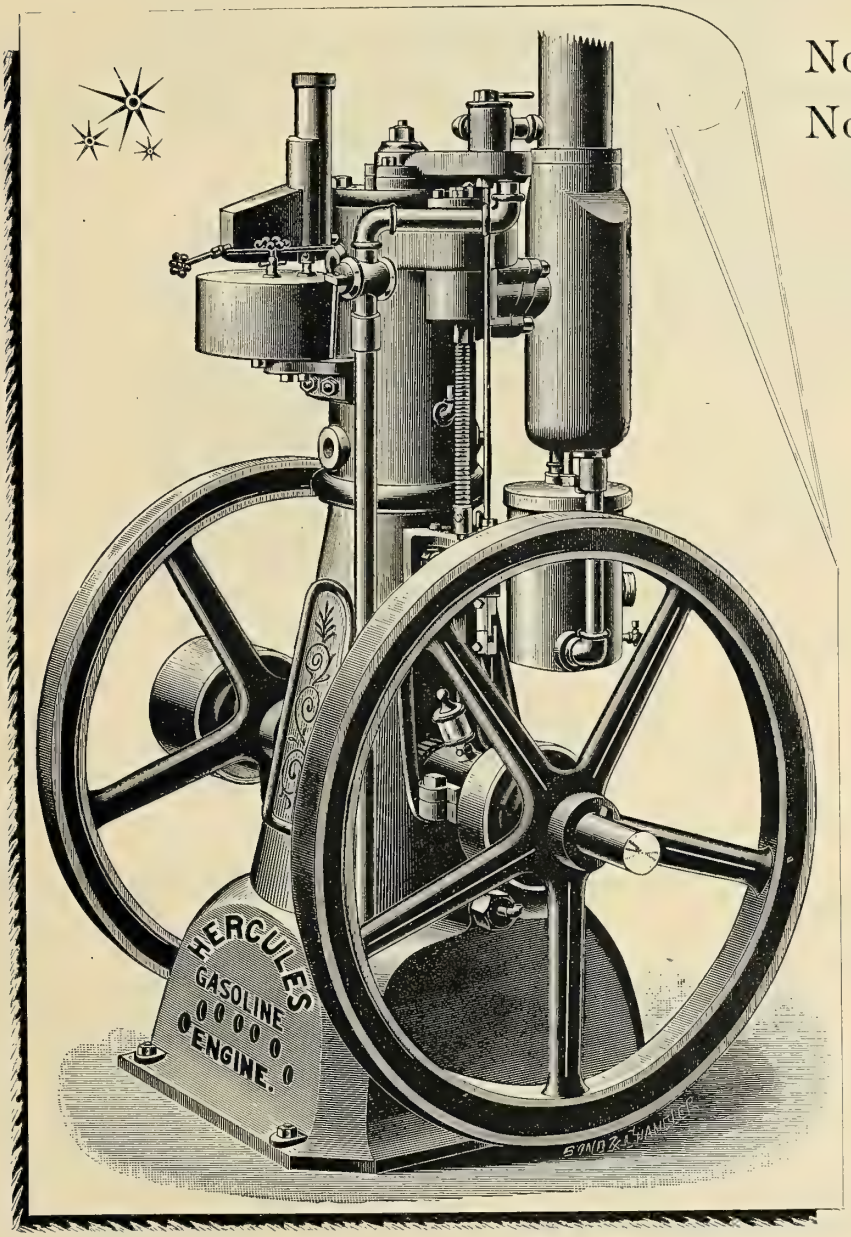
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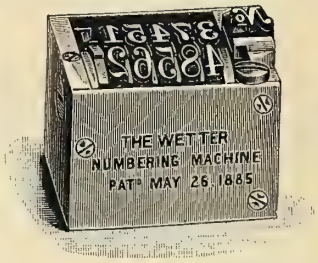
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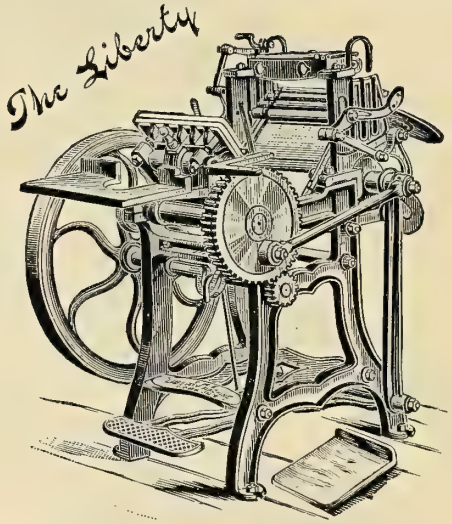
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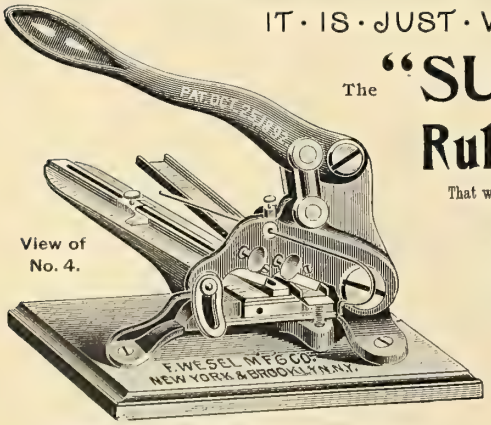
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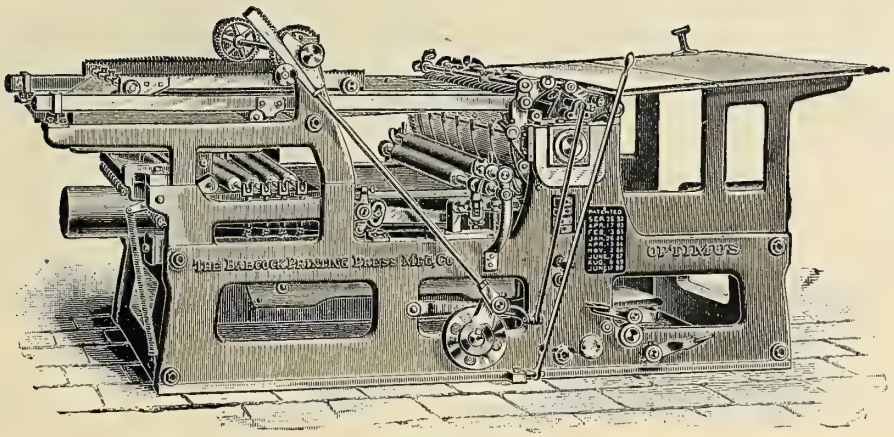
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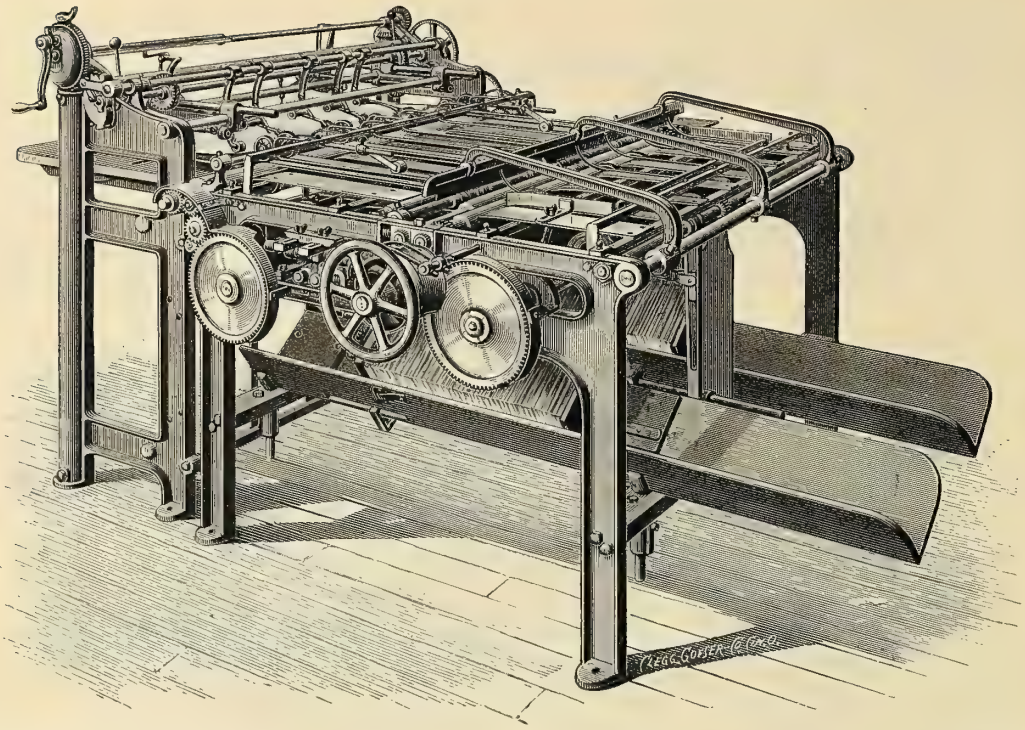
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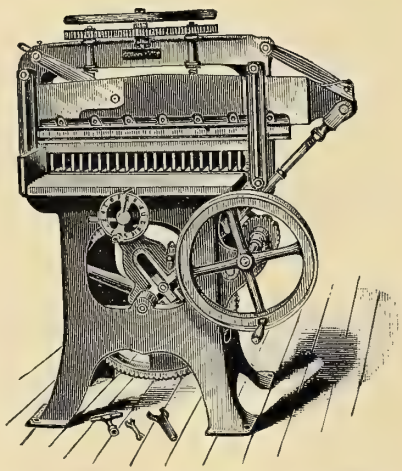
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**Insertions in this Directory are charged $6.00 per year for two lines, and for more than two lines $2.00 per line additional.**

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**James, Geo. C., & Co.,** manufacturers and dealers, 62 Longworth street, Cincinnati, Ohio.

**Latham, H. H.,** 304 Dearborn street, 47-49 Fourth avenue, Chicago, manufacturer of all kinds of bookbinders' machinery. Can supply complete outfits out of stock promptly.

**Montague & Fuller,** 28 Reade street, New York. Stitching and folding machines, etc.

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**American Strawboard Co.,** 152 and 153 Michigan avenue, Chicago. Bookbinders' supplies.

**Slade, Hipp & Meloy,** 300 Wabash avenue, Chicago. Also paper box makers' supplies.

### CARDS AND CARDBOARD.

**Collins (A. M.) Manufacturing Co.,** 527 Arch street, Philadelphia, Pa.

### CARDS—SOCIETY ADDRESS.

**Smith, Milton H.,** publisher, 95 Andrews street, Rochester, N. Y. Embossing to order.

### CYLINDER PRESS MANUFACTURERS.

**Babcock Printing Press Manufacturing Co., The,** New London, Conn.; New York office, 9 and 10 Tribune building; Barnhart Bros. & Spindler, general western agents, Chicago.

**Cranston Printing Press Co.,** Norwich, Conn., manufacturers of The Cranston printing presses, all sizes and styles.

**Duplex Printing Press Co.** The Cox duplex, web and country presses, Battle Creek, Mich.

**Goss Printing Press Co.,** 335-351 Rebecca st., near cor. Ashland ave. and Sixteenth st., Chicago.

**Hoe, R., & Co.,** New York. Manufacturers printing presses, electrotype machinery and printing materials.

**Shniedewend & Lee Co.,** salesroom, 303-305 Dearborn street. Office and works, 2529 to 2547 Leo street, Chicago.

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### ELECTROTYPERS AND STEREOTYPERS.

**Blomgren Bros. & Co.,** 175 Monroe street, Chicago. Electrotypers, photo and wood engravers.

**Campbell & Co.** (Geo. W. Blum, prop.), 59 and 61 Longworth street, Cincinnati, Ohio.

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**Zeese, A., & Co.,** electrotypers, photo-zinc etchers, half-tone, map and relief-line engravers, 341 to 351 Dearborn street, Chicago.

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**Brown Folding Machine Co.,** Erie, Pa. Write for circulars and information.

**Chambers Brothers Company,** Philadelphia, Pa. Paper folding machinery.

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**Buffalo Printing Ink Works,** Office and Factory, 10 to 20 Brace street, Buffalo, N. Y.

**Johnson, Chas. Eneu, & Co.,** 509 South Tenth st., Philadelphia, Pa. Branches: 529 Commercial st., San Francisco; 45 and 47 Rose st., New York; 99 Harrison st., Chicago.

**Levey, Fred'k H., & Co.,** 59 Beekman st., New York. Specialty, brilliant woodcut inks. Chicago agents, Illinois Typefounding Co.

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**Queen City Printing Ink Co., The,** Cincinnati and Chicago.

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**Zeese, A., & Co.,** electrotypers, photo-zinc etchers, half-tone, map and relief-line engravers, 341 to 351 Dearborn street, Chicago.

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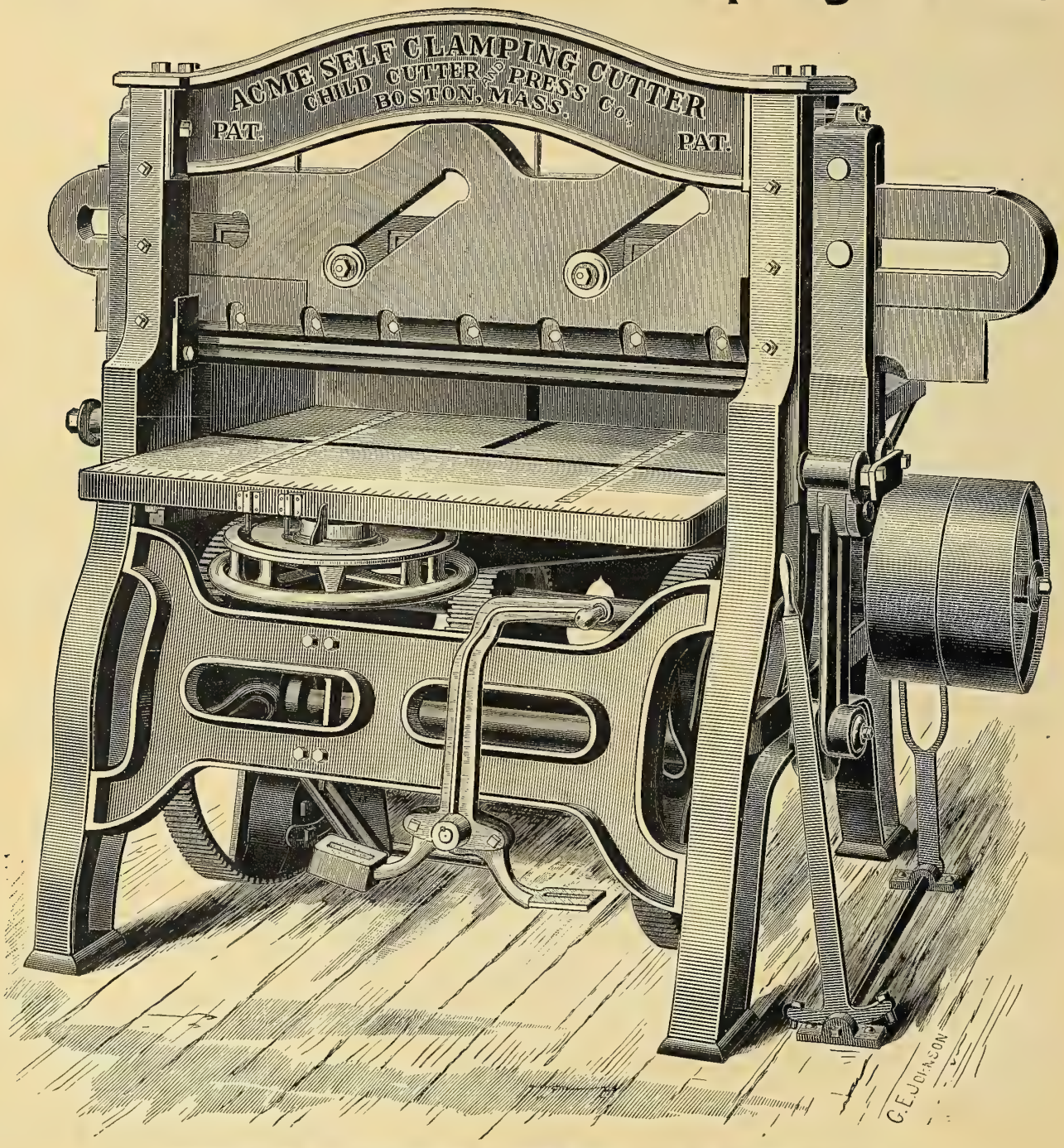


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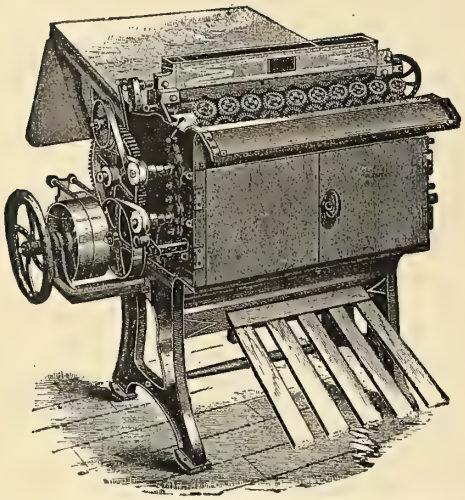
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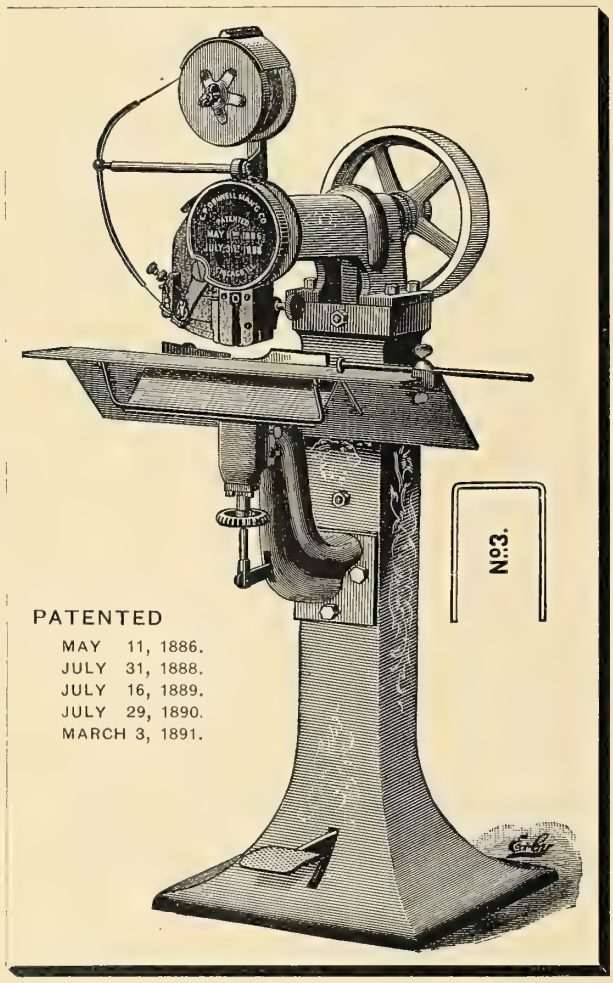
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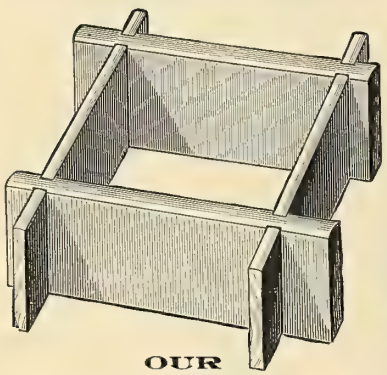
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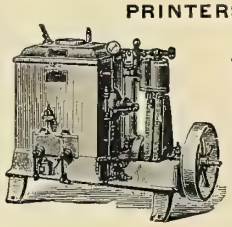
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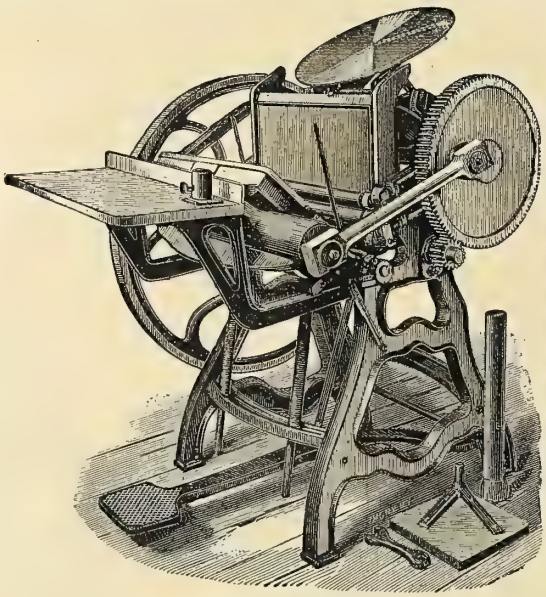
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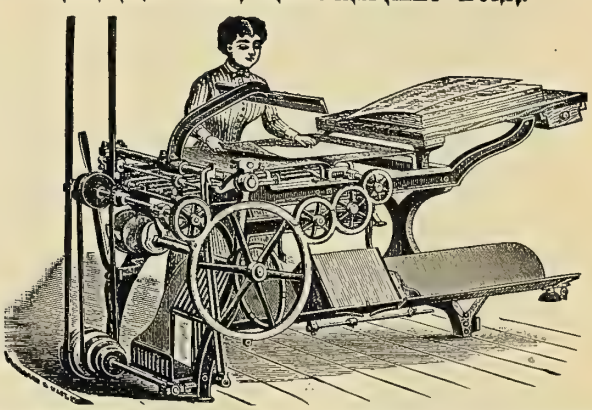
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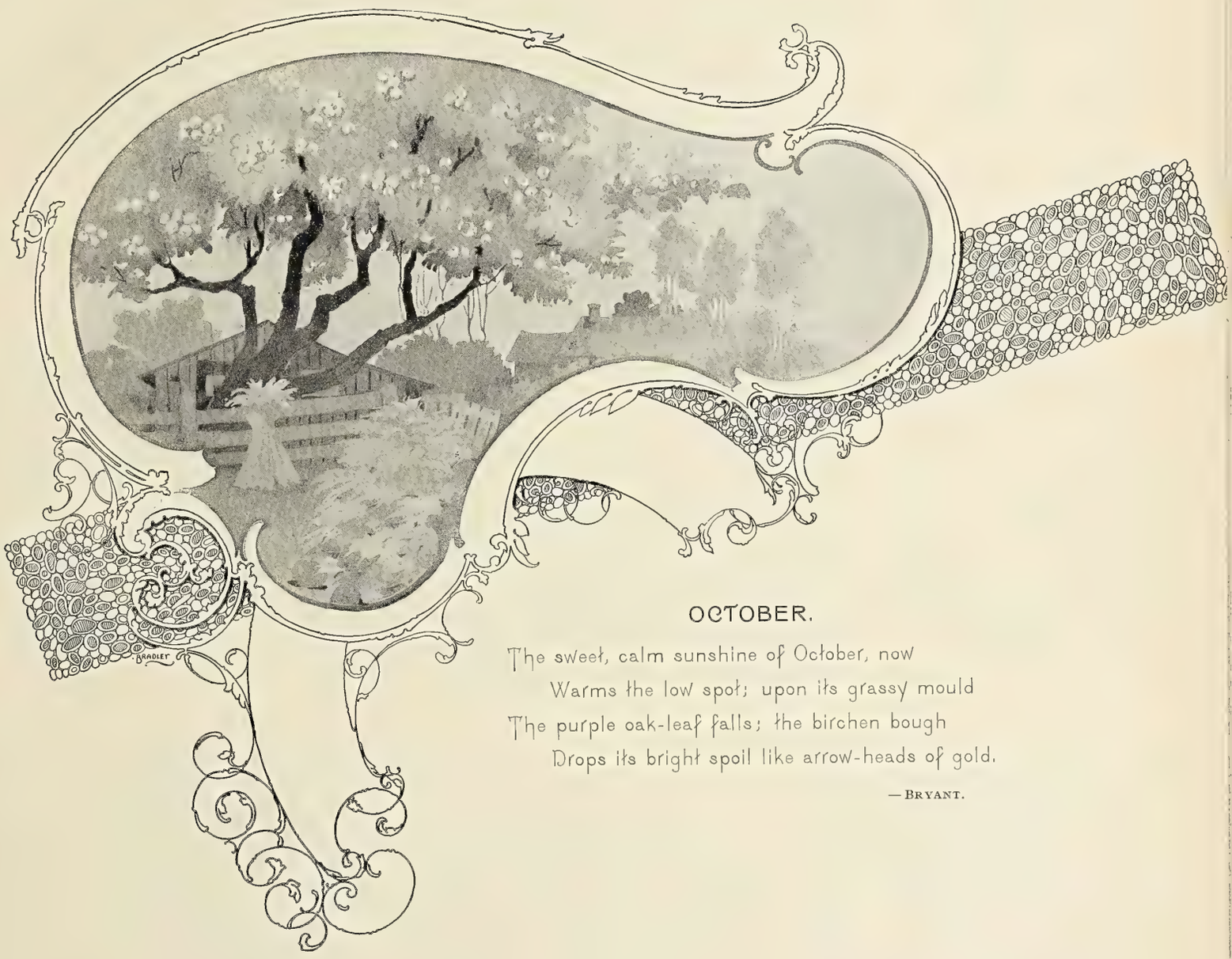
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2. Anxiety.



3. Fear.



4. Panic.



"Funny!"



"Twin voices of the night."



"It's gone!"



1. "It rings—Who'll come?"



2. "Mamma!"



1. Highway robbery.



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A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

VOL. XII — NO. 1. CHICAGO, OCTOBER, 1893. $3.00 per year, in advance. Single copies, 20 cents.


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Written for THE INLAND PRINTER.

## ENGLISH ORTHOGRAPHY.

BY F. HORACE TEALL.

SPELLING is so purely a matter of conventionality, so absolutely artificial, that we may well wonder at the large amount of disagreement exhibited in English orthography. When words were first written there was one way to determine what letters should represent a certain sound, and only one — common consent; and the conclusions then reached by common consent have been the basis of spelling ever since.

Our forefathers did not all think alike. Even in the very beginning people differed in opinion, and spelling presented many opportunities for differing, as every matter of artificial arrangement does. When the existence of confusion was first noticed and deplored, the same difficulty prevented reform that has continued to prevent it ever since. The arguments were so good in support of all the conflicting opinions, and those who held any of these equally well-supported opinions were so unready to yield, that the differences not only remained unsettled, but were increased in number as the language grew. It seems not improbable that the hopelessness of universal agreement upon some one existing form for each word prompted the first effort toward radical change all through, and has kept such effort most prominent, until now the word "spelling-reform" is nearly always understood as an exact synonym for "phonetic spelling" — spelling according to sound — a very unfortunate restriction of sense.

Adoption of what is called phonetic spelling is not our only possibility of reform, and it is well worth while to try something more conservative. The nature and extent of possible conservative reform may best be indicated by showing something of the confusion that is to be combated.

What is the extent of such confusion?

Some eminent philologists have made statements that might easily mislead to the conclusion that English orthography is an unmitigated chaos. Dr. F. A. March, for instance, tells us, in the prospectus of the Funk & Wagnalls Company's new dictionary: "The English is indeed the worst spelt of all alphabetical languages. It has been in confusion since the great mixing of the Norman-French, and attempts to reform it have been made from the year 1200 to the present time." Verification or contradiction of this would involve historical discussion not germane to the present purpose, so it may merely be surmised to mean, in general, that most of our words are so spelled as to represent very poorly their sound, and not to refer particularly to varied spellings of the same word. Possibly the latter kind of confusion is included within the scope of the remark.

We may well place another fact in juxtaposition to Doctor March's, showing some cause for congratulation on the real system of English orthography. In the May number of THE INLAND PRINTER the *Dial* is quoted, with reference to the French Academy, as follows: "It will be a happy thing for the English language if there were some like body to settle authoritatively the disputed questions regarding its orthography, and substitute a uniform and consistent method for the confusion and inconsistency that now prevail." The page on which this is quoted contains a thousand words or more, of which there are but four that are spelled in any way other than the one there used, and one of these, *further*, is commonly distinguished in application from its counterpart, *farther*. It may be interesting to note, in passing, that *farther* is not a well-made word (it should be *farrer* if used at all — the *th* has no etymological source), and *further* is the regular comparative of *forth*, with the vowel modified.

Not only is it true of the page mentioned that nearly all of its words have each but one accepted spelling, but the statement would apply equally well to many other large pages, with many words not used on this one. Nay, more, omission of all words variously spelled would not perceptibly diminish the bulk of our largest dictionary.

This amounts to an assertion that most of the body of the common English language has a fixed single

orthography — and that is just the intended general assertion. Exceptions will be mentioned later. Having universal agreement as to the spelling of most of our words, we naturally look for very strong arguments to persuade us to change.

Until the phonetic spellers can give stronger reasons for upheaval than they have yet given, they do not seem likely to secure general adoption of any new system. Why not, then, institute an effort toward selection of one familiar form for each word, and try to exclude other spellings, even if they are reasonable? This certainly can never be done without surrender of cherished opinions by many who are as well entitled to carry the day as their opponents are. The only way to yield effectually is by means of voting in convention. Probably concerted action by any large body, as the American Newspaper Publishers' Association, for instance, would have a telling effect.

Whether universal concurrence could be secured or not, there is no reason why any associated number of influential persons — publishers, authors or employing printers — should not agree upon one common spelling for each word. Of course, any such action should be based upon careful consideration. All possible points of dispute should be searched out, and everyone of them thoroughly discussed.

The suggestion may be made that the association previously mentioned take the initiative, say by arranging a scheme of matters for discussion, and then inviting a large number of scholars to meet with them and vote in concert. It would be well for all to pledge themselves to accept the decision of the majority, to be made only after thorough deliberation.

Notwithstanding the present agreement as to the bulk of our common language, the confusion is not slight, nor is it amenable to quick reform. Some of it we note here in detail.

Most of the common doubtful words are in classes, and affected by different understanding as to principle. Participles from verbs ending with a consonant following an obscure vowel are one large class, some people doubling the consonant, and others not doubling it, as in *travelled*, *traveled*, *worshipping*, *worshiping*. Then we have *theatre*, *theater*, *nitre*, *niter*, etc.; *homœopath*, *homeopath*, *cylopœdia*, *cyclopedia*, etc.; *axe*, *ax*, *adze*, *adz*, etc.; *plough*, *plow*; *draught*, *draft*; *endorse*, *indorse*, *encase*, *incase*, *embed*, *imbed*, etc.; *dullness*, *dulness*, *skillful*, *skilful*, etc. Only a few examples are given here, to show how much of a battle will have to be fought for either side to win. There is no doubt that it would be advantageous to settle upon one spelling in each of these cases, and also in many others.

Decisive action has already been taken by one large body of scholars as to a large class of words — the chemical words most familiar in forms ending with *ide* and *ine*, as *chloride*, *oxide*, *glycerine*, *morphine*, etc. The Chemistry Section of the American Association for the Advancement of Science has voted in favor of dropping the terminal vowel in these words, giving *chlorid*, *morphin*, etc., with a few exceptions. Some very familiar spellings will thus be changed, and it will take some time for everybody to become accustomed to these words in the new form, especially to the pronunciations they prescribe. Why there should be any exceptions to such a sweeping reform is not obvious.

An instance of difference among scholars may not be impertinent. The firm mentioned above, in preparation of their dictionary, submitted all doubtful words to a committee of fifty picked scholars for their decision as to spelling. As between *accoutre* and *accouter*, thirty-one preferred the first and thirteen the second spelling, some of them not being noted in the published decision. Only one dictionary is cited in favor of *accouter*, and eight are cited against it. *Accouter*, however, is the preferred spelling for the new dictionary. Seventeen of the committee and five dictionaries favor *adze*, and twenty-seven committeemen and four dictionaries favor *adz*, which is adopted by the new work. Thus we see that here the majority does not rule.

The writer is tempted to put in a vote, but the time for voting is not yet. If his vote were cast, it would be a very earnest one in favor of his personal choice in each instance, and he is so strongly inclined that it is almost a matter of wonder to him that anyone else should think differently. He knows, however, that those who do think differently are as firmly fixed in their opinions as he is in his, and many of them are noted scholars.

Let us hope that means will be found to secure a choice in each disputed case for universal adoption.

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Written for THE INLAND PRINTER.

## STYLES AND UTILITY IN NEWS HEADINGS.

BY F. J. HURLBUT.

ONE of the chief elements of prosperity in a newspaper is its typographical display, and its system of news headings is an important part thereof. There are two extremes in the matter of display headings, namely, the profligate, and the prude. The sensational style, which means a quarter column "scare head" over a certain number of articles, whether they are important news or not — just to give the paper a newsy appearance; and the staid and conservative style, which permits but one kind of heading over its columns, and which presents a dreary monotony that is entirely out of harmony with the popular idea of a newspaper.

Somewhere along the line between these two extremes every newspaper either deliberately or accidentally takes its stand. In determining upon a system of news headings it seems that the most practical features of the question should be considered. It is desirable, of course, that the paper should be "pretty," but it is absolutely necessary that its typographical arrangement be effective. In the two extremes mentioned the effectiveness is lost by overdoing and

underdoing, respectively. Where every other column of the first page has a "scare" heading the reader loses faith in the paper. He unconsciously acquires the opinion that the paper is not sincere, that it is trying to deceive, and rates all of its utterances in accordance with this conclusion. The lawyer who insists upon italicizing half of his brief emphasizes nothing, and the newspaper which employs "scare heads" without discrimination meets with the same result.

On the other hand, the newspaper which maintains a single style of column headings, and will not deviate from the same, even when chronicling an event of the most important and startling character, is sacrificing a most valuable feature to false notions of artistic newspaper display. There is an assumption in the appearance of such a paper, as if it would say: "It is beneath the dignity of this newspaper to call attention to important news by variety of display headings; everybody reads it through; we do not need to resort to such practices." Every newspaper needs to resort to any honorable means, not inconsistent with its character as a reliable vendor of news, to attract the respectful attention of the public to its columns.

The difficulty with both extremes — the profligate and the prude — is the lack of discrimination, and the newspapers which combine to the highest degree the two qualities of neatness and utility are those which, while they maintain uniformity of style in headings of general news articles, always give special display headings to important news. To make the proposition clear, I will state that the Chicago *Tribune* is the best illustration of such a paper that I can now call to mind. Every newspaper has its devotees, and nearly every reader of newspapers finds his ideal of display in one of them; I will, therefore, be pardoned for having mine. The only paper in Chicago which could compete with the *Tribune* is the *Herald*, whose style has thousands of admirers, but it is open to the criticism of monotony. Aside from that it is almost beyond criticism. Following is the style of heading to be seen upon nearly every other column of the *Herald's* news pages. It is a pretty heading, but, like triplets in the family, there are too many of them:

RAILROAD INTERESTS

PRIVATE STOCK CARS ABOLISHED.

**The Chicago Great Western Refuses to Use Them Except at Decreased Mileage Charges and Other Western Lines May Do the Same.**

The secondary or prevailing heads in the *Tribune* are the same as the above, except that the second paragraph is set in brevier clarendon caps instead of the light gothic, and the final boldface paragraph is set with a hanging indentation instead of an inverted pyramid style.

On the first page, however, one or two important news articles have a heading like the following:

GETS AN ASSISTANT.

Miller Is Granted Help in the Lake-Front Cases.

OPPOSED IN THE COUNCIL.

The Hyde Park Gas Ordinance Is Not Presented.

FACTS FROM ITS PREAMBLE.

Halsted Street Bridge Causes a Lively Discussion.

WASHBURNE OFFERS A VETO.

It is a matter of taste whether the rigid adherence to the plain title letter, after the first line, in the above heading, is best. For my part I prefer the composite head, confined to certain restrictions. The following, from the Chicago *Inter Ocean* (not a late issue) is a good instance of the composite heading.

FIRE AMID OILS.

Paint Factory of Cary, Ogden & Co. Burned Down.

BIG CROWDS VIEW IT.

Several Accidents Happen and Spectators Hurt.

FIREMAN BADLY INJURED.

His Engine Wrecked at a Railroad Crossing.

A Sidewalk Caves In and Numerous Exciting Incidents Mark the Occasion.

The heavy gothic in the third paragraph might be toned down a little, but aside from that it is a handsome heading, and shows a tasteful variety.

The lack of ordinary good taste shown in some of the column headings in our dailies is painful. The use of extra-condensed letters for the first line, except in rare instances, is unnecessary, and deplorable. The use of any old style letter in the news columns of a paper otherwise set in a modern face is an incongruity that a practical newspaper man should rebel against. The following heading contains both of these faults:

THE PNEUMATIC SULKY.

What It Has Done Toward Reducing Trotting Records.

A NOVEL VEHICLE SUGGESTED.

A List of This Year's "2:15 or Better" Trotters, with Records Before and After Using the Pneumatic Tired Sulkies.

The first line could have been set in better style by leaving out the first word, and the old style antique in the second paragraph appears entirely out of place.

The composite style carried too far is the most inartistic of all. It should be confined to titles, light gothics, antiques, clarendons and boldfaces. The introduction of a single line of "job" type gives the heading the appearance of a "job" indeed.

The following, though a fairly neat heading, is marred by the introduction of the single runic line, "most imposing column":

REGULARS IN THE LINE

Three Thousand Veterans of Uncle Sam's Troops Will Be on Parade.

MOST IMPOSING COLUMN

The Largest Military Display Ever Seen Since the Civil War.

This is not because the runic is an ugly letter, but it is entirely out of place in the news columns of a paper.

As to the matter in news headings, the styles are as various as are those of display, and it might almost be said that they have the same ill-designed extremes.

Just as the face of a man is to the intelligent reader of human nature an index of his character, so the heading in the news column of a paper should declare briefly and simply the nature of the subject or subjects to follow. To prepare such headings successfully is an art, and requires genius of no mean order. Knowing the styles of type to be used, the "head maker" must not only select the proper language to convey the desired information, but his words, in many cases, must contain in the aggregate the correct number of letters to give the various paragraphs or lines in the heading their correct respective lengths.

It is in its headings that the rankly sensational newspaper displays much of its alleged talent. The heading which follows was cut out of a Cincinnati daily paper of March, 1892:

? ? ?

WHERE, WHO, WHAT, WHICH

DICKS AGAIN PLAYS THE GRAND DOUBLE-TROLLY ACT.

HE RAVES, BLUFFS, SWITCHES, CHANGES, FOOLS, MONKEYS,

JUMPS OUT, GETS BACK, FLOPS UP, DROPS DOWN, TUMBLES,

SQUIRMS, KICKS, BLOWS, SAYS ONE THING, DOES ANOTHER,

HAS A SPASM OF VIRTUE, THEN A FIT OF CUSSEDNESS.

KEEPS EVERYBODY GUESSING, SLOBBERS ALL OVER HIMSELF.

DOES NOT THAT YET WHAT HE THINKS OUGHT SHOULD BUT,

AND THE WATER-WORKS BILL PASSES AND GETS HIS VOTE.

ANANIAS, OLD BOY, THOU ART NOT IN IT AT ANY STAGE.

MEN AND MEASURES IN COLUMBUS, INCLUDING THE INVINCIBLE AND IRREPRESSIBLE "COXIE, OLD BOY."

This heading is truly a horrible example, and leaves the reader certain that one of two things is true of it: Either its author was drunk when he wrote it, or he deliberately intended to insult the readers of the paper. Beginning with interrogation points, he staggers along until in the eighth line he assembles together a collection of prepositions that should make Lindley Murray turn over in his grave. The Chicago *Times*, under Mr. Storey's management, frequently contained headings that were foolishly sensational, but they never bore such unmistakable earmarks of delirium tremens as the above.

With the decline of ultra-sensational journalism (and it certainly is declining), we are seldom confronted by headings of an unusual character. The public withdraws its support from sensational papers for the simple reason that it wants reliable information, and at this latter end of the nineteenth century the public has become discriminating to a high degree.

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Written for THE INLAND PRINTER.

## MACHINE OPERATION ON THE DETROIT FREE PRESS.

BY FREE LANCE.

TODAY the question among the craft is not, Will the typesetting machine prove a success? The time for that question has gone by, but, To what extent will the machine revolutionize the trade, and what shall be done to obtain the greatest possible benefit from its introduction into the composing room? And this question is becoming more and more pressing.

At the late convention of the International Typographical Union, one of the steps taken toward solving the machine problem was the adoption of a resolution

declaring that no operator within the jurisdiction of the International shall work under a piece or bonus system. To understand the importance of this resolution, it must be remembered that the proprietors of machine-set papers, with but few exceptions, are in favor of and pay the operators a bonus ; the machine company declares that the bonus system is the only one under which the best results can be obtained from the machine, and the operators themselves are in favor of the bonus. Standing alone in opposition to the bonus system is the Gutenberg printer, or perhaps it would be more correct to say the union as a whole, for as yet the machine operators are a minority in the union. Those who are opposed to the union, as well as others, are not slow to say that the action taken in reference to the piece or bonus system is the most powerful method the International could have taken to discourage the use of typesetting machines. The International, they say, argues that the bonus system develops fast operators, and, of course, the more the operators set the better the machines pay, and the less there is for the hand compositors to set. Now, in taking away the bonus the union does that which is best calculated to discourage fast operating, and gives the casemen a chance of getting some of the copy that now goes to the machines. For would it not be quite natural that the fast operator should lessen his speed when he realized that although he might set 5,000 ems an hour, he received exactly the same wage as he who scarcely set 3,000 ems an hour ; and, on the other hand, what inducement would there be for the slow operator to try and get up speed, if he knew that no matter how swift an operator he might become, it would not increase his earning capacity by one cent. The final result would be a considerable decrease in the average strings set by the operators, which would mean that the office either must work the machines longer hours, get extra machines, or put up cases. Perhaps the fairest and most satisfactory way of considering this question would be to select a newspaper paying its operators a bonus, and consider some of the results obtained ; then select a newspaper where the machines are operated according to the ideas of the union, and compare the results of each system.

In discussing the machine question I refer to the Mergenthaler linotype alone, as it is practically the only typesetting machine in the newspaper composing rooms of this country, although the Rogers typograph is the favorite machine in the newspaper offices of our Canadian neighbors.

Nowhere has the bonus been such an important factor in the operation of the typesetting machine as on the Detroit *Free Press*, and it is said that the success of the linotype on this paper has been the means of introducing more linotypes into newspaper offices than all other agencies combined.

Before the advent of the machines the *Free Press* carried from eighty to one hundred and twenty cases. The office took down the frames, put eighteen linotypes with the best operators they could find in the composing room, and from the start set up the paper entirely with the machines. The office was delighted with the performance of the operators, and in order to encourage them to keep up the good work it agreed to pay a bonus of 10 cents per 1,000 ems for all each operator set over 25,000 ems a night, and at the same time the office gave the operators to understand that it would have no use for an operator setting less than 25,000 ems a night, thus virtually making a dead line.

This was done in order to keep the average strings up to 25,000 ems a night, for it was declared the machines would pay should they succeed in doing this. But as the operators became more familiar with the machines, the style of the paper, and as they applied themselves more closely to their keyboards the average strings began to increase and soon all the operators were setting strings away above the dead line. Now the office saw how it might get a "phat take," and, consequently, raised the dead line up to 30,000 ems a night with a bonus of 10 cents per 1,000 ems for all over that amount. The operators kept on improving in speed, however, and the office again decided to move the dead line up another notch, and one day notified the operators that thereafter a bonus of 10 cents per 1,000 ems would be paid for all each operator set over 35,000 ems a night. But it seemed as though the operators had only now begun to catch the spirit of the game, as it were, and a remarkable burst of speed followed from all around. It was but in the nature of things, however, that after this final spurt the operators should settle down to a regular rate of speed, which proved to be a regular gait of 5,500 ems an hour. This is the average speed of the *Free Press* operators at the present time, about 45,000 ems for a night of eight hours' work.

There was one operator on the *Free Press*, who was destined to make for himself a name in the history of linotype operating. The operators were accustomed day after day to gather around the bulletin to compare strings, and they were surprised to see that one of their number was steadily increasing his speed at a wonderful rate, and it soon became a question among them where he would stop. The night came for his supreme effort, and the result was found to be — 61,300 ems, corrected matter, in eight hours. He had reached the pace that kills. He began to feel the strain had been too great, his system gave way and he was obliged to take a long rest in the country to regain his health.

From the point of view of the business manager the bonus system has been a great success on this particular paper. The union scale in Detroit for machine operators on morning newspapers is $24 for a week's work of forty-eight hours. The *Free Press* accepted this scale, but they made a dead line which in the beginning was 25,000 ems a night — thus they paid $24 for 150,000 ems. But while they were willing to pay $24 for 150,000 ems in the beginning, now they only pay $24 for 210,000 ems (35,000 ems per night),

which is a clear gain to the office of 60,000 ems in the week on each operator. But more than this, while in the beginning it took eighteen operators to set up the paper, now, since the operators have become so fast, the office has been able to decrease the staff by half, and now require only eight operators during the week, with a full force on Saturday night to get out the paper. Then there is another thing about the *Free Press* which, to say the least, is peculiar. With two or three exceptions, no operator can say positively that he holds a regular situation on the *Free Press*. The foreman has a list of all the operators, and every day he marks off on the bulletin those who shall work on the following night. As there are only about eight machines to be filled each night, and as there are about twenty operators, it can be seen at a glance that all the operators cannot work six nights a week. No operator has the right to put on a substitute. Should an operator wish to lay off, he must get permission from the foreman, who selects an operator to take his place. There are many advantages to the office under this system, one of which is should a stranger come into the office who proves to be a very swift operator, in order to secure him the foreman finds out how many nights' work a week would satisfy him; he then places him in a position on the list where he shall get as many nights as he desires, for those nearest the top get the most work.

Many will think that the *Free Press* operators are superior to any in the country. Perhaps they are, as a whole, but not to the extent that the strings they set would indicate. A great deal is due to the system of running the machines. In fact, the superintendent declares that everything is due to the admirable system, and asserts that should circumstances make it necessary he could educate another staff up to the standard of his present operators. The machines run perfectly, and should an operator find that something is wrong with his machine, which is very seldom, the machinist in charge is competent to immediately locate the trouble and promptly rectify it; special attention is devoted to the keyboard, as it is recognized that an imperfect keyboard is a heavy handicap to the operator; the copy is mostly typewritten, and all of it is legible; the takes are good sized, therefore the operator loses little time traveling from his machine to the copy hook and back; there is no "style," anything that reads sense goes; the type is fat, there is a great deal of leaded matter and the operators get the two-line heads; the operators apply themselves very steadily to their keyboards, and always work eight hours; and lastly, there is most admirable order in the machine room — a place for everything and everything in its place.

To one interested in the machine question, a visit to the *Free Press* will richly repay him. He will find everyone connected with the machine room an enthusiastic admirer of the linotype, anxious to give him all information within their power, and it will be strange indeed if he does not vote the staff of operators as gentlemanly and courteous a one it has ever been his pleasure to meet.

In another article I shall consider what is being accomplished where the machines are being operated according to the ideas of the International Union.

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Written for THE INLAND PRINTER.

## LEIGH HUNT AND HIS BOOKS.

BY W. I. WAY.

"I LOVE an author the more for having been himself a lover of books." So may we say of Leigh Hunt, and we might also add that no author has ever gossiped more entertainingly and tenderly about his "silent friends." When Mr. Alexander Ireland compiled the second edition of his "Book-Lovers' Enchiridion," he felt called upon to offer an explanation of the disproportionate space occupied by the passages selected from Leigh Hunt's writings as compared with those given from the writings of other authors. Leigh Hunt, he found, of all the others quoted, "affords the greatest abundance, variety, and appropriateness of thought on the subject-matter of the present volume, namely, the consolations, companionships and pleasures of Books." Besides his famous essay, "My Books," Leigh Hunt left behind him many beautiful thoughts on the subject scattered through his many volumes. He found it difficult to take up any subject without a reference to his personal book-loving pleasures. "With catholic tastes," to use again the words of Mr. Ireland, "and a very wide range of sympathies, he was tolerant of every variety and form of thought and opinion, and hospitably entertained, without stint or limit, every intellectual guest who came in the shape of a book." His "Wide Range of Sympathies" remind one somewhat of Charles Lamb, who had no repugnances, "Shaftesbury is not too genteel for me, nor Jonathan Wild too low." Both could read anything which might properly be called a book. Leigh Hunt, like Lamb, had a faculty for finding "fine things that lie hidden in the pages of comparatively unknown and half-forgotten authors." As editor of the short-lived *London Journal*, he made it his duty to bring to light "quaint beauties" and "lurking flavors," that would have escaped the unsuspecting reader. One of his ardent admirers devoted a dainty little volume to the varied merits of this journal. The writer of this volume, Mr. Frank Carr, dwells especially on the "inquisitive and exploring order" of Hunt's mind. And it is this characteristic of Hunt's that readers have so much to feel grateful for. In a day when new books come out in countless thousands, it is a source of real pleasure and information to have our thoughts turned to an old one. We cannot, therefore, feel too grateful to Mr. T. R. Sullivan, who, in his note in the September *Scribner's*, on "A Thackeray manuscript in Harvard College Library," turns our attention again to Thackeray's "Round-About-Papers." We are too much given to neglecting the so-called "minor writings" of

Thackeray. They help us, by the side lights thrown upon his character, the better to appreciate his many-sided excellences. Returning to the *London Journal*, we have in mind what Christopher North, who was once very uncivil to Hunt, said about it: "It is not only beyond all comparison, but out of all sight the most entertaining and instructive of all the cheap periodicals; and when laid, as it duly is once a week, on my breakfast-table, it lies there — but is not permitted to lie long — like a spot of sunshine dazzling the snow."

One either likes or dislikes Hunt very much; one cannot be quite indifferent to him. And so it is with his critics. Here is one who cannot sound a note in his praise, while another, the reviewer, is all praise. The man was sorely beset all his life, and he had his weaknesses, and was guilty of many follies. But he had his good and his tender side. He was not unfeeling, as many have charged against him, and who has ever more freely acknowledged and atoned for his faults? If it were not for the Skimpole incident his enemies would be few; but it is hard for many uncharitably disposed persons to get over that — and these will not believe Dickens' denial. But we come to the man for a special purpose, to give somewhat of his acknowledged tender side, his almost sentimental love of literature, and of books as books. With these books he barricaded himself against an unfeeling world. They came in between him and poverty and unfriendliness; they were like the "feeling of the warm fire at his feet," and how he "loved the authors of those books," as he did also some of his bookish contemporaries. His enemies do not attribute to him any selfish motive in his love for Keats, or Charles Lamb, whom he once saw give a kiss to an old folio copy of Chapman's Homer. "I entrench myself in my books equally against sorrow and the weather," he says. If the wind came through a passage he sought to fence it off; if a melancholy thought was importunate he "gave another glance at Spenser." When he spoke of being in contact with his books he meant it literally; he "liked to lean his head against them." He did not quite forget his books, and how much they were to him, while writing: "I think I have them in a sort of sidelong mind's eye; like a second thought which is none — like a waterfall or a whispering wind." Like Doctor Johnson, he used to read the backs, an act which he found a "discipline of humanity." And, not unlike Grolier, his books were always at the service of his friends. At thirty-eight he had lent and lost, upon a "moderate calculation," half a dozen decent-sized libraries. He was always more careful to return than to reclaim a borrowed book; he was "*scrupulous in the article of intention.*" The fine books of the great collector were formidable to him; yet he confesses to a weakness in liking his own favorites neatly bound. In the matter of illustrations, he thought a portrait of the author should always accompany his book; and in some instances an engraving for every dozen pages was not distasteful to him; "no edition of Milton pleases me so much," he says, "as that in which there are pictures of the Devil with brute ears, dressed like a Roman general.

For the book-lover he had an affection approaching reverence, "and how pleasant it is to reflect, that all those lovers of books have themselves become books." This was to him a metamorphosis more pleasing than marble. Cities might perish and kingdoms be swept away, "yet this little body of thought in the shape of a book, has existed a thousand years, nor can anything short of an universal convulsion of nature abolish it." A shape like this was the only monument he prayed for. He wished to "remain visible in this shape. The little of myself that pleases myself, I could wish to be accounted worth pleasing others. I should like to survive so, were it only for the sake of those who love me in private, knowing as I do what a treasure is the possession of a friend's mind when he is no more. At all events, nothing while I live and think can deprive me of my value for such treasures. I can help the appreciation of them while I last, and love them till I die; and perhaps, if fortune turns her face once more in kindness upon me before I go, I may chance, some quiet day, to lay my overbeating temples on a book, and so have the death I most envy."

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Written for THE INLAND PRINTER.

## AMERICAN TYPOGRAPHICAL MAKE-READY.

NO. VI.—BY WILLIAM J. KELLY.

BEFORE proceeding with a description of the various methods of overlaying, it will first be necessary to say a few words as to the best manner of packing cylinders for various kinds of work.

### PACKING THE CYLINDER.

This is one of the most important parts of a pressman's duty. He should understand how to do this for any emergency, because it is one of the leading primaries in his business, and as essential as is his ability to make a good overlay for the most exacting illustration.

### ABOUT THE "COUNTRY PRESS."

All presses are not alike in the depth of space allowed for tympans. Some have more, others less. This difference often occurs where presses have been built for country instead of for metropolitan use, the intention of the builders being that heavy rubber or felt blankets would likely be more suitable for the general requirements of a country office, whereby the newspaper and other ordinary work done in such places could be turned out expeditiously.

A printing cylinder made on this basis will require to be built up to the full height of the bearers on its face. This can be ascertained by laying a piece of straight furniture across the bearers and the tympan. If the tympan is too low it should be built up, and if too high it should be reduced to the exact height. There are mechanical reasons for this, and are thus explained: When a cylinder is not packed up to the

full height of its end bearings it will run faster than the bed of the press; and, on the other hand, if the cylinder is built higher than the bearers (with any kind of tympan), it will travel further and slower than its printing bed. Either one of these faults displaces the mechanism of the press, the result being faulty work and growing trouble for the operator.

Usually the country press, and indeed many of the drum cylinder presses, require as much as a rubber and a medium thick felt blanket to bring its printing surface to proper height; some will admit of three or four sheets of paper extra. This is not a desirable packing for printing, except in cases where old or mixed heights of type are in use, or worn or bad plate matter has to be printed from.

REMODELING THE PACKING.

Presses such as I have here described can be made to do excellent work, but the packing must be remodeled. Instead of the soft and yielding tympan of rubber, felt and paper, the cylinder should be packed with three or more sheets of what is known as "hard-packing" boards. If thick boards are obtainable, get them in preference to thin ones: because the less yield there is to the packing the sharper will be the printing. In such cases three boards will be ample. These should be scored straight and separately, and within three-quarters of an inch from the end that is to enter the opening in the front part of the cylinder. The scoring should be regular and about half way through each board so that they will turn over without breaking.

Good stiff flour paste in which a little salt or alum has been well incorporated, hot glue, or fish glue, will be found most advantageous with which to fasten the turned-in edges of the scored sheets. Fasten in one at a time, having first cleared the cylinder of the clamp tongues which hold the tympan sheets in their place in the front entrance of the cylinder. As soon as a sheet of this packing has been coated with the adhesive material on the under turned down side it should be smoothly rubbed along the edge and the clamp made fast on it, when it should be allowed a few minutes to dry before the next sheet is added; this order should be followed until the last board has been fastened on and dried.

As each sheet becomes dry and fast it should be rubbed down to the cylinder the entire way, so as to make it more yielding to the succeeding sheets and to the muslin sheet, which must be put on next to keep all these close up to the cylinder. The hard-packing boards should nearly cover the cylinder from bearer to bearer, and to within a quarter of an inch of the opening in the rear of the cylinder. This allows the muslin covering a firm hold on the packing, which, after being securely fastened in the front of the cylinder head, and entered on the reel in the lateral opening, can be drawn as tightly as necessity requires.

In packing a cylinder in the way I have just described, the pressman should allow for about six or eight sheets of make-ready of an ordinary book paper thickness. Not that he must as a rule use this number of sheets in making ready every job he puts to press, but that he may be prepared for all emergencies without disturbing the condition of the hard packing under the muslin covering.

With a cylinder thus clothed, and the allowance of make-ready sheets as suggested, the country pressman has almost as fully an equipped printing surface as his metropolitan brother.

The packing of press cylinders for the more artistic and exacting kinds of printing is in keeping with the instructions pertaining to country and many drum cylinder presses, with this difference: that the high-class machines require less packing sheets; their printing surfaces being nearer a parallel with their bearers, hence greater rigidity when printing, besides being carried closer to the form on the bed.

(*To be continued.*)

Written for THE INLAND PRINTER.

## HOW DO YOU TRY SORTS?

BY MICRO.

THE old plan was to take some "standard" quads, set up a line of fifteen or twenty, and then set up the new type. This caused a great amount of vexatious delay, and, as the writer knows from personal experience, is too often neglected, and every little while some type slips through to be discovered only when thoroughly mixed with the other letter.

This loss of time can be avoided and absolute accuracy maintained by the use of a micrometer gauge, set to read the thousandth part of an inch. In a few seconds time, any letter up to 72-point can be gauged and any discrepancy infallibly noted. The typefounders used the micrometer in establishing the point system, taking the new French standard as the basis, and still use them to determine the accuracy of bodies. Below we give a table of the different sizes and the approximate reading on the micrometer:

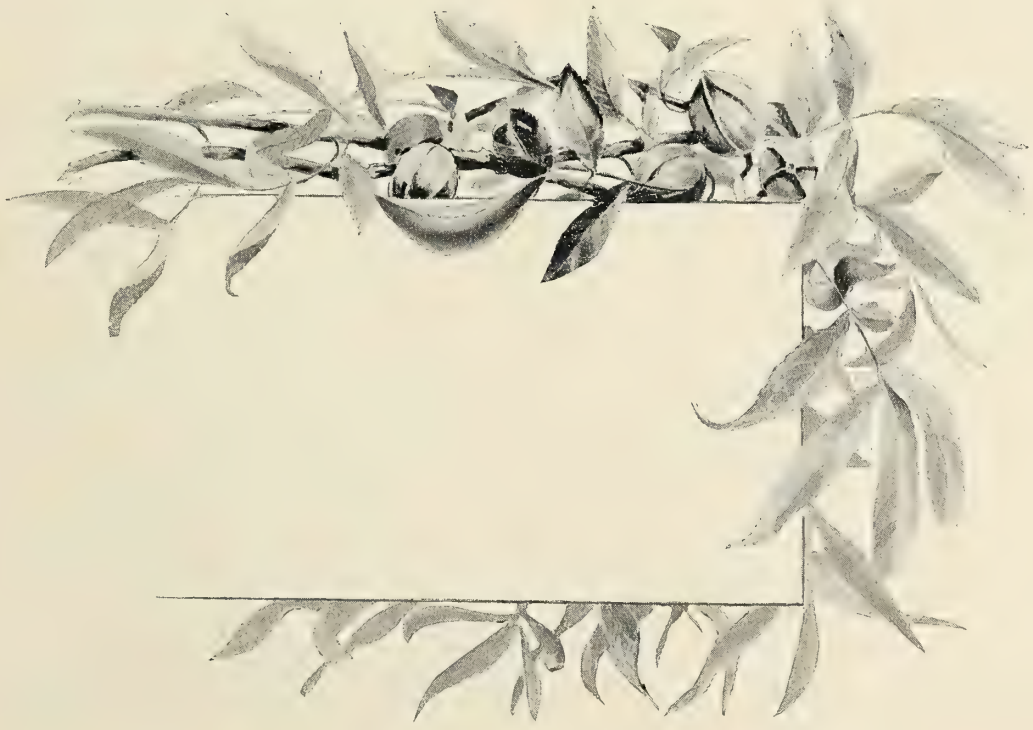
POINT SYSTEM.

AS ADAPTED TO THE MICROMETER.

| | | | |
|---|---|---|---|
| 1-Point | .013 5/6 | 14-Point | .193 2/3 |
| 2 " | .027 2/3 | 15 " | .207 1/2 |
| 3 " | .041 1/2 | 16 " | .221 1/3 |
| 4 " | .055 1/3 | 18 " | .249 |
| 4 1/2 " | .062 1/4 | 20 " | .276 2/3 |
| 5 " | .069 1/6 | 24 " | .332 |
| 5 1/2 " | .076 1/6 | 30 " | .415 |
| 6 " | .083 | 36 " | .498 |
| 7 " | .096 5/6 | 42 " | .581 |
| 8 " | .110 2/3 | 48 " | .664 |
| 9 " | .124 1/2 | 54 " | .747 |
| 10 " | .138 1/3 | 60 " | .83 |
| 11 " | .152 1/3 | 66 " | .913 |
| 12 " | .166 | 72 " | .996 |

The standard height of letter is .918 of an inch. The progressive typefounders of today increase the height of large display faces in order to give them more impression and save time in the pressroom. Hence it will be found that some of the lighter faces will only scale .917, while many large ones, as 72-point gothic, will scale .920 of an inch.





HALF-TONE DESIGNS FROM WASH DRAWINGS.

Specially prepared for THE INLAND PRINTER by Leonard Lester, Chicago.



"SIT PERFECTLY STILL, AND LOOK PLEASANT."

Halftone engraving from photograph by A. ZEESE & CO., CHICAGO. Duplicate plates for sale.

# The Inland Printer

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

[Entered at the Chicago postoffice as second-class matter.]

*Published Monthly by*

THE INLAND PRINTER COMPANY,

212, 214 MONROE STREET, CHICAGO.

ADDRESS ALL CORRESPONDENCE TO THE INLAND PRINTER COMPANY.

CHICAGO, OCTOBER, 1893.


THE INLAND PRINTER is issued promptly on the fifth of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines of industry will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.


### SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings per annum, in advance. Make *foreign* money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted.



### ADVERTISING RATES

**Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.**



THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers throughout the United States and Canada.

Any printer who is a friend of this journal will confer a favor on us by sending the names of responsible newsdealers in his city in case he cannot find it on sale there.

### FOREIGN AGENTS.

M. P. McCOY, 54 Farringdon Road, London, England.

ALEX. COWAN & SONS (LIMITED), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.

G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany. An denselben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.


## VOLUME TWELVE.

VOLUME TWELVE of THE INLAND PRINTER begins with the present number, and we trust the changes and improvements in its style and make-up will meet the approval of our readers. THE INLAND PRINTER is admittedly the most successful and most widely read printing trade journal in the world. It is eminently practical, sparing no pains to obtain the latest information on all matters pertaining to printing and the allied industries. It invites and pays for ideas and information from practical men. It does not have its columns filled with mere verbiage. It is in touch with the journeyman printer and the employing printer, and knowing the information they desire procures an interchange of opinion and suggestion that is invaluable. Focusing the attention of thousands of printers upon some one problem, it gives ample space for its thorough discussion, the value of which many printers have testified to, in that they have frequently taken long journeys to gain information that THE INLAND PRINTER'S enterprise affords at $2 per year. So much for its technical value.

In its advertising pages will be found the names of the best and most reliable houses in the line of printing office supplies, materials and machinery. Printers are promptly advised of all that is worthy attention in new type faces, and THE INLAND PRINTER is referred to when the specimen book is shelved.

In its editorial utterances THE INLAND PRINTER has never sought favor from a class—sincerity and straightforwardness have been its guides in the past as they shall be in the future.

Typographically THE INLAND PRINTER has successfully maintained and exemplified the beauties of the trade the interests of which it conserves. This issue is an indication that there will be no falling off in that regard.

To the printers, engravers, artists and pressmen whose skill and taste have marked its pages, to our correspondents and contributors who have joined with us in placing THE INLAND PRINTER in its present proud position we extend our congratulations in beginning another year filled with promise of greater development and progress than ever before.

## LABOR DAY.

LABOR day, "celebrated on the first Monday of each September by processions of workmen headed by brass bands," has this year as in past years received the patronizing criticism of the daily press. Collecting a number of these criticisms from papers varying in political faith, their method of presenting their case resembles nothing so much as a patent medicine reading notice. Beginning with a little praise about the dignity of labor, etc., the articles wind up in booming the supposed advantages which labor has received from the efforts of some political party. The trade union members are divided in opinion whether labor day parades do any good, but they are unanimous in the opinion that they do no harm. Those who desire to march are free to do so. That form of amusement is not confined to workmen: The secret societies of various kinds, the religious denominations and temperance organizations are pleased to take part in parades, as an exhibition of the strength of their cause. Labor day is an advertisement for organization and organization is the secret of all social reform. By no other means is the workman safe from oppression. The more thoroughly organized the greater the prosperity of the workman and the employer. On this matter the *Cigarmakers' Official Journal* says: "At last trades unions and organized labor get credit for being the safety-valves of society, and the great

conservators of peace — the press — are now chiefly engaged in railing at what they call the 'unorganized conglomerated mass of irresponsible, headless, aimless mobs' who congregate in outdoor meetings. They unwittingly admit that all the harsh epithets that were formerly hurled at organized labor were not the sincere and honest utterances of an unbiased mind, when they now say that nothing is to be feared from the gathering of organized trades unionists."

The speechmaking and the social features are the principal objects of Labor Day — the parade is only a factor, but to that factor it is notable the greatest publicity is given. The truth is that the trades unions are now recognized as a great power by the political parties. The problem for the trades unions is how this great power shall be used for the betterment of the workman and the employer. How shall they wield the voting power for the public good, and for the benefit of their organization.

### A PRACTICAL PROOFREADERS' ORGANIZATION.

IT is time that active measures be taken to form a proofreaders' organization in this country. There is no class of workers in printerdom which will benefit more from an association for the interchange of experiences and views than proofreaders. It has been contended that the great danger in such organization is that overlearned faddists may gain control, wasting the time and defeating the practical work of the association. The suggestion has been made that a clearly defined programme acceptable to a majority of the members should be prepared, thus assuring that time would not be wasted. THE INLAND PRINTER will be glad to further any plan looking to the forming of a proofreaders' society.

### ADVERTISEMENT DISPLAY COMPETITION.

ATTRACTIVE and tasteful display is a prime requisite in newspaper and magazine advertising of the present day. Novelty is in demand, as the number of advertising experts earning their living as specialists in writing advertisements testify. These experts as a rule both write and design their advertisements — dictating to the printer the style of type and the manner in which the advertisement shall be composed. The printer in these cases is a mere figurehead. Yet it is very frequently the case that the compositor makes suggestions that are adopted by the expert — to his personal glory and emolument. It will on this account be a matter of interest to observe what compositors can make out of an advertisement written by an expert and left to their own discretion to display — at least so a number of our subscribers suggest. To our subscribers, therefore, we leave the gratification of their own desires. The wording in typewriter type which accompanies this invitation is the text for a competition in display advertising in which we hope many of our readers will join. The contributor of the best displayed advertisement from the text given will be awarded THE INLAND PRINTER for one year, commencing with the present issue. To the second best, THE INLAND PRINTER for six months, commencing with the present issue, and to the third best THE INLAND PRINTER for three months. The judges of the awards will be selected at our discretion. The following rules will kindly be observed by competitors:

No cuts or drawings to be used. The size of the advertisement to be 3¼ inches wide by 4 inches deep. Twelve clear proofs in black ink on white paper to be supplied, mailed flat; rolled or creased papers will not be considered. The competition will be open for one month only, from October 5 to November 5. Award will be published in December, though some of the designs may be published in the November issue:

> Bicycling and Health. A sedentary calling and neglect of exercise means bodily lassitude and mental depression. Wheeling is a bodily and mental stimulus if the Breezyhill wheel is used. It never breaks down. Strong, swift, light, elastic, describe the Breezyhill. Send for descriptive circulars to Whirligig Manufacturing Company, Boston, Massachusetts.

### THE VOTE ON THE NINE-HOUR PROPOSITION.

THE International Typographical Union has a membership of 32,000. A full vote from this membership is placed at 20,000. This is all that can possibly be expected to vote on any proposition, unless perhaps against a reduction of wages to absolute living expenses. The vote on the nine-hour proposition resulted in 7,927 for and 6,464 against the shorter day, which defeated it. This total of 14,391 has been looked upon as very discouraging, but allowance must be made for large numbers of absentees and the disheartening condition of the trade. After all, there may be other solutions to the short-day problem than that of securing a three-fourths vote and striking.

### CONFIDENCE RESTORED.

DURING the recent depression in business the printing trade, it can safely be said, has suffered more than any other, and it has been a serious and anxious problem what disposal should be made of the unemployed workmen. The manner in which trades unionists have taxed themselves for the support of unemployed members evidences that the trade union offers to the workman advantages which he cannot afford to ignore. With brighter prospects and the restoration of public confidence, it is anticipated that large

numbers of the unemployed will be absorbed, as enterprise is once again stimulated.

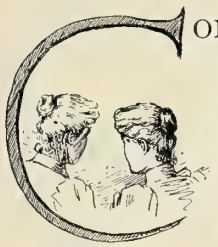
Within a few days of this writing the United Typothetæ of America will convene at the World's Fair, and the result of the deliberations of that body, it is hoped, will be of a character to enlist the sympathies of the employés with its aims and purposes. It is noteworthy that many of the local typothetæs work in harmony with the local typographical unions, and if this state of things could be carried into the international bodies, the beneficial results would be incalculable. At the present time there is a more harmonious feeling between the two organizations than has existed for years past.

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Written for THE INLAND PRINTER.

## PEN POINTS.

BY M. GEORGIA ORMOND.



COMPELLED by circumstances to deviate from the story-teller's accepted form of introduction, "There are three brothers of us," I frankly admit that we are two sisters.

Our ancestors did not brave the deep in the Mayflower; so there can be no impropriety in acknowledging that we have hit upon a plan that not only replenishes our pocketbooks, but also indulges the propensities of our pens, the one for sketching, the other for writing.

The product of our combined quill-effort forms no inconsiderable source of revenue, which, not needed to support the actual breath of life, renders possible the carrying out of many a pet project.

Our grandfather before us delighted in perusing the advertising columns, and undauntedly sustained the family joke, that he read all of them.

It is little wonder, then, that his mantel fell on us, and at present our fancy is busy preparing advertisements.

This work may on the surface appear very simple; but, like every other business, it must be studied.

The first thing of importance is, to acquaint yourself with the needs of your patrons. You might as well in the beginning banish the idea that in this work you can please yourself only, and succeed.

The advertiser and the public must first be thought of. Speaking in a general way, the public excels the advertiser in matters of artistic taste. For instance, look through the magazines and note how few are content without emblazoning their wares in huge black letters, paying little heed to the fact that artistic merit not only draws attention more speedily, but holds it.

Many advertisers lose sight of one important thing, namely, that a vast proportion of their audience is composed of women, those creatures

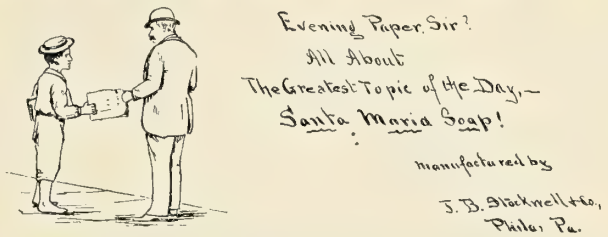
> "Who are in hours of ease
> Uncertain, coy, and hard to please."

The average woman is not satisfied with bare facts; that may do very well for men, who generally know what they want before even consulting the advertising columns, and simply look there for necessary information.



We live in our castle, the Seven Old Oaks
We've been to the millinery—me and my folks
We— asked for the latest and dandiest hats
So Jericho Ribbon was looped to the brims
The Four Hundred ward—and nay not we—
The cream of the aristocracy

Women are differently constituted; they delight in being allured into the purchase of a bargain, the want of which might never have occurred to them, had its display in print not caught their fancy. Then life itself is not worth living until possession has set her seal upon it. A woman cares very little which of the countless domestic soaps is used in her kitchen; but the case materially alters if her eyes once light on an enticing notice, that simultaneously caters to her taste and sets forth the unequaled merits of the soap.




There must, of course, be a common-sense idea for a background, or the advertisement soon becomes tiresome.

The only way to educate advertisers to the proper standard is to use wily art in the gradual introduction of improvements, on the progressive principle laid down in the primer — ax, an ax, this is an ax — until in time all men, figuratively speaking, will read in the fourth reader.

Granted, that the advertiser and the public have needs; we must set about finding the key that alone unlocks the storehouse to both.

*Originality* is the golden key. The purer its quality, and the higher its polish, the more certain it is to turn with an exquisite ease in the lock.

But no one is debarred from using that purifier and burnisher — hard work, which often transforms ordinary ability to extraordinary.

Originality is accessory to success. Tax it to the utmost, and it will develop.

Get a new idea, make the times contribute to your fund of knowledge, and the interest of your vast audience is at once enlisted.

*Research* is the forerunner of originality; hence, travel is of great advantage. You can study customs and habits of people in books; but you can be sure only of details if you see and hear for yourself.

We once received an order from a northern firm for an advertisement suitable for a southern almanac — "something to catch the eye of farmers," was the instruction. Of course, in order to learn the particulars concerning crops in that locality, we delved into the encyclopedia and brushed up in "g'og'aphy." Finally the work was finished and forwarded.

After a reasonable lapse of time we received word of its acceptance in the form of a bank check, together with the statement that they had sent it south for criticism before accepting and had found the localisms correct.

Since that time we have spent a winter in that sunny land, and find that, although extensive reading is essential, actual knowledge of places and people is much more convenient and reliable in many instances.

We saw for ourselves the chronic lassitude of the people, and the inimitable roll of the darky's eye. We discovered how "gen'wine co'n cake" is made and tastes. We realized the value of condensed cream in a locality where that mild-eyed creature, the cow, is prized so highly that hotels wisely turn her presence to account in advertising the attractions of the place. We gathered real oysters; participated in oyster-roasts; sat in the sand and ate them toasting hot; when, lo, new advertising ideas popped into our minds.




We tested southern fishing-tackle to the extent of six-pounders; then ate the fish deliciously prepared with a popular dressing of the day by an old black aunty. Chowder, too, left an impression, and we came home with plenty of hints for future work, aside from what we utilized while there; for that is one beauty of the business, you can travel and write at the same time.

To deviate a little from the sober view of things is a relief to everybody; such relaxation is a popular sauce for the solemnities of life.

Brevity must not be omitted in the list — to hurrying Americans this is paramount. Know just what you want to say, say what you want and stop; like the farmer who, fearing for the success of the corn crop, prayed: "O Lord, bless the corn crop, and don't give us such little nubbins as we had last year. Amen."

Knowledge of human nature is requisite to success, and there are hundreds of ways of cultivating it. Models for sketching must be hired, and that brings you into contact with different classes of people, who help not a little in this respect.

In advertising for the Boffin firm of "pie-builders" — to use campers' dialect — why not say it this way:



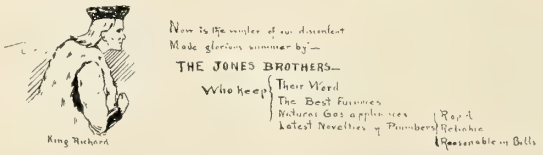
That I'm a pie you'll not deny.
'Tis understood that I am good.
Although I'm short and crusty, you
Will find me tender through and through
Health is the apple of my eye:
For further references apply
To wielders of this rolling pin, —
The Boffin firm, you'll find them in
London.
Boffins Bower

In catering to public taste care must be taken not to come down to too low a plane; for people in general comprehend more than we give them credit for.

Refinement of thought and expression is another important consideration; too much stress cannot be laid upon this point. Nor does truthfulness come one whit behind it. The best method of securing this latter element is to try for yourself the article for which you intend to prepare an advertisement, and learn from experience its good qualities.

We once supposed that no statement could be too extravagant; but one advertisement was returned for modification, and since then we have felt that advertisers have consciences. Now we endeavor to write of articles after actual experiment with them, and find that genuine enthusiasm inspires better work.

The more experience one can acquire in every phase of life the easier the business will be. Having traveled extensively in this country and Europe, having camped out, and shot with everything from a revolver to a shotgun; having eaten green apples and walked stilts — in childhood's day —, we have never felt that we have had one experience too many to be helpful. The disagreeable part of the work should, of course, be considered; for there are difficulties to surmount. All the perseverance that one can muster is the stanchest of allies. Fortitude, too, is a pillar of defense when compelled to face rejected work as it returns to headquarters — an occurrence that becomes more infrequent as time rolls on.

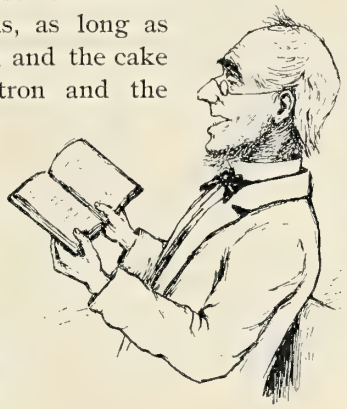



We have always met with extreme courtesy from advertisers; and only in one or two instances has there been an exception to this rule. We were a trifle surprised, I will confess, on one occasion, to have our work returned bearing with it this brief but comprehensive communication: "We do not want your work." That was all, not a word of regret (?) even, to mollify the

blow, or mar the beautiful simplicity. They wasted no paper on it, for it was written across the corner of the letter which we had sent with the illustrated advertisements. We attributed this to the spirit of economy on their part, and in our book of record charged it up to that elastic department, "Sundries." But, notwithstanding the disagreeable part of this business, its pleasures are manifold.

We first enjoy originating ideas; we laugh and talk over a possible character until he seems real.

The deacon doubtless will continue to be one of our firm friends, as long as his nasal twang holds out, and the cake lasts. Pleasing your patron and the public stimulates research; research cultivates originality; originality results in progress; and progress is just what is happening in the advertising world of today.



At church—the deacon raised the tune
With nasal twang—first low, then louder,
At home—his good wife raised the cake
With some of Riley's Baking Powder:
'Twas vainly hoped his tunes he'd make
One half as good as her fine-cake.

The general public was alive to its wants long ago; but for some unaccountable reason advertisers would not toe the mark. Now, however, they are drawing up into line, and results are everywhere apparent.

To sum it up: if you wish to succeed in this widening field, educate yourself to the highest standard possible to you, travel if you can, be alive to the times. Above all, work hard and put your heart into your work; then success will attend your efforts; and, what is not a little comforting after all, the bank checks will take care of themselves—and you.

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Written for THE INLAND PRINTER.

## READY CASH.

BY F. W. THOMAS.

AN intelligent proprietor of a $10,000 printing office once said to me, "*I figure that my business is making for me an annual profit of $2,500. I only spend about half that, and yet I'm hard up all the time. Now why is it?*"

The condition of money matters lately, while in no way responsible for this printer's predicament, has undoubtedly brought this same question very forcibly to the minds of many other printers. And now is an excellent time to consider the problem in all its phases, because the necessity for ready cash at the present time will be likely to make a study of the difficulty result in profitable action.

*Ready Cash* is one of the greatest sources of satisfaction to a business men. Its constant possession is very conducive to contentment. The man who has ready cash of his own walks down the street with an elastic step. Existence is often a dread to the man who has it not. The judicious use of ready cash is of continual utility in increasing profits. The lack of it still more frequently necessitates sacrifices which are not only unprofitable but annoying.

These facts are, however, patent to all. The gist of the discussion is: Why are printers, as a class, possessed of so little of this great business desideratum—ready cash?

My own observations of many printers' business methods and a comparison of the varying success attending them, leads me to assign the following reasons, which are accompanied by some little argument on each to induce their more serious consideration:

*Diverted Energy* may fairly be given first place. Many men in all lines of business never appear to be happy unless riding some new hobby. Now, hobbies are usually expensive luxuries. It takes time and money to start them, more of both to run them, and frequently still more to keep them from going under. This time and money is taken from the man's regular business. His energies are diverted, and ten to one, the loss to his original business, even though not apparent at the time, is greater than the profit made out of the hobby.

Not infrequently the hobby is an entire loss. For hobbies are usually experiments, schemes, new untried ventures; patent gas burners, which may or may not be a success; perhaps a stock company for the manufacture of some new novelty. The company may need lots of printing. Great scheme—see!—take stock in the company—pay for it in printing, etc., etc. If the company breaks and you lose both stock and printing and get assessed fifty per cent to pay the other debts; well, you might have expected such a result. You were riding a hobby. You ventured in an untried business—one of which you knew almost nothing. What wonder your bank account looks poorly.

You have traded ready cash for experience. Experience is good, but it don't pay bills due this month. It's like bonds in hard times—"an article not readily convertible."

A bright writer says there are hundreds of clever men in New York who can tell you how to get rich but they cannot do it themselves, because they have not the faculty of sticking to any one thing long enough. They are continually riding hobbies. Always sinking what means they have in new ventures and never pushing any of them to that completion which makes them producers of ready cash. Every business is outgo at first. It usually takes years of patient toil, saving and study to build them up to this ready-cash producing point. Every hobby you take up robs so much energy and money from the attainment of this end in your own regular business.

Shun a hobby. Shun the schemes you know not much about. Don't give stock and wages and your own profits for shares in some company in which you will not be a controlling factor. These things

sometimes pay, but usually they deprive you of ready cash.

*The charging of small orders* to miscellaneous customers claims prominent mention. It has become quite the fashion for patrons of printing offices to imagine that different rules regarding credit are acceptable to printers than to other business houses. Just why a man who comes in for a single order amounting to a few dollars should expect you to charge it, carry it for a month or two, or three, and spend several dollars worth of time in trying to find him and collect it, is an absolute mystery to me. Printers above all other tradesmen should insist on the payment of all such orders on delivery. These goods are worthless to anyone but the customer himself. The printer knows nothing of the protection of a mechanic's lien. The recovery of his goods would be an empty satisfaction. This class of trade is not from his regular customers, and seldom comes from people of any particular business standing. His only hold on them, aside from their own honor, often elastic, is their desire for the work, and they ought to understand that in order to get the material they must come down with the ready cash. Some of this same class of customers have an insidious way of running up their account by telling you that they want a little more work next week, and will then pay for both orders at once. Now, if a man bought a few dollars' worth of printing from you three months ago, and has been putting you off on the payment by smooth-sounding but flimsy excuses, he should not be trusted for another penny. He should be told that you prefer to have the old account straightened up before any new obligations are incurred, and no credit whatever should be extended to him in the future. A man who misrepresents and fails to keep promises once will do it again. Don't pay for the same experience a second time. The trusting of people of the promissory type is simply investing your ready cash in stock and wages for the production of accounts which often are not worth the paper on which they are written. Better let your presses stand still than run them for promissory people. It takes clean, prompt pay trade to produce ready cash.

*The Open Account* is another evil to be avoided. If you are doing business with some concern whose account against you often about equals yours against them, do not let it stand open because the difference is small. Insist on monthly settlements. If you owe them, pay it. If they owe you, collect the difference. Some day there may be quite a little balance in your favor and you may want it. They will say, "just let this go until next month, probably we will even up by that time." As a result, you will be out the use of that much ready cash for thirty days. The monthly settlement plan followed up severely prevents hosts of mistakes and misunderstandings, saves friends and is a strong factor in keeping you in ready cash.

*Dead Stock* is the tomb of many a handy dollar. Unused material accumulates in any business. Things fall gradually out of use and are stowed away in the corners. A few sheets of good cardboard gets under some paper and stays there unnoticed. You order a little too much of some fancy stock by mistake and it is stowed away in the stock shelves to be resurrected after long entombment only to be found faded and dirty.

In a hundred and one ways material in which you have invested more or less of your ready cash is allowed to gradually deteriorate, when if proper vigilance had been maintained it could have been sold for something, and the ready cash obtained used to great advantage. Some men will keep a thing for years rather than sell it for less than it cost. In the case of dead stock this is a serious business error. They should remember that the loss in such a transaction does not occur when the goods are sold at the lower price, but when the actual deterioration in value takes place. Don't keep dead stock. Take a tour of inspection over your plant about once in so often, and if you have anything you do not need or which is not producing profit for you, *sell it.* Much of the ready cash you ought to have on your bank balance is buried in the dead stock about you. Judgment and caution in buying are, however, the first and best remedies for the accumulation of dead stock.

Economy in all of one's expenditures and the habitual saving of some portion of one's income, assist most materially in being continually in possession of ready cash.

There is often only a few hundred dollars difference in your condition when you are hard up and when you are flush. Careful business management will keep you in possession of those few hundred. Watch your collections with eagle eye. Do not allow them to drag because you have not urgent need for the money. It is the man whose business is cleared up to date at all times who is not pinched in times of financial trouble because of a lack of *ready cash.*

## GOSSIP ABOUT BOOKS, AUTHORS, ETC.

BY IRVING.

IT is pleasing to learn that the old homestead in Indiana, the scene of James Whitcomb Riley's boyhood, and around which so much interest centers, has finally passed into the poet's possession and will hereafter be his permanent dwelling-place.

ANGLERS for the first edition of Walton's immortal idyl continue to get "a rise"—between long waits, however—but it costs something to make a cast in such rich preserves, as the wealthy American has learned who recently purchased a copy from Messrs. Pickering & Chatto (London) for $1,175.

AND so there is to be an *edition de luxe*, printed on Dutch handmade paper, of the Old Testament, limited to 100 copies. This is a revised edition of the Hebrew text, and there are engaged upon the work nearly forty scholars in Great Britain, Germany and America. Part XVII of the ordinary edition is now out, and from the *Critic's* review of it we learn that the type is black throughout; that the poetry of the book is arranged in metrical form, with double columns, while the page is embellished with colors. These colors are applied in blocks, "in other words, it is the paper that is colored, not the letters

and words." Additions or interpolations of various kinds are denoted by red, green and blue, while footnotes and a system of minute signs in the text are employed to indicate other emendations. Colonel Ingersoll must look forward to this new revised edition with great interest.

An ingenious but troublesome dealer in old books in Birmingham, England, continues to perplex us by issuing and distributing catalogues of additions to his stock from month to month. These catalogues in themselves are not so troublesome, but what perplexes us is the ingenious list that accompanies each issue of the "Books Wanted to Purchase." In these parlous times we cannot be tempted to read the seductive list of items the dealer in such curiosities offers to sell. Rather do we turn our attention, unwillingly though it may be, to the "books wanted to purchase," in the vain hope that we may find a demand for some of those nuggets which our collections are largely composed of, and which we would now gladly turn into cash. But, *mirabile dictu*, this list calls for nothing that we would consent to part with at any price. The books wanted are the identical ones we have pursued for years, and when once comprehended have vowed and declared no vicissitude of fortune should ever tempt us to let go our hold of. But so it goes in this world of ours. Only those things most coveted by ourselves are the ones coveted by others.

While on the subject of catalogues we would like to mention another dealer in old books and curiosities who is a namesake of, if not related to, the genius who presides over the "Saints' and Sinners' Corner" at McClurg's bookstore. Miss Millard is possessed of a quaint sense of humor remarkable in one of her sex. Her last catalogue finally reached us after much delay because of its address to a distant country town in care of a railway with which we never had any connection, official or otherwise. With singular propriety the first word of this catalogue, printed in a large boldfaced type, is "Eureka." But as to Miss Millard's humor. We find many items that seem foreign to the stock of a dealer in old books. We must instance a few of these, and by way of a brief running commentary we cannot do better than to reproduce some of her notes. On page 5 we find the following:

Byron — Small Chip off Byron's Tomb at Harrow: 3s. 6d.

This would seem to call for some comment or explanation, so Miss Millard tells us that she is "not a dealer in tombstones, but the above having come to her with other things, she thinks someone may like to have it as a memento of the sacrilege of which human nature is capable."

Again we are offered, on page 9, an extremely useful, choice quality, keyless watch, high-class movement, etc., with this bait thrown out for us to swallow:

Have you a son? The above is fit for a king.

What a cheerful tidbit is this:

Tales of the Dead: 3s. 6.

"Graves at my command
Have waked their sleepers; oped and let them forth
By my so potent art."

On another page we find:

An Authentic Specimen of the Iron Duke's Hair, from the Collection of the Duchess of Inverness at Kensington Palace: 5s.

This duchess seems to have had very catholic tastes, as besides books and specimens of hair, she collected guns, war medals and all the other freaks that go to the formation of a complete library.

It is a wise poem that knows its own author in these careless, thieving days. In the middle of August Mr. Eugene Field printed in his "Sharps and Flats" column of the Chicago *Record*, a communication signed by some fictitious personage and addressed to the editor. This letter contained a poem attributed to Larry Neal, the Democratic nominee for governor of Ohio. The poem was entitled "The Corn," and was, of course, written by Mr. Field. After traveling through the "poet's corners" for nearly a month, it finally reached the *Tribune* (Chicago), where, as might be expected, it was duly credited to Mr. Larry Neal. In a late number of *Life* we find Mr. Ben King's "If I Should Die Tonight," first printed in the Chicago *Mail*, if we mistake not, and the real author's identity has been lost, as it is credited to the *Quincy Spice Box*. But "The Angelic Husband," by Nixon Waterman, included with a number of other verses in a syndicate letter printed in a number of papers a year or so ago, has had an existence even more precarious. The Chicago *News* printed it a few weeks since and credited it to "T. B. Aldrich in the *Forum*." To show how much it is in Mr. Aldrich's vein we reproduce it here as it appeared in another contemporary, with title, credit and all:

"YOU'D BETTER CHERISH HIM.

"FOR THE PERFECT HUSBAND HAS NEVER YET BEEN BORN.

"There are husbands who are pretty,
There are husbands who are witty,
There are husbands who in public are as smiling as the morn;
There are husbands who are healthy,
There are husbands who are wealthy,
But the real angelic husband, well, he's never yet been born.

"Some for strength of love are noted,
Who are really so devoted
That whene'er their wives are absent they are lonesome and forlorn;
And while now and then you'll find one,
Who's a fairly good and kind one,
Yet the real angelic husband, oh, he's never yet been born!

"So the woman who is mated
To the man who may be rated
As pretty fair, should cherish him forever and a day;
For the real angelic creature,
Perfect, quite, in every feature,
He has never been discovered, and he won't be, so they say.

"—*Poet Laureate Humphrey, N. G.*"

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Written for The Inland Printer.

## PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

The new photo-lithographing company which has taken the contract to print the patents for the inventions issued by the government has nearly extricated itself from the confusion into which it was thrown at the beginning of its enormous undertaking, and has now nearly caught up with current work. The *Official Gazette* is, at present, only about a week behindhand.

During the last month a number of interesting patents relating to printing were issued.

Two ingenious sheet-feeding devices were patented by their joint inventors, B. F. Barnes and J. G. Smith, of Circleville, Ohio. One device is shown in Fig. 1. The gripper carrying block N is reciprocated along guides M, to carry the sheet from

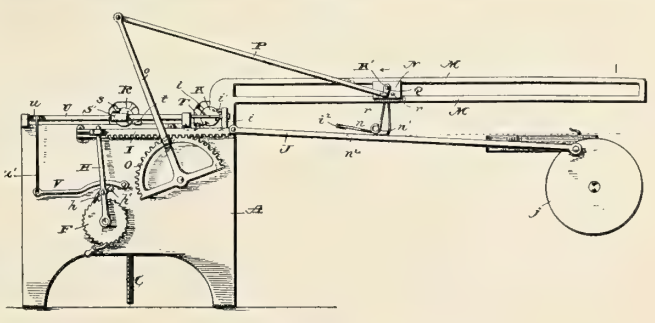


Fig. 1.

the table to the platen. When it reaches the hook or guide, the sheet is retained and the gripper passes on and releases the sheet. The block is reciprocated by a connecting link, P, which is secured to the end of the lever *o*. The latter carries a cogged segment actuated by rack I. The connection is such that the grippers will open to receive the sheet when the block is drawn toward the table at the left, and close as the block begins to travel in the opposite direction. To advance the top sheet of the pile so that it may be taken by the grippers, a

rotary wheel is employed. A second wheel in rotating in the opposite direction prevents the feeding of more than one sheet at a time.

The other form of feeding mechanism is shown in Fig. 2. In this case the gripper carrying block is moved by "lazy tongs" connected at their opposite end to a lever, N, which is

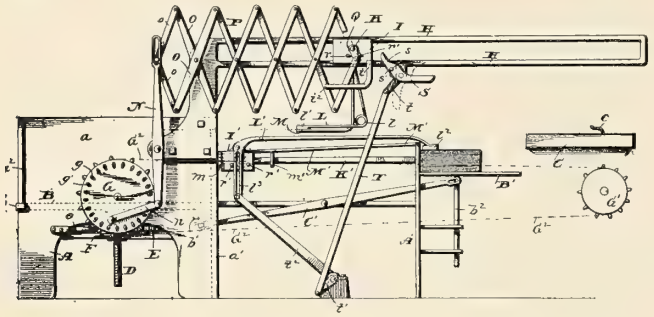


FIG. 2.

moved by a link on cog wheel G. Motion is imparted to this wheel from the main driving shaft by a sprocket chain and gear wheels. The method of gripping and releasing the sheet is substantially the same as in the other device. After the sheet is printed it is removed from the platen by another properly actuated gripper. The feed and receiving tables are both vertically movable and are connected by levers in such a way that as the feed table rises to apply the sheets, the receiving table will be moved in the reverse direction.

The Duplex Printing Company, of Battle Creek, is the assignee of a patent covering an improved attachment for a duplex press, the invention of Joseph L. Cox, of Battle Creek. The object is to uniformly ink the forms during both the forward and backward movements of the cylinders so that impressions of uniform color may be produced at each movement thereof.

Edward A. Blake, of Chicago, Illinois, received a patent for a printing press similar to that invented some time ago, and mentioned in a previous letter to THE INLAND PRINTER. The gist of the present invention consists in improved means for transferring a sheet from a rotary cylinder to one adjacent with the same surface uppermost, both cylinders rotating in the same direction.

A patent for a card printing machine granted to John B. Dennis, of Ottawa, Iowa, covers a convenient press for striking off postal cards, tags, invoices, etc. The cards are automatically fed to and ejected from the press. A reciprocating carriage has attached thereto a card receptacle and a printing die, and the motion of the carriage controls the entire operation of feeding, printing and delivering.

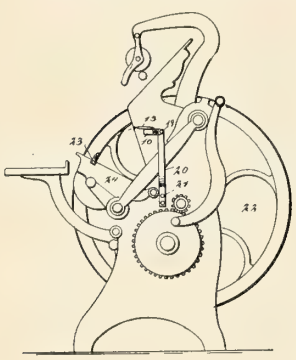


FIG. 3.

Fig. 3 shows in side elevation a job press embodying a register operating mechanism, patented by Herbert D. Clayton, of Hill City, Kansas. The lever of the counter will be struck by the finger 23 at each upper movement of the platen, and the counter operated. When the "throw-off" is used the finger will not touch the lever, and hence the counter will not register.

The offset mechanism for printing machines shown in Fig. 4 is the invention of Mr. William H. R. Toye, of Philadelphia, Pennsylvania, and the patent covering the same is assigned to the Simultaneous Chromogravure Printing and Manufacturing Company, Camden, New Jersey. The invention is especially applicable to printing presses for printing in one operation both sides of a sheet of paper, the sheets being taken from table B and delivered by tapes G. One side of the sheet is printed by type cylinder D, and in order to prevent blurring of the fresh ink, while the other side of the sheet is being printed by the second pair of type cylinders F, the inventor employs an endless sheet of paper passing between the freshly printed sheet and the impression rollers F. This sheet is unrolled from one of the rolls carried by the frame M, and rolled upon the other after being cleaned in box S. The rolls being in frictional contact, the motion is regular and even.

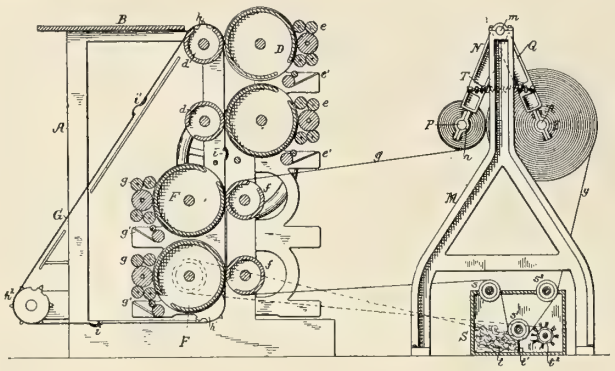


FIG. 4.

Fig. 5 shows a perspective view of a feeder for printing presses patented by Levi Orser, of Galveston, Texas. The feeder takes one sheet at a time from a pile and delivers it within reach of the nippers of the press. The sheet is picked up by the action of vacuum pressure against exhausted hold-

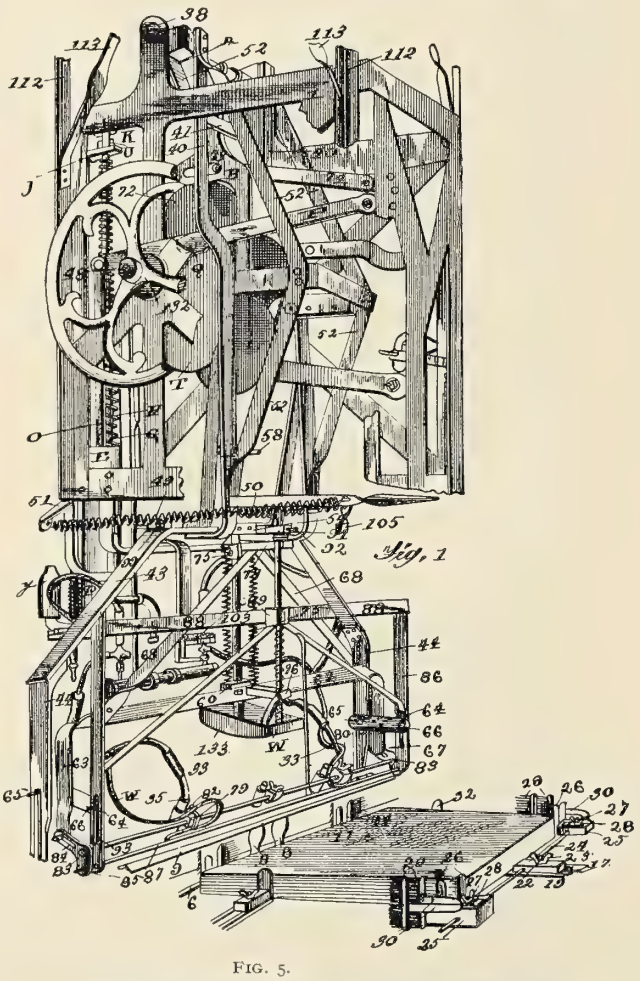


FIG. 5.

ers, a jet of air preventing the picking up of more than a single sheet, and the sheet is then carried to the proper place and released.

A new quoin has been invented by John F. Perry, of Chicago, Illinois. The two sliding parts are dovetailed together

so that they cannot fall apart. The lower wedge has a rack which is engaged by a special wrench or a key passing through a hole in the side of the upper wedge, to expand or contract the quoin.

Albert J. Keltzer and John G. Goesel, of St. Louis, Missouri, received a patent covering a matrix-making machine, embodying improvements over their former machine. The essential difference between the present and former devices lies in effecting the connection and disengagement of the driving and driven shafts by means wholly independent of the driving shaft.

An ink distributing apparatus, the invention of George F. McIndoe, of Boston, Massachusetts, shows a novel arrangement of the various parts for securing an even distribution of the ink.

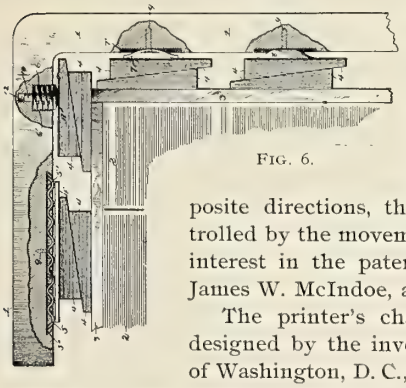


FIG. 6.

The reciprocating bed of the press carries at one end an inking disk, connected thereto by a vertical pivot. As the bed is reciprocated, the disk is turned on its pivot, alternately in opposite directions, through mechanism controlled by the movements of the bed. A half interest in the patent has been assigned to James W. McIndoe, also of Boston.

The printer's chase shown in Fig. 6 is designed by the inventor, John W. Osborne, of Washington, D. C., to permit the type when heated, in the process of making papier-maché matrices, to freely expand laterally, so that it may not unduly expand longitudinally. This result is accomplished by permitting the lateral quoins to abut against yielding cushions in the chase.

## A LUCKY ACCIDENT.

One of the greatest discoveries ever made was the result of the purest accident. It was the year 1796. The citizens of Munich had just witnessed the first triumphant performance of Mozart's opera, "Don Juan," and the theater was deserted by all save one man, Alois Sennefelder, who, after making a round of inspection in the building to see that no sparks had ignited anything combustible, retired to his room to stamp the tickets of admission for the day following.

When he entered his apartments he had three things in his hand—a polished whetstone, which he had purchased for sharpening razors, a ticket stamp, still moistened with printing ink, and a check on the treasurer of the theater for his salary. As he placed the latter upon the table, a gust of wind swept it high up in his room, and then deposited it in a basin filled with water. Sennefelder dried the wet paper as well as he could, and then weighted it down with the whetstone, upon which he had before carelessly placed the printing stamp.

When he returned to his room the following morning, he was astonished at seeing the letters printed with remarkable accuracy upon the dampened paper. A thought came to him. He wondered whether, by some such means, he could not simplify his work of continually copying the songs of the chorus. He went out and purchased a large stone, commenced making experiments, and, as we all know, finally discovered the art of printing from stone—lithography.—*Youth's Companion.*

ONE of the most wonderful discoveries in science that have been made within the last year or two is the fact that a beam of light produces sound. A beam of sunlight is thrown through a lens on a glass vessel that contains lampblack, colored silk or worsted, or other substances. A disk having slits or openings cut in it is made to revolve swiftly in this beam of light, so as to cut it up, thus making alternate flashes of light and shadow. On putting the ear to the glass vessel strange sounds are heard so long as the flashing beam is falling on the vessel.



## WORLD'S FAIR CATALOGUE OF THE ROYAL DANISH COMMISSION.



ONE of the most interesting books of the Fair is the handsome catalogue of the Royal Danish Commission—judged by itself as a specimen of bookmaking. It is printed in English on paper of fine quality, the product of the United Danish Paper Mills. Messrs. Nielsen & Lydiche, of Copenhagen, are the printers, and the work is certainly admirably done. The ornamental designs are by Hans Tegner, and are marked by originality and strength. The headpiece to this note is a half-reduction from the chapter of Historical Notes, from the title-page of which the design of the two Vikings is also taken. In the department of bookmaking the Danish Society for Promoting Bookwork offers many attractions—the device of the society, it will be noted, has been incorporated in the headpiece shown below. Several half-tones of bindings designed by Th. Binderball and Hans Tegner show the beauties of the original bindings excellently well. A photolitho in colors of the page of the *Flateybook* wherein the discovery of Vineland (America) about the year 1000 is mentioned, is beautifully executed, and awakens the deepest interest. The book got its name from being kept for a long time at the island of *Flatey* in the bay of "Breidafjord." The pages of this folio manuscript, we are told, are bound in two volumes, and since 1662 it has belonged to the Great Royal library at Copenhagen.





Fine illustrations from wood cuts and half-tones adorn the catalogue—the half-tones being from the paintings of Danish artists. These cuts, we note, were executed by F. Hendriksen.

Miss C. Suzette Skovgaard has an illustration of a "decoration dish with a little Japanese and a goose." We have utilized Miss Skovgaard's design typographically as an initial in calling attention to this elegant catalogue, in which the work, from the striking and artistic cover to the last page, is marked by thoroughness and taste.




## LEARNS SOMETHING FROM EVERY NUMBER.

I don't want to be without THE INLAND PRINTER as long as the policy which it has defined is carried out. I have been in the business for over fifteen years and learn something from every number.—*W. Wallace Mayberry, Philadelphia.*



THE MOUNTAIN TORRENT.

Specimen of half-tone engraving by
NEW YORK ENGRAVING & PRINTING CO.,
320 and 322 Pearl street,
New York.




While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

## PRESSMEN SHOULD HAVE A SEPARATE ORGANIZATION.

*To the Editor:* PHILADELPHIA, Pa., Sept. 19, 1893.

I am sorry to see THE INLAND PRINTER taking the stand it does in regard to the International Typographical Union and the pressmen, when it says, "The proper course would be for a few of the representative pressmen of the country to come together and decide upon a plan that would again unite the entire *craft* in one organization."

The "representative pressmen" have already decided that the best interests of their fellow-workmen will be served by having an independent organization. Hence the International Printing Pressmen's Union of North America was formed and is successful.

Very truly,

A. R. TURNEY,

Organizer, Philadelphia Pressmen's Union No. 4, I. P. P. U.

[If for "craft" our correspondent will read "pressmen," our meaning will be understood.—ED.]

## THE TOURIST.

*To the Editor:* GALESBURG, Ill., September 4, 1893.

Perhaps no faction in the ranks of our craft receives more consideration than does the tourist. Oftimes he is a much-abused person, but, perhaps, as a class they deserve all the censure that is meted out to them. Having often thought I should add a few words to his already large fund of comments, it has been put off from time to time, until the action taken at the August meeting of No. 16 has incited me anew to express myself.

The tourist is the direct cause of more trouble in our ranks than any other factor. He lands in a town and stays till after the meeting of the union (sometimes but a day or two), leaves before he is required to pay any local dues, but manages to get in his "dirty work" at the union meeting before leaving. He is always after a "snap," as in the case of No. 16, and proceeds to legislate to suit his own case. Having a majority, composed of his own element and "square" men, it is an easy matter to stir up ill feeling and dissatisfaction, and pass laws to cause trouble in the city; when this is done, he takes his card and goes to new pastures, leaving the resident men (who cannot get away) to fight the battle. Too often is this true. In my opinion, the cause of unionism would be advanced several notches were the international body to enact a law requiring that "no one shall vote on or have a voice in *any* subject brought before a local union unless he shall have been a member of said union at least three months immediately preceding such action. *Provided* this shall not apply to changes being considered in the laws of the International Typographical Union submitted to the referendum."

This may look "strong" to the tourist and his followers; nevertheless all union men who have given thought to the matter can but admit that it would be better for our organization, for the reason that the tourist cannot be expected to know enough of the conditions existing in the city to use the best judgment, but uses his voice and vote to further his individual interests. That exceptions will be taken to the foregoing idea of regulating the internal affairs of our unions is certain, but I firmly believe that were it made a part of our code we would have less clashing among ourselves, less trouble with our employers, better representatives in the parent body, and a higher position in the opinion of the general public who are unfamiliar with the facts of how many arbitrary measures are promulgated.

Give this thought unbiased consideration, fellow craftsmen, and see if there is not much truth in the above.

UNIONIST.

## STATE AND MUNICIPAL CONTRACTS.

*To the Editor:* HARRISBURG, Pa., September 9, 1893

On pages 481 and 491 of September INLAND PRINTER comments are made on the peculiarities of prices for city printing for Lynn, Massachusetts, and Mobile, Alabama, in which latter case composition costing at scale rate $2 per page net is given to the municipality for $1.24. Perhaps the "evening-up" is done in much the same way as on the large contract for the state printing of Pennsylvania, on which the prices have been going down for a score of years, while the contractors have waxed richer and richer. The union scale in Harrisburg is $12 per week and 30 cents per 1,000 ems. The wonderful "act" of the legislature which forms the law governing the state printing provides for a maximum rate on composition of 60 cents per 1,000 ems, and 50 cents per token for presswork. Under the contract recently awarded, it is being done at *76 per cent* below the maximum figures, or $14\frac{4}{10}$ cents per 1,000 ems for composition and 12 cents per token for presswork! The aforesaid law presumably provides against "fat," or accidental double measuring, and the superintendent appointed to take care of the state's interests declared that the contractor had observed the law, during a recent investigation, notwithstanding that a measuring up of one report alone upon the state scale showed a difference of over $2,000 between the price paid and what the scale called for.

There is no reason why this thing will not go on until someone bids for the work at ninety-nine per cent off the scale, and still makes a fortune on one four-year contract — unless, indeed, the law is revised in the interest of honorable dealing, and enforced on the contractors, which is the hope of

CLOVER.

## OUTLANDISH FACED TYPE.

*To the Editor:* POUGHKEEPSIE, N. Y., Sept. 11, 1893.

Not very long since I saw in some typographical journal a suggestion that printers should give their views in regard to faces of type, etc. It is a fact, that one does not read every day articles containing the ideas printers may have of the types they use, and whether they are afraid to do so, or cannot spare the time, I do not know, though comments on defects in type faces should be justifiable. I do not wish to particularize any maker, but as one printer wrote me, "to do so some more, and he would give his hearty approval," I desire to express my views.

For instance, I will take "Zig-Zag," which is a combination of straight lines bordering on the rustic order, but the most *outlandish* letter I know of. "Quaint Roman" comes next on my list, as having nothing to make it desirable. Then "Arbor," a very heavy faced type, with a hanging hook on each letter, which gives a bad appearance and spoils it. And there are other type, the enumeration of which would take up too much time and space. "Mikado" might come under this head also, but it has the redeeming feature of a unique uniformity which makes it somewhat attractive.

Many fonts have letters that do not look well, as cap. Y in "Typothetæ," which is too like V; cap. Y and broken-back cap. E in "Artistic," and round E in "Atlanta." Some letters of "Art Gothic," which prevent its use as a cap. line. "Century" and "Kismet," letters that are detrimental; "Half-Tone," some; and so I could extend the list because of many

more. But I venture to say there are those who will dub me a "kicker," and that no font would suit me. Yet I am not alone in this matter, as I have talked with fellow-craftsmen, A 1 printers, who hold nearly the same views; and there are fonts which are entirely ignored in an office because of these defects.

If the *outlandish* is desirable, or thought to furnish attractions to some, others of a more correct form (like two H's in Mother Hubbard) should be supplied with the font to gratify the tastes of patrons, both in and out of the office.

Let us have the opinion of others, and as there are new ones constantly coming out, a little forethought as to the appearance they will make in a job will also make them a joy to the printer.

A. R. WHITING.

## H. M. IVES ON THE INTERNATIONAL PRINTING PRESSMEN'S UNION.

*To the Editor:* TOPEKA, Kan., September 13, 1893.

As throwing some light on the present complications in the pressman's craft, I submit the following table, compiled from the reports of the International Typographical Union, showing annual increase and decrease of pressmen members from 1886 to 1893:

| Year. | Pressmen's Unions. | No. members of Pressmen's Unions. | No. Pressmen members of Compositors' Unions. | Total No. Pressmen in I. T. U. | Increase over previous year. | Decrease from previous year. |
|---|---|---|---|---|---|---|
| 1886 | 27 | 1462 | 121 | 1583 | 996 | ..... |
| 1887 | 31 | 1830 | 220 | *2032 | 449 | ..... |
| 1888 | 33 | 1682 | 216 | 1898 | ..... | 134 |
| 1889 | 38 | 1438 | 161 | 1599 | ..... | 299 |
| 1890 | 29 | 922 | 208 | 1130 | ..... | 469 |
| 1891 | 29 | 1256 | 165 | 1421 | 291 | ..... |
| 1892 | 22 | 1210 | 237 | 1447 | 26 | ..... |
| 1893 | 26 | 860 | 231 | 1091 | ..... | 356 |

* The error in addition is in the report: 1830+220=2050.

Total decrease from 1887, 931.

The *Typographical Journal* of August 15, 1893, gives a list of 310 compositors' unions holding charters from the International Typographical Union, and 26 pressmen's unions. Of the compositors' unions but 22 are in arrears for per capita tax, or seven per cent of the whole, while 10 pressmen's unions are in arrears, or thirty-seven per cent of the whole number.

President Prescott, in his report for 1893, says, "the most flagrant invasions of a pressman's rights may be perpetrated in an office while the compositors and other crafts remain at work as though there was no infraction of union principles," and Vice-president McFarland, in his report, says, "that it is true in nearly every city in the jurisdiction of the International Typographical Union that so long as composing rooms have been unionized it has not made a particle of difference whether any of the allied crafts in the office were unionized or not."

Now, I have adduced three facts, and, I think, when taken together they will warrant a conclusion. These facts may be stated:

1. The International Typographical Union is not promoting the organization of the pressmen's craft.

2. Those pressmen now organized under the International Typographical Union are lukewarm in their allegiance and support.

3. That the craft which, owing to its numbers, absolutely controls the International Typographical Union, never sacrifices its own interests to promote the interests of the pressmen.

Conclusion: The pressmen under the jurisdiction of the International Typographical Union should seek some other arrangement than the present one if they wish to secure the benefits which ordinarily accrue through craft organization.

I might conclude with this conclusion; but I do not wish to be understood as favoring the idea that the pressmen in the International Union should sever their connection with that organization and join with the International Printing Pressmen's Union.

It seems that pressmen have realized that their condition as an organized craft was not satisfactory and one faction have broken off from the International Typographical Union, and unfairly organized a Pressman's International Union. I say that this is unfair for the reason that being bound by the constitution of the International Typographical Union they should have, in a regular manner, according to legal forms, sought a redress of grievances, and failing in this should have drawn up some formal statement of the reasons for leaving the International Typographical Union. "A decent respect for the opinions" of the organized workingmen of the country, both inside and outside the typographical union, should have induced them to do this. Until they retrace their steps, not only the typographical union but every other trade union and the American Federation of Labor will consider them a body of unfair craftsmen.

I have always understood that the compositors in the International Union would gladly, at any time, have formally conceded the right of the pressmen to a separate organization had a majority of them formally set up such a claim. But they have never done so; and those who have remained faithful, under the leadership of Mr. McFarland, are preparing to bring about an adjustment of their affairs inside of the International Typographical Union that will secure to them all that can be gained through a separate organization in the way of control of craft affairs, and will give them a better protection than can be secured through a separate organization, in that it gives them the financial backing of more than thirty thousand men instead of one or two thousand.

It seems that unless some influential pressmen shall act on the suggestion of THE INLAND PRINTER, and propose a basis of settlement that shall be acceptable to all the pressmen and to the two unions, or unless the International Printing Pressmen's Union shall propose something to the International Typographical Union, that all hope of settlement is at an end and pressmen will have to continue to change their cards with each change of situation.

The International Typographical Union, at the solicitation of the pressmen, has twice approached the International Pressmen's Union with proposals, not necessarily to unite pressman and compositor, but to unite pressman and pressman. The dissidents have either failed to comprehend or are incapable of comprehending the motives that have prompted the action of the compositors in these matters. I think it not inappropriate to reproduce here the answers, minus caption and signatures, that have been returned to the two committees of the International Typographical Union that have sought a discussion and adjustment of the difference between the pressmen.

The reply of 1891:

> Your proposition was placed before the convention, and after a thorough debate it was decided that it was not advisable to bind pressmen or pressmen's unions to any obligations or compact with a body that has so notoriously ignored the rights of pressmen.
>
> The convention, however, declares itself anxious and willing to welcome all pressmen and pressmen's unions to its ranks, where it feels it can secure a better protection than is possible under any other organization.

The reply of 1893:

> Your proposition was placed before the convention, and after a thorough debate it was decided that it was not advisable to bind pressmen or pressmen's unions to any obligations or compact with the body you represent.
>
> The convention declares itself anxious and willing to welcome all pressmen and pressmen's unions to its ranks, where it feels they can secure a better protection than is possible under any other organization.

A reading of these two replies will convince anyone that they were in each instance dictated by the same minds, and that in the two years all that had been learned was a certain degree of civility.

H. M. IVES.

## ADVERTISEMENT RECORD FOR WEEKLY AND MONTHLY PAPERS.

*To the Editor:* MINNEAPOLIS, Minn., Sept. 15, 1893.

In these days when advertisers wish changes made in their advertisements nearly as often as they appear, with preferred positions next to reading, top of column, back page, upper right-hand corner, every other week, monthly, first issue and third, and many more instructions too numerous to mention, the life of the average foreman is not a happy one. To keep track of all the advertisements with their multiform requirements in an alive, up-to-date trade paper, where no deadheads are allowed, and mistakes are not passed by with complaisance by the management, requires a system which must be simple and accurate. Every foreman has some kind of record which he keeps, but as some of these may not be satisfactory, I present herewith the method which I have found to meet every requirement, and which differs from other systems in that it covers two years instead of one. By referring to the table it will be seen that time begins on the left-hand and ends on the right-hand page. The Henry O. Shepard Company have a half page which runs weekly for a year, with back cover for position. Farmer, Little & Co's ad. runs 26 e.o.w. with foundry ads. Marder, Luse & Co. runs 52 times, and has three ads. which are run in the order marked. To know which ad. is Nos. 1, 2 or 3, take proofs of them and mark the numbers on them, keeping the proofs on your desk for reference when marking paper. Barnhart Bros. & Spindler have an ad. which appears in the first issue of each month. To find when an ad. expires it is only necessary to follow the line to the last marking, in the top of which column will be found the day and month. To find what ads. will expire on any given day, follow the date column down and all ads. which expire then will be found to be blank in all the columns to the right, and in addition may have the mark ex. over them. In opening the book you can tell at a glance when the ad. began, whether it runs weekly, e.o.w. or monthly, when it changes and when it expires. If an ad. is for an indefinite period, mark in the time column tf. instead of the number of issues. By binding the book between the years it balances the book so it looks well, and avoids the possibility of making any mistake as to the year. The book should be indexed. If for any reason the ad. is ordered out before the expiration of the contract, draw a pen or pencil through the unexpired portion. If an ad. is ordered till forbid, fill out the spaces as far as in your judgment it will run, and after the last mark make a small *c* to show that it is to be continued until ordered out. When the time of contract has expired and it is ordered continued, fill out the remaining blanks in line, and in "Remarks" column state that it has been continued. This book is only intended for a weekly or monthly publication.

HENRY HAHN.

BEGINS 1893

| NAME | TIME | SPACE | JAN | FEB | MARCH | APRIL | MAY | JUNE | JULY | AUG | SEPT. | OCT | NOV. | DEC |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| The Henry O. Shepard Co | 53 | ½ page | 1 13 20 27 | 3 10 17 24 | 3 10 17 24 31 | 7 14 21 28 | 5 12 19 26 | 2 9 16 23 30 | 7 14 21 28 | 4 11 18 25 | 1 8 15 22 29 | 6 13 20 27 | 3 10 17 24 | 1 8 15 22 29 |
| Farmer Little & Co | 26 | ¼ " | | | | | | | | | | | | |
| Marder Luse & Co | 52 | ¼ " | | | | | 1 2 3 | 2 3 1 | 2 3 1 | 2 3 1 | 3 1 2 3 | 2 3 1 2 | 3 1 2 3 | 1 2 3 1 |
| Barnhart Bros & Spindler | 12 | 6 inches | | | | | | | | | | | | |

LEFT-HAND PAGE.

EXPIRES 1894

| JAN. | FEB. | MARCH | APRIL | MAY | JUNE | JULY | AUG | SEPT. | OCT. | NOV. | DEC | POSITION | REMARKS |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 5 12 19 26 | 2 9 16 23 | 2 9 16 23 30 | 6 13 20 27 | 4 11 18 25 | 1 8 16 22 29 | 6 13 20 27 | 3 10 17 24 31 | 7 14 21 28 | 5 12 19 26 | 2 9 16 23 30 | 7 14 21 28 | | |
| x x x ex | | | | | | | | | | | | Back Cover | |
| x x | x ex | | | | | | | | | | | Wid Foundries | |
| 3 1 2 3 | 1 2 3 1 | 2 3 1 2 3 | 1 2 3 ex | | | | | | | | | Anywhere | |
| x | x | x | x | x ex | | | | | | | | Dp Col | |

RIGHT-HAND PAGE.

## FROM FRANCE.

*To the Editor:* PARIS, France, September 6, 1893.

Of the sixty newspapers daily published in Paris, it would be interesting to know how many pay their way. Several of them must be severely suffering from typographic tuberculosis, as they melt away, and when a sheet departs, it is never missed. Nor is a new-born welcomed with joy, though coming to supply the historic "long-felt want." Good judges say the solvent papers could be counted on the fingers of one hand. A banker interested in "bearing" or "bulling" some stocks or scrips, or hinting a fault and hesitating dislike toward some financial establishment or a successful confrère, hires the necessary space for his financial lucubrations, and that *rente* keeps the "Thunderer" or the "Lightning" afloat. As for the advertisements, when not bogus, they are, like angels' visits, few and far between. Yet the tariff of charges—varying from 40 cents to $4 per line—will be as gravely displayed as the notice, "Rejected communications cannot be returned," etc., etc. Of course, that scale of charges is kept merely for show. And the sales of the journal? These, like the peace of God, passeth all understanding. Beyond what the kiosques and other news stalls sell, the journals have no other clients.

A printing trade journal protests against this selling of newspapers by the copy, whether at the stalls, or by bankers, whose lungs, or rather throats, seem to have been specially created to bawl out the names of the newspapers in the streets in a manner that would crack the very trumpet of fame. This rushing of papers, whose sixth edition precedes the first, to all appearances, with the latest hot, bubbling, and exciting news, set up with bill-poster headings across the whole page, the censor in question regards as ruinous commercially, and as destructive of all sound judging on passing events. He asserts French newspapers can only present progress and prosperity by accepting subscribers, as in former days, and that the American and English fashion, of purchasing by the copy, be abandoned. *Le Siècle* is perhaps the only journal of importance that must be subscribed for, or a single number to be bought at the office. It is the organ of the vintners. The proposed reform is that in operation in Berlin, where newspapers are not sold either by "boys" in the streets, or at stalls. The papers are delivered to subscribers, and the "constant reader" never subscribes for a second or looks at a different journal; he adheres to the newspaper his grandfather and grandmother took in; it formed the sheet for his cradle, and will perhaps line his coffin.

The Tribunal of Cahors has just sentenced a news agent to one month's imprisonment for abuse of confidence. The local journal claimed 1,700 francs for copies supplied; the accused stated he was sold the paper at the price of 25 cents per 100

copies, hence they belonged to him, and that he was simply an ordinary debtor, not a delinquent. The court ruled he was the salaried agent of the paper, at the remuneration of 1½ francs per 100 copies, which sums he could retain after accounting to the proprietors for the copies unsold.

Printers, perhaps for the first time in their history, have had a "plank" of their own in the platform at the general elections. It consisted of plumping against every candidate who would not pledge himself to oppose the national printing office extending its business, to execute that portion of government work — blue books, official reports, etc. — which is at present given to many private firms by any department of the state that wishes to do so. This seems to be more a masters' than a men's question; since the work must be executed, the "chapels" will not be weaned of worshipers. The national printing office has a charter, reserving to it the right to execute all work for the state; not being able, owing to insufficient plant, to print the government's copy, private firms were employed to help; having now enlarged premises, the national establishment insists on again doing all the printing for the state. A chartered right must be upheld till abrogated. If the national printing office charges too high, or does its work imperfectly; or, if it indulges in cutting under prices, these are fair causes of complaint.

The constituencies seem opposed to electing printers as deputies — they allow that honor to be monopolized by New Zealand. And printers are deeply interested in the questions of responsibilities in case of accidents, of apprenticeships and of typographical schools that some *progressists* would make obligatory. As to the employment of women and girls in printing offices, bookbinding, folding and the paper industries, beyond a certain number of hours daily, at night or on Sundays, the main features of the law are upheld; but their application will remain in the hands of the factory inspectors. The latter are empowered to accord, at busy epochs, extra hours for all hands, but never to exceed twelve; women and legally aged girls can work at night, 9 P.M. to 5 A.M., but not longer; the inspectors, too, can accord permission for the hands to work, if necessary, on a Sunday. The great reform is that a maximum time has been fixed for labor in the case of women, girls and children, and the area of employment extended to attract supplemental hands, to the general benefit of the sex's health. Senator Jules Simon is the enemy of women being employed in mill and workshop in any capacity; their home should be their factory. That reform will not hold water. A girl cannot expect, for example, to have a thousand spindles to be set up in her garret abode.

Mrs. Crawford, the distinguished and brilliant Paris correspondent of the London *Daily News*, and the sparkling contributor to so many leading reviews on social and general subjects, has experienced a great bereavement. Being also French correspondent for the New York *Tribune*, this lady is as well known and appreciated on the other side of the Atlantic as on this. Her only daughter, a most distinguished young lady, aged nineteen, went to Switzerland in company with Mr. Bunting, the proprietor-editor of the *Contemporary Review*, his family and several friends, to attend the conference of the churches. A fortnight ago Miss Crawford and some young ladies went to bathe in the Oberalpsee Lake. Though an excellent swimmer the young lady was seized with congestion and sank like a stone. A brave Franco-Hibernian clergyman named Patrick, observing the danger, at once plunged in, clothes and all, but could only rescue a lifeless body. Knowing the deceased from infancy, I can well attest that she gave more than promise of inheriting all her talented mother's abilities, and that Conan Doyle recently bore witness to that fact in public.

There is a tendency of large public bodies to not only execute their own printing, but to tout for orders, against the general trade, and at cutting under prices. This is naturally creating much irritation and confusion; they employ often lads from the professional school to perform men's work, thus making confusion more confounded. The *Pompes Funèbres*, or General Undertaker's Company, a municipal monopoly, now prints obituary invitations, and returning thanks or mortuary cards — a very important branch of business for the jobwork room. I have been told that one of the monster dry goods stores, in order to attract customers, presents as a free gift a box of assorted letter paper and envelopes, with name, address, initials or crest printed thereon, to all clients purchasing $3 of goods.

During the elections, printers have had a "fat" time, especially in poster work. The matter was carefully set up — for the slightest error would be big with the fate of Cato and of Rome; but there was a complete absence of originality and of variety in type. Talent seems to have been concentrated solely on the color of the paper and the length of the sheet — the latter as long as a Sinologic manuscript and apparently running from the wall to the endless web on the machine. An excellent occasion was lost for the exercise of artistic type ingenuity, and the latter from the mere novelty would catch more cynical voters than all the declarations of candidates to present slices of the moon to the electors, and the reformation of the universe to insure the happiness of local constituents.

A statue in the form of a fountain, surmounted by his bust, is to be erected to Pierre Larousse, in his native village of Touc. The deceased was the originator, printer and publisher of the famous Dictionnaire du XIXeme Siècle, a vast *omnium gatherum* of every kind of information, useful, but lacking in method, and deficient in "boiling down" ability. The articles being unsigned, possess less reliance, and hence diminished authority. Larousse was a man of extraordinary energy; he lived like a hermit and worked like a horse. He was a schoolmaster, burrowed his way up, and with the proceeds of his educational publications commenced his encyclopedia, and founded a very extensive printing establishment for its exclusive publication, and that is still in full activity. Larousse died in 1875. The late M. Mame, the great Catholic publisher of Tours, is also to have his monument.

Everything is taxed in France before even you come into the world and after you quit it. The humble employers of labor have not much capital, and when they require additional hands to execute a pressing command they do not advertise nor print a poster. They write their "want" on a half-sheet of letter paper, or the interior back of an old envelope and wafer it up near the prisons or factories, etc., where the working public most do congregate. These manuscript posters, for whose writing some broken-down candidate for the presidentship of France makes a specialty, evaded thus the two-cent stamp — there was the point of the economy — per bill; no "printer's" name being attached, no responsibility could be fixed, and the Excise could not dream of prosecuting the benefiter, who in addition would express astonishment at such an occurrence. Well, for the future, no tax will be levied on this poor man's publicity. Many of the advertisers were undoubtedly well-intentioned, as they frequently placed the value of the impost on the announcement in the form of a two-cent "obliterated" postage stamp. No wonder France has a heavy national debt.

EDWARD CONNER.

## WHAT CONSTITUTES A GOOD NEWSPAPER REPORT.

*To the Editor:* BOSTON, Mass., September 4, 1893.

At the last meeting of the Suburban Press Association, the president, George M. Whitaker, of the *New England Farmer*, read a paper on what constitutes a good newspaper report. The paper was a narration of some of the experiences of the writer as one of a committee appointed by the state board of agriculture of Missouri to act as a judge of reports of some farmers' institutes in that state, three prizes having been offered to the local papers for the best reports. To weed out a great

majority of the reports submitted was a comparatively easy matter, but when it came to making a selection from the best half-dozen or so, the work was more severe. Some of the reports were extremely full, but marred by poor English. One paper introduced a well written and complete report occupying two pages with only one headline, and that of nonpareil boldface capitals. Each of the several newspapers in the best half-dozen excelled in some one particular, rendering a decision very difficult. Finally, the essayist strove to reach a decision by adopting a scale of points and then judging the reports according to that scale. Consequently the following was decided upon after much deliberation:

| | |
|---|---|
| Completeness | 50 |
| Typographical merit, headlines, cross head, etc | 25 |
| Literary merit | 20 |
| Bits of description, play of fancy or imagination, not strictly a part of the report | 5 |
| | 100 |

Judging the reports on this scale of points, Mr. Whitaker arrived at a verdict and found that he agreed with the three other judges in the main, but in two particulars was at wide variance from them. He ranked first a paper that none of the other judges mentioned in the first four, presumably on account of the high value which he attached to headlines and other typographical effects. The report was not so complete in length as those published in some of the other papers, but it was admirably fitted with headlines which, in his opinion, placed it as a whole ahead of other papers with more complete reports. It began with three heads; the first was a full line and had two heads under it, each making a line and a half; a double leaded general introduction followed, and then the reports of the different lectures, each having two heads, the first occupying about half a line and the subordinate head under it a line and a half.

The paper which was awarded the second prize was not included in Mr. Whitaker's first nine, but was the best in the opinion of one of the judges. This was very full and complete, but was scored low by the essayist because of poor headlines and many grammatical errors. A report of twenty-two columns began with heads occupying only an inch and a quarter, set in pamphlet title-page style, the first one being roman caps of the same size as the body letter of the article. In the introduction was this sentence, which is a sample of many others:

"It was back somewhere in the fifties that the board was first organized. Then the work done was limited. They holding two or three meetings in course of a year. It moved along in this manner for about ten years, but the appropriations made were such that the situation was not bettered much."

What constitutes a good newspaper report? F. X.

---

EIGHTY million dollars in bills were received at Atlanta a day or two ago, according to a recent issue of the Savannah *News*. The mammoth packages of money filled five large dry-goods boxes, and making in all more than a dray load. None of the bills were current, however, as they represent "nothing on God's earth now, and naught in the waters below it." They were Confederate bills of the rarest type. The huge pile of genuine Confederate money was shipped from Richmond, Virginia, the former capital of the Confederacy, and is now the property of Charles D. Barker, No. 90 South Forsyth street, Atlanta. The money is of every denomination issued by the departed nation, and in the big collection are bills of the rarest type. There are bills issued during every year of the war. Thousands of them are very valuable as relics, but the great number of them Mr. Barker has on hand will make them so common as to bring but little on the market. This $80,000,000 of Confederate money has been all along supposed to have been destroyed. This is undoubtedly the largest lot of Confederate money in the world.

## MR. HENRY JOWETT.

BY H. WOOD SMITH.

MR. HENRY JOWETT is one of the best known and most respected men in the English printing trade. His recent appointment as examiner to the City and Guilds of London Institute proves also that he is one of the best printers, or he would not have received this honor. He is a thoroughly practical business man whose courtesy, kindly sympathy and generosity have endeared him to a very large circle of friends. Mr. Jowett is still in the prime of life, having



been born in London in 1843. He was apprenticed to Mr. George Watson, and after a brief engagement with Mr. Richard Clay the elder, he returned into the service of Mr. Watson to take the management of the composing room. On the retirement of Mr. Watson, soon afterward, his son and Mr. Walter Hazell went into partnership and continued the business. About this time the idea of a country branch was considered, partly with the view to economy and partly to give scope to Mr. Hazell's views of working under healthier conditions than it is possible to obtain in London. A disused silk mill was leased at Aylesbury, and Mr. Jowett was selected to engineer the new venture. This was in 1867, and from that time to the present, owing in a very great extent to the ability and energy of Mr. Jowett, the business has continued to grow rapidly until the staff, which at starting numbered about half a dozen hands, now reaches nearly four hundred. The old mill soon proved insufficient, and first one magnificent structure and then another, still more elaborate and convenient, had to be erected to meet the demands of the ever-growing business. In both cases the firm were their own builders and many responsibilities naturally fell to Mr. Jowett. In addition to being the manager of this large printing establishment of Messrs. Hazell, Watson & Viney, Mr. Jowett finds time to indulge in various other pursuits. As a contributor to various magazines and newspapers, especially on the technique of printing, and as editor of *Hazell's Magazine* — a unique publication — he has been highly successful. His lectures on technical subjects are

models of their kind and are always well attended by appreciative audiences. Mr. Jowett takes an active interest in the well-being of those under him, and to this may be attributed the success which has attended the firm's efforts to afford instruction and amusement to their employés. Himself a capital actor, he has for many years past presented high-class plays at the Corn Exchange, Aylesbury, before crowded audiences. A marked feature of these entertainments is that all the actors and actresses are drawn from the staff, whom Mr. Jowett drills for the purpose in after hours. Mr. Jowett, however, never neglects his arduous duties as a manager, always giving them the first place in his attention. As a printer he is thoroughly practical and quite at home in every branch of the trade. For the last seventeen years all the published works of Professor Ruskin have passed through Mr. Jowett's hands and received his personal supervision, the result being that a most cordial relationship exists between the professor and himself. As a manager he is very popular with the staff, as was evidenced by the kindly tokens and expressions of good will which were presented to him when he went in 1887 on a visit to America, and more recently on the occasion of his "silver wedding." Indeed, during the whole quarter of a century of his management there has scarcely been a hitch or misunderstanding with the staff, owing, no doubt, to his courteous manner and the high sense of fairness which is to be traced in all his actions. His business life furnishes an excellent example to the young printer of what may be accomplished by conscientious application to duty, and the proper utilization of talents and opportunities. In connection with Mr. Jowett's recent appointment as examiner to the City and Guilds of London Institute, it is interesting to note that many of the reforms in the examinations for which he has been contending ever since 1888, when he first began lecturing on the subject, have at last been conceded, and Mr. Jowett may accordingly be congratulated upon the recognition of his sound practical suggestions, and the institute upon securing the active coöperation of such an all-round practical printer, scholar and gentleman.

## MAKING FUN OF A TENNESSEEAN.

That an American should offer to reform our orthography is about the most unkindest cut of all. We bear with "check" (for cheque), "theater," "program," "labor," "neighbor," and other offshoots of the language known as "United States," which have found a resting place in our halfpenny press; but the powers preserve us from a general reformation on these lines! Much more from one that would inflict upon us thirteen vowels, and would rename the whole of our consonants to rhyme with Tae Pae. That is the new philanthropic scheme of J. I. D. Hind, Cumberland University, Lebanon, Tennessee, who says that it is a shame unto us, and an offense unto our school children, that we should have twenty ways of spelling the *a* in "lae," twenty-four for the *e* in "meet," twenty-six for the *a* in "all" and thirty-four for short accented *a*. Well, so it may be; but we ask any impartial critic whether the case is bettered by the following orthography, and whether he agrees that "a printed page of this has no very familiar look":

SOUNDZ AT IEVNING.

[Goldsmith.]

Dhe sobur hurd dhat loed tu miet dher yung,
Dhe noizy gies dhat gabbl'd o'r dhe puel,
Dhe plaeful cildren just let lues from skuel,
Dhe waac-dog'z vois dhat baed the hwispring weind,
And dhe loud laaf dhat spoek dhe vacant meind;
Dhies aul in swiet konfyuzhun saut dhe shaed,
And fild iec pauz dhe neitingael had maed.

—*Pall Mall Budget.*

"Pa," said little Johnny, "here's a piece in the paper about 'Parasites.' What are they?"

"Paris-ites, my boy, are people who live in Paris. I think you ought to know that, and you in the third reader!"

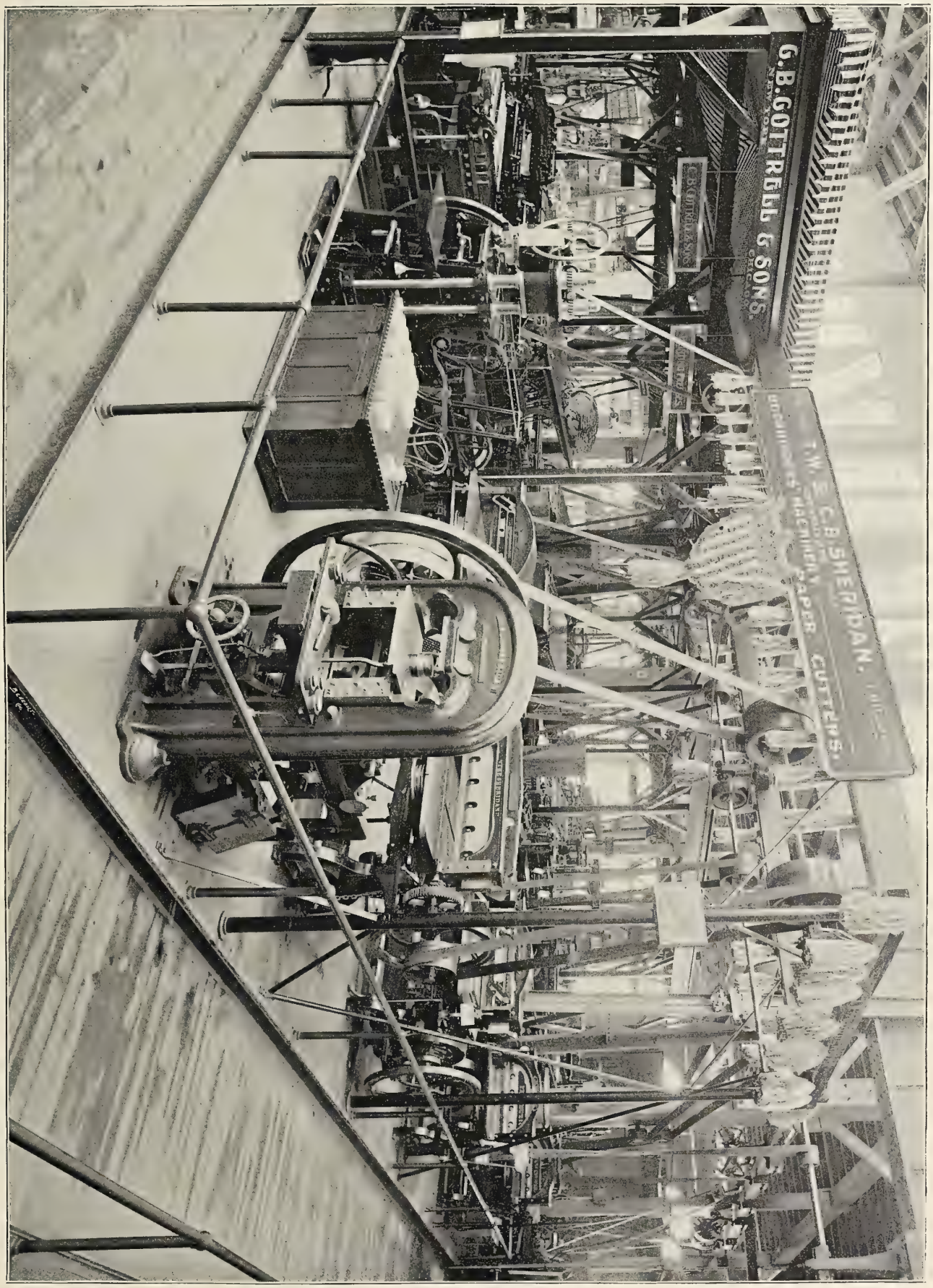
## LEONARD LESTER.

As the designer of the cover page and headpieces of the new volume of The Inland Printer, Mr. Leonard Lester, artist and illustrator, has shown no mean specimen of his skill. Mr. Lester is an Englishman by birth, and began his art studies in the North of England in connection with the South Kensington School of Fine Arts. In 1889 he came to America, and for some years was engaged with the firm of Teachenor & Bartberger, of Kansas City, whose fine work has frequently been mentioned in these columns. Mr. Lester, appreciating the advantages of the Columbian Exposition some months ago, sought Chicago for further study and improvement. His taste and inclination is toward landscape painting and magazine illustrating, of which latter we hope to present some specimens of his work in the near future. Two designs from wash drawings specially prepared by Mr. Lester will be found on another page of this issue. The gracefulness and freedom which he displays in his designs is appreciated by his wide circle of clients, who find their ideas, however crude and ill-conceived, are as far as possible sympathized in a happy manner by Mr. Lester's taste and skill. An earnest desire to meet the wishes of a customer, without the intrusion of personal preferences, makes many friends for Mr. Lester and permanent customers.

## THE EXHIBIT OF T. W. & C. B. SHERIDAN.

The view in Machinery hall selected for this number is an excellent representation of an exhibit which attracts much attention and is of special interest to World's Fair visitors — that of Messrs. T. W. & C. B. Sheridan, makers of bookbinders' machinery, New York and Chicago. It comprises a full line of their celebrated hand and self-clamp cutters and book trimmers; large four-rod embosser and inker, one of the most powerful embossers ever built for bookbinderies, having the latest improved multi-color inking attachment that will print and blend any number of colors at once with the most perfect results; and large-size arch embosser on which they are stamping wood souvenirs, the wood blocks being compressed just one-half at a single impression, leaving the cuts of the buildings in bold relief and as perfect as if cut by hand, a striking demonstration of the immense power of the machine. Besides these they also show a large line of rotary board cutters, binders' shears, lever embossers, roller and job backers, standing presses of all sizes, case smoothers, foot and power round-corner cutters, etc. One particular point which the Sheridan Company makes is that every machine in their exhibit is manufactured by them, a fact that undoubtedly proves that they are large manufacturers of this class of machinery. Their display is said to be the most extensive of any concern exhibiting at the Fair in that particular line, and is well worth a most careful examination. The finish and general effect of all the machines is such as to attract special notice, but from information given out at the exhibit the visitor will learn that it is only a fair sample of all the work turned out by this well-known firm, no special attention to polish or ornamentation having been given any machine. The printer or bookbinder who comes to the Fair and fails to see this exhibit will certainly regret it. The location is given below cut on opposite page.

The following advertisement, clipped from a London paper, shows what the Salvation Army is doing to help the paper trade, the poor, and keep the streets clean: "The Salvage Brigade of the 'Darkest England Scheme' will be glad to collect daily (or as often as may be desired, from any part of London and suburbs) all kinds of waste paper, cuttings, string, etc. Sacks supplied free. A post card or letter addressed to the Social Wing, Salvation Army, will insure full particulars by return of post, or the visit of a private representative if required.




BOOKBINDING MACHINERY EXHIBIT OF T. W. & C. B. SHERIDAN.

Location, Section 34, Column P, 35, Machinery Hall Annex, World's Columbian Exposition.

Written for THE INLAND PRINTER.

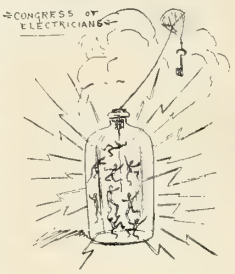
## NEWSPAPER ILLUSTRATORS — HAROLD R. HEATON.

BY F. PENN.

READERS of the *Chicago Sunday Tribune* have their fancy tickled by the quaintly burlesque ribbon of illustrations of events of the week which has been a popular feature of that paper for a considerable time. The signature of "H. R. H." is associated in every appreciative readers' mind with the humor of the sketches, models of that class of newspaper work, and I have personal knowledge that these illustrations by Mr. H. R. Heaton have made the *Sunday Tribune* a favorite with many readers.



At the request of the editor of THE INLAND PRINTER I have secured from Mr. Heaton the following data regarding himself, and I trust in using them so directly he will pardon my deviating from my original purpose, convinced that the *verbatim* notes cannot be improved upon by me.

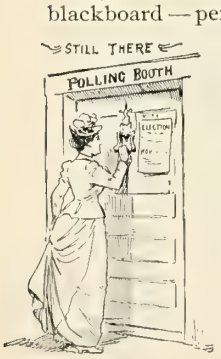



"I was born," said Mr. Heaton, "during the latter part of the civil war, in Southern Illinois (in 'Egypt,' if you please), in a small town where my parents were temporarily located. I was escorted away from that town at the age of six weeks, and have never seen it since. My father was English born; my mother came from the Robertsons of Virginia. I lived in New York some fourteen years. Then I lived in a small Illinois village for several years, afterward going to the St. Louis School of Fine Arts, where the little talent which I suppose I naturally had was trained in the regular academic way.

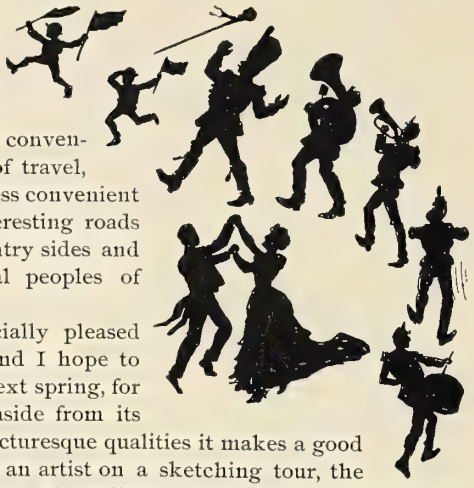



"It was then my ambition and purpose to continue my studies in Paris and aspire to 'high art.' But an inviting opening, with a tempting and regular salary, lured me from the straight and steep path of 'high art' into the broader and less difficult field of newspaper illustration. So I accepted an offer from the (then) *Missouri Republican*, of St. Louis, where I remained until December, 1887, at which time I came to the Chicago *Tribune*, where I have since been continuously employed. As to early talent, the few relics which remain in existence and have come under my critical observation, have not inspired me with especial gratification. I remember being fond of drawing pictures, perhaps rather more while it was play than since it has become business. When a youngster in school, and not absorbed by my books, my teacher used to permit me to draw on the blackboard — perhaps as a lesser of two evils. I have reason to believe these pictorial evolutions of my mental activity were anxiously watched as they grew. I know they were sometimes suddenly terminated.




"For a long time after adopting newspaper work I persisted in informing my superiors that I was *not* a 'cartoonist,' and that serious work was my *forte*. The constant demand for cartoons and caricatures seemed to develop in me something of a facility in drawing them. Although I have no doubt there are plenty of people who still deem my earlier attitude the correct one. A few years ago I visited Europe. My experiences abroad are not remarkable, simply those of a man with a good deal of enthusiasm and feeling for the romantic who avoids the beaten conventional highways of travel, and follows the less convenient but far more interesting roads through the country sides and among the rural peoples of Europe.



"I was especially pleased with Gibraltar, and I hope to go there again next spring, for the reason that, aside from its own peculiarly picturesque qualities it makes a good central point for an artist on a sketching tour, the most romantic part of mediæval Spain being easily accessible therefrom on one side — and the color, the indescribable charm of Oriental life as it exists along the northern coast of Africa on the other."



The accumulated sketches of the character accompanying this article are of perpetual interest to Mr. Heaton's numerous friends, and in compliance with their solicitations it is his intention before long to reproduce a collection of the best of them in book form. These drawings will form a pictured record of the more important events which have transpired during the past two years, and, from the amusing character of the sketches, will be the occasion, no doubt, of much retrospection and interesting anecdote — always provided that Mr. Heaton will find time from his many business engagements to carry out the plan.

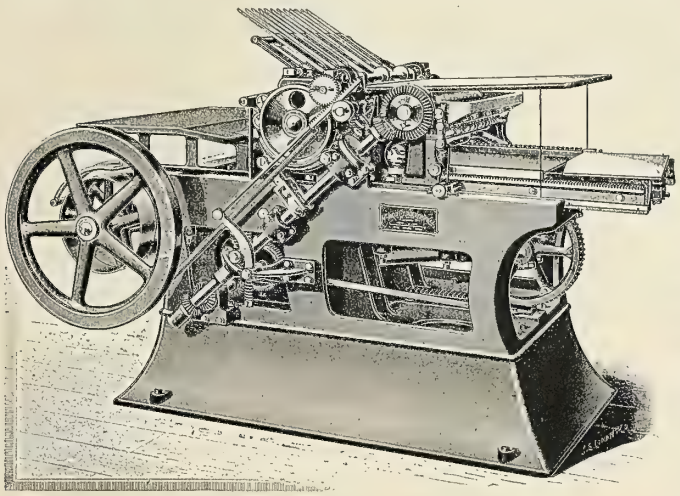
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## COLORED INSERT OF THE HENRY O. SHEPARD COMPANY.

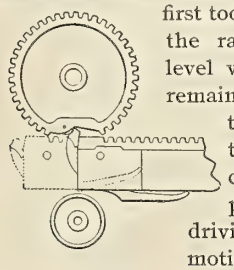
THE colored insert shown in this issue of THE INLAND PRINTER will be interesting to our readers, as showing the results which may be attained on the printing press where proper plates are prepared to imitate in a fairly efficient manner the work done by a lithographer. The design and plates were made by Mr. George Reese, 600 Wells street, Chicago, and the printing executed by the firm whose name appears upon the sheet. The key plate is engraved upon lithographic stone, transferred to zinc and etched in the regular way. One of the principal advantages of this process is that the plates for this work can be made at a nominal price and the cost of colorwork, as compared with regular lithographing, very materially reduced. Mr. Reese has made a study of this process for many years and claims that by his method a highly colored and more attractive effect can be produced on a printing press than upon a lithographing machine, for the reason that no water is used to deaden the color. The plates made by this process can be run with very little difficulty, and accurate register is easily obtained. The method is especially recommended where designs are to be embossed. He anticipates in the near future showing samples of imitation crayon lithographic work in these pages. Mr. Reese will be pleased to correspond with printers desiring to do work in this line and also furnish sketches.

## THE McINDOE CYLINDER JOB PRESS.

VISITORS to Machinery hall at the World's Fair could not have failed to notice the novel form of printing press exhibited by McIndoe Brothers, of Boston, Massachusetts, a cut of which is shown herewith. The machine is capable of producing the finest class of work, combined with high speed, if necessary, for the ordinary grades — in fact, a press that can turn out *all classes* of illustrated or commercial printing at *any* range of speed, according to the ability of the operator. The machine embodies a number of essential points, readily recognized by all first-class printers, not to be found in any other press now on the market, and a brief mention of some of them will prove of interest. The frame is made of one solid piece of iron, no bolts or screws being



used, and contains all the mechanism of the machine. This frame rests on a base which is also made in one piece, strongly ribbed, and complete in itself. The advantage of this unusually strong frame and base is readily apparent. The swinging tooth, a diagram of which is shown, is one of the most useful and important parts of the press, for by its use the machine can be run at an extremely high rate of speed. At the beginning of the stroke the tooth swings up and engages with the roll, and the forward movement of the bed brings the tooth of the cylinder gear and rack into mesh. As soon as the first tooth of the cylinder gear engages with the rack, the swinging tooth drops down level with the surface of the rack where it remains until it is returned to the first position. The running gears are made after the pattern of the stop-cylinder form of construction, and the rolling gear is placed above the center line of the large driving gear to insure perfect and even motion of the bed. The latter is made extra thick and heavily ribbed in order to sustain the great strain without the slightest spring, and passes over four wide rolls at the contact of impression. The cylinder is very heavy, and ribbed diametrically and horizontally. The shaft is solid steel three inches in diameter, the cylinder being shrunk on before the printing surface is turned. The ink plate is a simple and valuable device for distributing the ink without the aid of angle rollers, its position changing alternately and the form rollers acting as distributors in addition to their work of rolling the form. To assist in feeding the press an auxiliary set of grippers is provided to carry the sheet under the cylinder, enabling the operator to run the press at a higher rate of speed and at the same time have more time to place the sheet to the gauges. A number of points of excellence in the press which cannot be elaborated on in a notice of this length, are the simple tympan adjustment, the interchangeable rollers, the fountain adjustment and the automatic double roll. The weight of the press is 4,000 pounds, and its maximum speed 2,500 impressions per hour. Size of bed, 16 by 24 inches, and printed matter 14 by 22 inches. We regret that space forbids a more extended notice, and can only advise printers interested to see the press at the Fair or send to the home office for particulars.



THE SWINGING TOOTH.



THE INK PLATE.

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Written for THE INLAND PRINTER.

## THE NEW ZEALAND GOVERNMENT PRINTER.

THE colonial life of Mr. Samuel Costall, the new government printer for the colony of New Zealand, is unique in the history of the craft as it applies to the civil service, and, compared to the system which prevails in the American service, in some respects remarkable. Entering the government printing office, Wellington, in 1869, as a compositor, Mr. Costall worked his way up gradually through such grades as printer, clerk, publisher and accountant, until he rose to the high place of chief clerk and accountant, which office ranked next to the government printer, and so long and so well had Mr. Costall filled the latter office that there are many people who have forgotten that he ever was "at case."



Born in the year 1840, in that English town in Lincolnshire which has given the name to the "hub of the universe" (Boston, to wit), Samuel Costall during his school days had no family claims (willy-nilly) put before him as to the choice of a trade, it not being foreordained that because his father "followed the nick" therefore the son should go and do likewise. Mr. Costall *père* was a saddle and harness maker, and two of his sons became printers. At the age of fourteen years Master Samuel became an apprentice to the "art preservative of all arts," the *Provincial* office, Boston, holding said indentures, which stated that during a term of six years such apprentice, under the eye and will of his master, or such master's servants, should faithfully serve his employer, who, on his part, undertook to instruct his apprentice in all that is contained in the term "practical printing"; and so it came about that, Master Samuel having proved "a willing, faithful and intelligent apprentice," he finished his time with a goodly store of knowledge of composing and presswork, as well as some experience in wholesale and retail stationery and books. It was his knowledge in the last named branch which stood him in such good stead years afterward in the colony. After working a short time at case in York, Journeyman Costall decided to emigrate, and as the land in the antipodes, known by the peculiar name of New Zealand, was attracting some attention in England at that time, this energetic specimen of a British printer decided in 1861 to make for the colony in the underworld. Wellington was his choice of ports, nor was his choice at fault, for although the city was not then the capital of the colony, in 1864 the seat of government was removed from Auckland, and Wellington got the pride of place.

Arriving in New Zealand after a three months' voyage, Mr. Costall found things printerian in a very "early" stage. During the years 1862 to 1869, he held cases on the Wellington

*Independent*, the *Nelson Examiner*, the *Colonist* and the *Evening Mail* (Nelson). Printers were scarce in those days, times were good, the gold fever throughout Australasia was drawing comps. from case to claim, and a steady typo was a jewel.

It was the year 1869 that brought the flood which has led on to our subject's good fortune — he of course doing what every man *must* do to bear out the truth of the immortal poet's axiom — for in that year he joined the composing staff of the government printing office, in which service he has spent the best years of his life, and in this year of 1893 he has reaped the reward of faithful service by receiving from the government his appointment to the full control of the office, the vacancy having been caused by the recent sudden decease of the first government printer of the colony (Mr. George Didsbury).

The new government printer has proved in the past that organization is not an unknown quality with him, and as the work of the office is rapidly growing, he will never be found wanting in meeting his emergencies. A glance at his features will show that "the practical" will not suffer, while discriminative taste is noticeable. Note, too, how strongly "firmness" is marked. The likeness is "to the life," and progressists in the craft will be pleased to notice the badge in the buttonhole — the "bit of blue." Mr. Costall is a warm advocate of prohibition, as well as a man of strong religious convictions, his voice being frequently heard from both pulpit and platform, upon which he is a fluent speaker. In such good works Mr. Costall has an able and energetic coworker in his wife, Mrs. Costall being an ex-president of the Wellington Branch of the Women's Christian Temperance Union.

Mr. Costall has very decided opinions upon tasty printing, and consequently when the writer of this sketch brought under his notice a copy of THE INLAND PRINTER, he was delighted, expressing pleasure at seeing such a grand journal, which he declared to be "the finest printing journal" he had ever seen, adding "and I have been a constant subscriber to the *British Printer*."

During conversation the writer said: "Mr. Costall, do you think the compositor of today is more intelligent than the compositor of your recollections of the early days?" "As a rule, no," was the reply. "The apprentice is not taught the essential principles underlying his profession, either scientifically or artistically — and very few apply themselves to acquire these." These words, coming as they do from an authority, are well worthy the weightiest consideration of every printer, but more especially of all apprentices now "undergoing time."

For the purpose of giving some idea of the growth of the New Zealand government printing office, the writer has compiled a table of comparison between the years 1868 and 1893, the figures being supplied by the printing and stationery department. The following is the

TABLE OF WORK DONE.

| YEAR. | PAGES. | COPIES. | VALUE. | RECEIPTS. | NO. OF HANDS. |
|---|---|---|---|---|---|
| 1868..... | 15,520 | 4,264,325 | $57,280 | $2,455 | ..... |
| 1892..... .. | 30,500 | 45,388,000 | 205,455 | 61,475 | 270 |

Concerning the quality of the work turned out of the government printing office with the government printer's imprint thereon, the writer has no hesitation in saying that the bookwork will bear comparison with that of the best printing offices of the world.

### HIS OFFSPRING.

"My pigmy counterpart," the poet wrote
Of his dear child, the darling of his heart;
Then longed to clutch the stupid printer's throat
That set it up — "My pig my counterpart."
— *Antony Chekyl, in Harper's Weekly.*

### W. B. CONKEY.

AS an example of persistent effort crowned by success the career of Mr. W. B. Conkey, the principal of the firm of W. B. Conkey & Co., concessionaires for the World's Fair catalogues, is interesting and instructive. Mr. Conkey is a native of Stirling, Ontario, Canada — born in that town in 1858. He came to Chicago at the age of fourteen, and a year later began to learn the business of bookbinding with the firm of Shea Smith & Co. In 1877 he began business for himself, and step by step increased his establishment, taking advantage of the needs of the trade to cater to it in every imaginable way. Making a specialty of pamphlet binding and all classes of hurried work, for which his great personal energy and vitality especially fitted him, he built up a large business. As might be expected Mr. Conkey was frequently solicited to take charge of jobs of printing, and to meet this demand in 1889 a printing plant was added and spread in size with surprising rapidity. The establishment is at present a perfect hive of industry, with 1,300 employés and a payroll of $10,000 weekly. Personally, Mr. Conkey is a good specimen of energetic western progressiveness. Unsparing of his own efforts he has little patience with dawdling or incompetence.

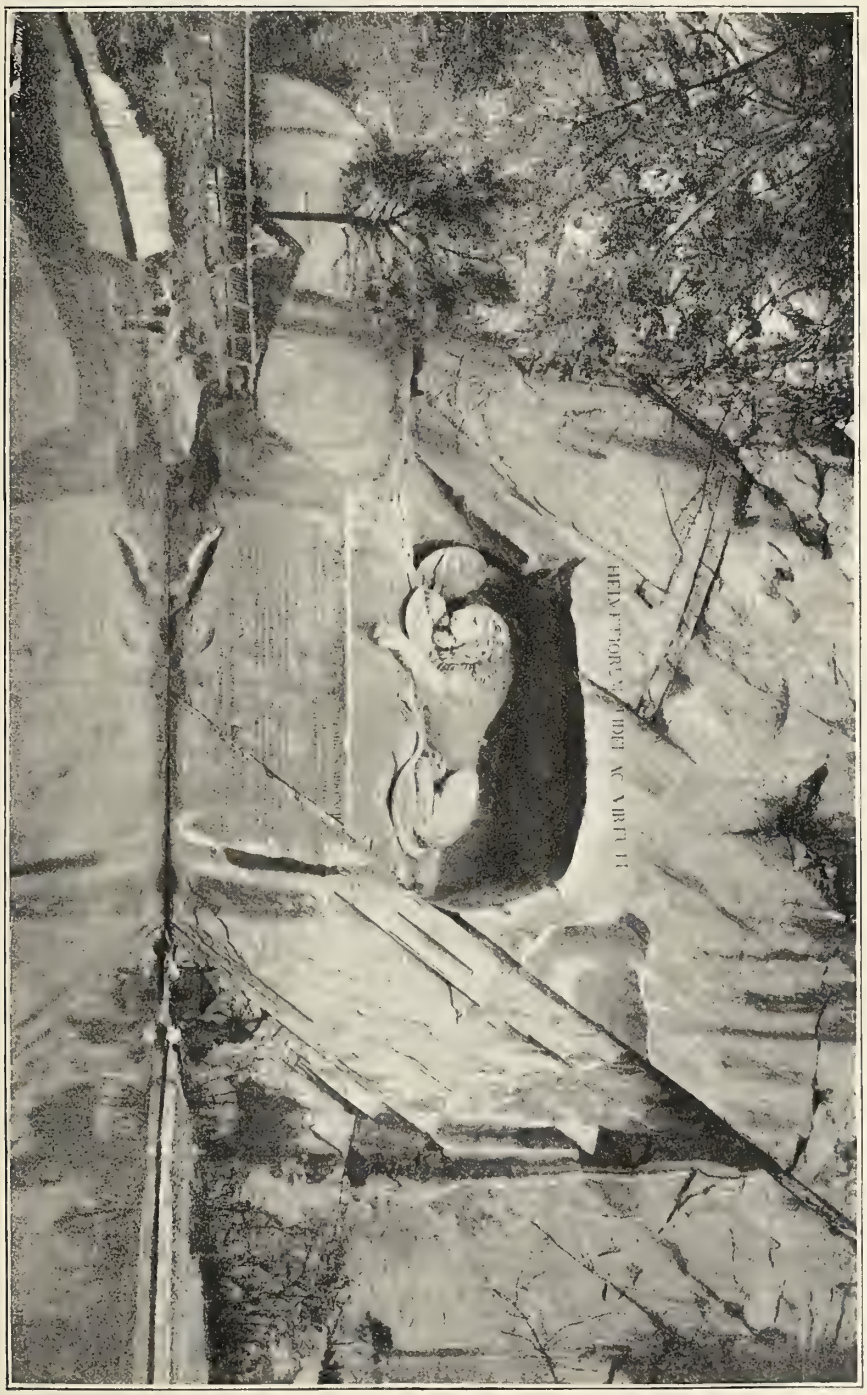


### THE LION OF LUCERNE.

BEAUTIFULLY situated at the northwest end of Lake Lucerne, Switzerland, lies the interesting and romantic town of Lucerne, chief city of the canton of that name, a point visited by many tourists making the tour of the continent. The magnificent views of mountain, hill and lake, the ancient walls with their octagonal towers, the Rathhaus, adorned with wood carving and quaint pictures, the libraries, possessing the most complete and important collection of documents connected with the history of Switzerland during the Middle Ages, the ancient and modern bridges, the churches and the museums with relics of great historic interest, all prove attractions which none who visit Lucerne fail to examine with much pleasure and profit. But aside from those mentioned above, the town contains one object of genuine artistic interest — the colossal lion designed to commemorate the men of the Swiss guard who fell in the defense of the Tuileries of Paris on August 10, 1792, and shown in the illustration on the opposite page. The idea, which might easily have led an inferior artist into extravagance and vulgarity, was well suited for the simple and manly genius of Thorwaldsen, who supplied the model, and although the execution is necessarily somewhat rude, the effect is touching and impressive. Carved from the solid rock the figure stands in bold relief, a faithful likeness of the king of beasts, and challenges by its startling reality the attention of every beholder.

### SHE PANTS FOR FAME!

For the privilege of wearing trousers the French government charges women a tax of from $10 to $12 a year. This by no means gives every woman who is willing to pay the tax a right to wear trousers. The government, instead, confers the right as a tribute to great merit. Trousers are, in fact, a sort of decoration given to women as the ribbon of the legion of honor is given to men. The only women to whom has been granted the right to wear trousers are George Sand, Rosa Bonheur, Mme. Dieulafoy, the Persian archæologist; Mme. Foucault, the bearded woman, and two feminine stonecutters, Mme. Fourreau and La Jeannette.



THE LION OF LUCERNE.

Engraved by
J. MANZ & Co.,
183-7 Monroe street,
Chicago.

## UNITED TYPOTHETÆ MEETING, 1893.

IF the United Typothetæ had been organized for social purposes only, its meeting for 1893 could be regarded with the highest satisfaction by the members. The local society had prepared an attractive programme, and, indeed, the time and place of holding the meeting, as well as the condition of business, precluded the probability that matters of special import would come before the convention and the likelihood that minor affairs would deeply engage the attention of the visitors.

President Woodward evidently anticipated that there would be difficulty in maintaining organization during the sessions, for in his address he has this to say:

> There is so much on every hand to lure away the delegates from the meetings, that it would be well to ask of them, in advance, prompt and faithful attention to the duties of the session. While no imperative emergency presents itself for consideration, there are several important questions to discuss, and I ask and expect a full house at each session. We can save much valuable time by strict attention to business, by avoiding useless discussion on trivial questions, and by attending to the real business of the session promptly and intelligently. Let us prove to our contemporaries at home by our journal of proceedings that the business of the convention has not suffered, though we are surrounded by temptations for truant playing that would entice the gods from a feast.

The first session was called to order by Mr. C. H. Blakely, at 1:30, Tuesday, September 19. The meeting place was the hall at the east end of the Colonnade in the World's Fair grounds.

Mr. P. F. Pettibone, of Chicago, made the speech of welcome to the visitors. The speaker was in a happy mood, and his eloquence and wit were received with marked applause.

In response Mr. Woodward introduced Mr. Richard Ennis, of St. Louis, who paid the respects of the visitors to the Chicago contingent in an enthusiastic manner. When he referred to Mr. McNally as the boy printer who had risen to a position in life which enabled him to open the gates of the great White City to the procession of coaches which contained the delegates, a privilege which had never been accorded anyone since President Cleveland opened the Fair, Mr. McNally was enthusiastically called for, and was finally escorted to the platform, where he modestly declared that he had done nothing, but was glad if he could contribute to the enjoyment of the visitors.

After a few words from Mr. De Vinne the informal opening, which was one of the most enjoyable events of the convention, was followed by the actual business of the Typothetæ.

The address of President Woodward was a clear and business-like document, referring to every subject of interest to the trade, and outlining an interesting programme.

After referring to the general business depression, and congratulating the Typothetæ upon the termination of the Pittsburgh strike, he touched upon important subjects as follows:

> There is a report due at this session from a special committee upon "The Apprenticeship System," composed of Messrs. Waddey, Donnelley and Bates. I trust the convention will arrive at some definite conclusion soon, as this matter has been discussed since the organization of the body. There appears to be a wide diversity of opinion upon this subject. It is held that the binding out of apprentices for a term of years is a relic of feudalism, and consequently a species of servitude, and is entirely out of harmony with the broad liberty of American institutions. But the merits or demerits of this view cannot be touched upon in this report. When the question comes before the convention, we will have to consider whether the system as practiced in Europe is adapted to the prevailing ideas in this country, whether it could be carried out practically and beneficially, and, if decided in the affirmative, this body, after such prolonged and intelligent consideration, should recommend its practice.
>
> The committee on "Standard Measurement of Type" will make a report during this session. This is a subject of great importance to the trade, and the committee has given it the care and attention it deserves. It is conceded by all, workmen as well as master printers, that the present system is faulty and unjust to both. The plan which pays the workman so much money for a given number of types set and justified in his composing stick, whether lean or fat in body, is so manifestly right that it is surprising that any opposition is manifested on the part of either side. I trust this body will carefully consider the report, and, with the very intelligent handling of the subject at our last session, will be amply prepared to take action on the proposed change.
>
> *Membership* in many of the local bodies has been extended to include paperdealers, typefounders, supply houses, etc. While this latitude may be very pleasant in social meetings, and, in fact, it is both pleasant and profitable to cultivate the kindest feelings between the master printer and kindred branches, there should be a limit to this commingling where questions affecting the vital interests of the master printer are discussed and decided. I would recommend that subordinate bodies be requested to provide for two classes of members, active and social. That at social meetings only questions of general character be discussed, and that matters concerning the personal interests of the craft be left to the closer meetings of the typothetæ.
>
> The New York typothetæ, as intimated by my predecessor, has promulgated a form of trade usages which should be in the hands of every master printer. With a proper modification as to prevailing scale of wages and fixed charges, this document can be made eminently useful in any location. The discussions upon the practical workings of the business in this body and among the local typothetæ, have doubtless resulted in much good, and we have fallen short of reaping their full benefits in proportion as we disregard the deductions made. Ours is emphatically a laborious occupation, involving a world of detail and expense, and should net a fair return for capital invested. A practical application of these deductions, in the line of economic business methods, and demanding remunerative returns for our output, is the golden way to success in our honorable craft, and if adhered to faithfully would soon refute the oft-repeated taunt that the printer has no capital beyond a lot of half-worn presses and material that would not yield under the hammer more than a tithe of their original cost.
>
> During the year several local associations have taken up the question of *insurance on property belonging to customers* while in the custody of the printer. A misunderstanding seems to exist on this question, and this body is asked to make an expression upon it, to establish what should be the usage or practice of the trade. Delegates who are most desirous for such action upon this subject are those who have met losses by fire, and with them it is more than a mere matter of theory. I trust this question will receive the careful attention it deserves.

The report of the executive committee declared at the outset that there was but little of interest to which to draw the attention of the convention, and regretted that there was no increase in the membership.

The following were the only important suggestions offered in the report:

> We also suggest that the conditions of the labor market, and financial stringency of the times are such as to demand a reduction in the present scale of wages. We recommend the careful consideration of this question by the convention. Your committee recommend for the consideration of the convention, the question as to the propriety of changing the plan of figuring time for the payment of wages, from the present method of a weekly wage scale, to that of a rate per hour for all employés in manufacturing establishments.

At the second day's session the Committee on Distribution of Subjects nominated committees to report on the following questions suggested in the president's address:

"Membership in the Typothetæ of persons not employing printers."

"Trade usages."

"Insurance on property belonging to customers while in the custody of the printer."

"The continuation of a committee on legal rights."

"Reduction of the present scale of wages."

"Changing the present plan of weekly wages to a basis of a rate per hour."

The nominations were confirmed by the convention.

A motion to admit representatives of the press was carried without debate.

The Committee on Standards of Type Measurement, appointed at the previous meeting, reported the result of the Syracuse Conference, which is well known, and the report was ordered printed in the proceedings.

On a motion to have a committee of five appointed by the chair to consider the question of hours of labor and report at the next session of the meeting, a general discussion of the merits of the question ensued. The mover of the resolution stated that it was his desire to get the matter before the convention without making any suggestions, and the chairman decided to permit a general discussion of the subject before the question of reference to a committee was decided.

Then occurred the test of sentiment in the convention as to a reduction of hours of labor, and it was clear from the start

that a small minority only was in favor of it. The favorable side was led by the Boston delegates, who asserted that the offices doing the state work in Massachusetts were compelled by law to observe short hours of labor, and that this fact placed them at a disadvantage with their competitors.

Mr. Cole, of Chicago, declared that he had observed the system of nine hours work and ten hours pay for a year and a half, and that the results were fully satisfactory. The opposition was led by Mr. Little, of New York, who quoted statistics to prove not only that a reduction of hours was undesirable for employers, but that a majority of the working printers themselves were not in favor of it. Mr. Cushing, of Boston, made an eloquent appeal for a reduction of hours, claiming that it would furnish employment to more men, and would result in producing a better class of workers.

The motion was overwhelmingly defeated, and the subject thus finally disposed of.

The session of Thursday was called to order at 10:30, and was of short duration.

Samuel Slawson, of St. Louis, read a paper upon "Arbitration as a means of settling disputes between employers and employés." He suggested that the several state legislatures provide by law that all associations, trades unions, guilds, etc., be compelled to become incorporated bodies, so that they can sue and be sued and have their powers clearly defined. All societies for trade usages that remain unincorporated he would have declared illegal. The paper led to the unanimous adoption of the following resolution :

*Resolved*, That the United Typothetæ of America hereby places itself on record as favoring legislation by the several states providing for arbitration of all controversies between employer and employé and enforcing the conclusions of the arbitrators.

The special committee to report upon the time and place for the 1894 meeting reported in favor of Philadelphia for the second week in September, and the report was unanimously adopted. The election of officers followed, and resulted :

President, John R. McFetridge, Philadelphia ; first vice-president, R. R. Donnelley, Chicago ; second vice-president, George H. Ellis, Boston ; third vice-president, E. Parke Colby, New York ; fourth vice-president, J. H. Bruce, Nashville ; fifth vice-president, P. H. Tiernan, Kansas City ; sixth vice-president, James Murray, Toronto ; secretary, Everett Waddey, Richmond, Virginia ; treasurer, Charles Buss, Cincinnati, Ohio ; executive committee, Joseph J. Little, New York, chairman ; W. A. Shepard, Toronto ; George M. Courts, Galveston ; C. H. Blakely, Chicago ; Thomas Todd, Boston ; W. L. Becker, St. Louis ; Harry P. Pears, Pittsburgh.

Chairman Little is member of congress from New York, and President McFetridge is of the firm of Burk & McFetridge, of Philadelphia.

Mr. William B. MacKellar submitted a new system of measurement, which was ordered printed in the proceedings along with the report of the committee on the same subject. After a general criticism of other systems offered, and the restrictions put upon his former system by the unions, he stated the new one briefly as follows :

To supersede the present system, and to dispense with the radical and unequal lower-case measures referred to, I propose to abolish the em quad (or the square of the type) as the standard for measuring matter, and to adopt instead a standard represented by a movable unit.

The first step is to establish the size of the movable unit. This is not by any means a complicated affair.

First. Ascertain the number of points in an alphabet of the type that is to be used.

Second. Divide this amount by 26, the number of letters in the alphabet. The result of this will be the unit of measurement for that face or size of type.

Third. Now, to ascertain the number of like units in one line of matter set, divide the number of points that are contained in the measure of the column by the unit already found. This will give the correct number.

Fourth. Multiply this number by the lines of the take, and this will give you the entire number of units in the whole matter set.

This is based on the principle of self-adjustment, and is so comprehensive that it affords equal rights to all :

1. It secures to the compositor a just and equal compensation for setting any variety of "lean" or "fat" type.

2. Instead of the present arbitrary exaction, it leaves the choice or selection of faces to the printer or publisher.

3. It in no wise interferes with the present system of plain faces made by the typefounder.

He then gives one example each of a lean and a fat face, and proceeds :

Taking the first example, we find that the lower-case alphabet measures 104 points. This amount divided by 26, the letters of the alphabet, gives as a quotient 4 points, which is the unit. The width measure of the column of matter set is 162 points. This amount divided by 4, the unit, gives 40½, which is the number of units in one line This amount multiplied by the number of lines set, which is 40, gives 1,620 units, which is contained in the piece of matter.

Taking the second example, the lower-case alphabet will be found to measure 120 points. This amount, divided by 26, gives a result of 4 8-13, which is the unit. The measure of the matter being 162 points, when divided by the unit, 4 8-13, gives 35, the number of units in the line. This latter multiplied by the number of lines in the take, which is 40, makes a total of 1,400 points.

A comparison of the two examples shows that in the same space occupied by either, the compositor on the lean face will be equitably paid for 1,620 units, while on the fat face he will receive compensation for 1,400 units. Under the old system of measurement by the em quad the compositor on the "lean" type is compelled to set the additional seven lines to make the 1,400 units, being unjustly made to perform nearly twenty-five per cent more labor to receive the same pay as another compositor working on the "fat" type.

On Friday, the convention was called to order at 10:30.

A committee was appointed to draft suitable resolutions on the death of Howard Lockwood and present a copy of the same to the widow of deceased.

The committee on membership reported a resolution favoring the suggestions embodied in the president's address in regard to the question. A lively discussion followed, which brought out the question whether the national body had the right to refuse admission to regularly accredited representatives of local typothetæs whether they were employing printers or not. Several local societies admitted members from kindred lines of trade. Resolutions and substitutes were offered until a majority of the convention was evidently tired of discussing the matter, when the whole question, including the committee's report, was laid on the table.

The committee on the change of basis of payment from the present system to a rate per hour recommended that the matter be favorably considered. The recommendation was adopted.

The committee on reduction of the scale of wages reported a recommendation to the local societies that they give the question serious consideration. The report was adopted without argument.

The president appointed as delegates to the National Editorial Convention, Messrs. Ellis, of Boston ; P. F. Pettibone, of Chicago ; Ennis, of St. Louis, and Rankin, of New York.

Mr. J. J. Little, of New York, offered a resolution of thanks to the Chicago Typothetæ for its efforts to entertain the guests. The resolution was seconded by all of the delegations, and passed by a rising vote.

Mr. R. R. Donnelley was called upon to respond, which he did in a graceful manner.

The usual resolutions of thanks were tendered to the retiring officers and to the Columbian Exposition, and the convention adjourned *sine die* at 1:15.

The entertainment features of the meeting were ample, considering that the Fair was in itself an attraction that kept the visitors busy at sight-seeing.

On Tuesday morning the delegates assembled in the lake park opposite the Leland hotel, and were conveyed in Columbian coaches to Washington Park clubhouse, where a lunch was served, after which they returned to the conveyances and were driven to the Fair. The entire procession of coaches was admitted to the ground, and after viewing points of interest the party disembarked at the Assembly hall.

Wednesday morning they were given a trip on the lake and to the Fair grounds, and Friday evening a banquet at the New York building, in the World's Fair, terminated the festivities.



Written for THE INLAND PRINTER.

### WHEN BABY LAUGHS.

TO L. R. M.

When baby laughs her happy eyes
Are like the sunniest of skies.
The smile that curls about her mouth
Is sweet as roses from the South.
About her smoothly rounded cheek
The dimples play at hide and seek,
While innocence with matchless grace
Crowns all the beauty of her face.

But skies quite strangely clouded grow
When stealing o'er her brow of snow
There comes the shadow of a frown,
And raindrops from her eyes slip down
Across a cheek tear-stained and red,
From whence the dimples fair have fled.
While smiles give way to sobs and sighs—
Oh, sorry plight! when baby cries.

NIXON WATERMAN.

### A NEW AUTOMATIC FEEDING DEVICE.

THROUGH the courtesy of Hack & Anderson, 167 Adams street, a representative of this publication recently had the pleasure of examining a new attachment for feeding cylinder presses. The device was working satisfactorily on the job in hand, and all who witnessed its performance were unanimous in the opinion that it was a great success. The feeder is the invention of Mr. Thomas A. Briggs, of Boston, and is manufactured by the J. L. Morrison Company, New York. It is under the personal supervision of Mr. James Mansfield, one of Boston's expert pressmen, and Mr. C. D. Mackay, the western representative of the J. L. Morrison Company, who are demonstrating that the machine is going to be a "go." There are two tables, one elevated above the other, and the paper is placed lift by lift upon the upper one, being combed out like an ordinary lift, gradually working by the automatic action of the feeder down to a paper line on the lower table where the upper sheet comes in contact with a set of fingers or pushers that work each sheet up to a certain gauge. At the proper moment a set of gripper fingers take the sheet and carry it down to the gauges and lay it upon a simple sheet of paper to be registered. This registering sheet is one of the most simple and accurate contrivances about the machine. It is operated by a reciprocating rod, which makes it possible to register to either the right or left hand gauge, and with an accurateness that is surprising. The machine is so constructed that it can be closed up within itself so as not to interfere in any way with the making ready of the press, and if desired ordinary hand feeding can be done without disturbing any of the attachments. The feeder is a great labor-saver, whether used on short or long runs. One of our subscribers who saw it in operation said, "its virtue lies in its simplicity." Among the gentlemen who witnessed the operating of the feeder and pronounced it the most practical invention in its line they had ever seen, were: Messrs. James Murray and George Warwick, Toronto, Ontario; Senator Robert Morgan, Cincinnati; Mr. James Berwick, of Boston, and Messrs. W. B. Conkey and R. R. Donnelley, of Chicago. We advise those who have not seen the machine and who are interested in labor-saving devices of this kind to embrace the first opportunity of examining it.

### IT HELPED HIM—IT MIGHT HELP YOU.

H. Vern Cline, of Jefferson, Iowa, inserted a small advertisement in the "Want" columns of THE INLAND PRINTER last month. He seems to be pleased with the results of his investment, for he writes us: "My little advertisement in present INLAND I believe will get me a good 'sit,' as I am already in communication with three firms."

### SUNSET PLACE.

MACKINAC ISLAND, Michigan, is one of the summer resorts most favored by Chicagoans. Handsomely designed and elegantly furnished cottages are the only kind on the island. Perhaps the most beautiful in situation and artistic in design of the many delightful dwellings is Sunset Place, the cottage of Mr. F. S. Hanson, of Chicago. It is



perched on one of the highest bluffs of the island—with Lake Michigan shimmering hundreds of feet below. Sunset Place gets its name from being one of the very few places where a really fine sunset can be seen. When he was nineteen Mr. Hanson first reached Chicago, and grew up with the city, being now, after a residence of forty-one years, one of its most influential citizens, and his delightful summer home is but a commentary on his business energy and artistic taste.

BAYARD TAYLOR, according to Professor Boyeson, was always exasperated at being called "the great American traveler," just because his first book happened to be a book of travel. "My case," he said, "is like that of a sculptor who, on account of poverty, was obliged to make his start in life as a bricklayer. When he had gained the means to supplement his deficient culture, he began to model in clay and make statues in marble. Now, if this sculptor shows himself a worthy member of the artistic guild and produces work of artistic merit, is it fair to be forever saying to him, 'You were such an excellent bricklayer. Why didn't you continue to lay bricks?'"




CUPID'S MESSAGE.

Half-tone engraving by
BLOMGREN BROS. & CO.,
175 Monroe street,
Chicago.



Initial Designs from Pen Drawings by Harry O. Landers.

## PERSONAL.

Among the callers at The Inland Printer office during the past month were: W. B. Prescott, president, and A. G. Wines, secretary, International Typographical Union, Indianapolis, Ind.; E. Wentscher, German Patent Office, Berlin, Germany; Ernest Wiener, Leipzig, Germany; W. B. McDowell, Jaenecke-Ullman Co., New York; Ira D. Slotter, Columbiana, Ohio; A. D. Gnagey, Meyersdale, Pa.; A. G. Alrich, Journal Co., Lawrence, Kan.; John Daane, *Daily Chronicle*, Muskegon, Mich.; Charles L. Rambo, Philadelphia, Pa.; Allen A. Edmonds, *Daily Chronicle*, Maysville, Ky.; W. S. Dingman, *Evening Herald*, Stratford, Ont.; George A. Menard, *State Republican*, Lansing, Mich.; Emil Stephany, treasurer F. Wesel Mfg. Co., New York; Lewis A. Hirst, Muncie, Ind.; T. R. A. G. Montgomery, captain H. M. Indian Army, Bombay, India; Fred Hyde, Rochester, N. Y.; William Lycett, Methodist Book Concern, New York; M. S. McLeod, Swinburne Printing Co., Minneapolis, Minn.; Emory L. Marsters, *Journal*, Albany, N. Y.; David Jennings, *Vest Pocket Quarterly*, Oswego, Kan.; E. P. Harris, Crane & Co., Topeka, Kan.; F. W. Thomas, Toledo, O.; James S. Masterman, Minneapolis, Minn.; Frank A. Bensler, Bensler & Wesley, Buffalo, N. Y.; W. S. Whitmore, Government Printing Office, Washington, D. C.; Frank Seaman, *Tribune* job office, Knoxville, Tenn.; A. W. Cook, Susquehanna, Pa.; J. R. Hathaway, Hathaway Bros., Philadelphia, Pa.; John W. Little, John W. Little & Co., Pawtucket, R. I.; Charles E. Sutherland, Hamilton Printing Co., Topeka, Kan.; Louis Schell, Matthews, Northrup & Co., Buffalo, N. Y.; George Kramer, Worms, Germany; Benjamin F. Meyer, Meyer Bros., New York; Henry J. Frederick, New York; Bernard Lambers, Hennegan & Co., Cincinnati, Ohio; W. H. Apted, of Apted Bros. and secretary Typothetæ, Toronto, Ont.; Joseph Kruthaup and B. A. Moemke, Cincinnati, Ohio; W. McMahon, superintendent Government Printing Office, Ottawa, Can.; H. R. Hyde, *Free Press*, Burlington, Vt.; Albert B. King, New York; Sid. W. Millard, Ann Arbor, Mich.; Edward M. Fleming, *News* office, Toledo, Ohio; George Dengler, *Courier* office, Ann Arbor, Mich.; A. H. Marshall, Batavia, N. Y.; Arthur K. Taylor, A. K. Taylor & Co., Wilmington, Del.; H. C. Jacobs, Rochester, N. Y.; J. C. Forman, Forman-Bassett-Hatch Co., Cleveland, Ohio; J. W. Swinburne, Swinburne & Andrus, Minneapolis, Minn.; George A. Leighton, Leighton Bros., Minneapolis, Minn.; Alfred Roper, Minneapolis, Minn.; James Maurer, *North Star*, Marinette, Wis.; Walter Lodia, Hartford, Conn.; John F. Schunicht, Office Supply Co., Louisville, Ky.; Thomas C. Smith, Lincoln, Neb.; C. J. Robertson, Walter Scott & Co., Plainfield, N. J.; Lon. Sanders, Sanders Engraving Co., St. Louis, Mo.; F. C. Nunemacher, Louisville, Ky.; W. A. Porter, R. W. Hartnett & Bros., Philadelphia, Pa.; Milton H. Smith, Rochester, N. Y.; John G. Ropes, *Chronicle-Tribune*, Armour, So. Dak.; F. H. Townsend, Providence, R. I.; W. W. Pasko, secretary Typothetæ, New York; Edward B. Darlington, *Intelligencer*, Doylestown, Pa.; Andrew H. Kellogg, New York; S. M. Hunt, Springfield, Mass.

## BOOKS, BROCHURES AND PERIODICALS.

Mrs. Rorer's new magazine, the *Household News*, the first number of which appeared in August last, bids fair to win wide favor and a large circulation. The name of the editor is a sufficient guarantee of the useful and practical qualities of the magazine. It is placed at the low price of $1 per year. The Household News Company, Philadelphia, are the publishers.

The Columbian Historical Novels: Vol. IX., Independence; a Story of the American Revolution. By John R. Musick. Illustrated with eight full-page half-tone engravings, and fourteen other illustrations, by F. A. Carter. Cloth, 12mo, 480 pp., gold stamps, etc. $1.50. New York, London and Toronto: Funk & Wagnalls Company.

The story in its way is interesting, dealing as it does with the birth of American independence, but the characters used to dress the romance upon are not natural; the dialogues are stupid and artificial in tone, and the humor which is attempted is forced. The book has no excuse for existence.

The Century Company has bought well-nigh the complete literary "out-put" of Mark Twain during his year of residence abroad, and both the *Century* and *St. Nicholas* will have serial stories by this popular humorist among the attractions of the new year. For the *Century* he has written a novel which is said to abound with humorous and dramatic incident, and in some chapters to be a revelation of tragic power. Its plot includes a most ingenious employment of science in the detection of crime. It is called "Pudd'n'head Wilson," and like "Huckleberry Finn" and "Tom Sawyer," is a story of a Mississippi steamboat town. For the boy and girl readers of *St. Nicholas* he has written "Tom Sawyer Abroad," being the adventures of Tom Sawyer, accompanied by Huckleberry Finn and the negro "Jim," in the eastern hemisphere, which is not reached in the ordinary way, but accidentally, as it were, and in a flying-machine.

The third edition of the "Manufacturers of the United States," a reference book for buyers and sellers for domestic and foreign trade, has been issued, and we acknowledge receipt of a copy of the same. It is expected that the fourth edition will be out about the first of October. The volume is a bulky one of over 2,000 pages, and gives a complete classified list of firms engaged in the various American industries. In no other work which we know of can the information contained in this book be obtained. The classified index of articles in the front part enables the reader to find at once the page on which the firms dealing in any particular commodity can be found. The directory is especially useful to those connected with printing—the paper trade, engraving, press

manufacturing, typefounding, and other industries of this nature — and readers of this magazine will be interested in the work. The price is $10. Published by the Manufacturers Publishing Company, 150 Fifth avenue, New York.

One of the finest specimens of letterpress printing we have seen for some time is the souvenir book of Hotel Pfister, Milwaukee, issued from the press of the Evening Wisconsin Company, of that city. Everyone having anything to do with the getting out of the work deserves great credit for the perfection attained. The book consists of about eighty pages, printed on enameled paper in the highest style of the printer's art. Mr. G. L. Richards, of the Marr & Richards Engraving Company, Milwaukee, supervised the work of illustration, and is to be congratulated upon the excellent result of his labors. Mr. William J. Anderson also deserves mention for his work in connection with the souvenir. The selection of colors used on the half-tones and text portion of the book is good, the general effect produced being pleasing and harmonious. The Buffalo Printing Ink Works, of Buffalo, New York, furnished the ink, and the binding was done by H. Voss, of Milwaukee.

## QUERIES AND ANSWERS.

Stamping Gold Leaf on Silk Ribbon with Hot Type.—H. M. L. asks how the gold leaf is made to adhere. Albumen may be used with success. The speediest method is to lay on gum copal powder with cotton or a camel's-hair brush.

Should a Newspaper Press Have a Rubber Blanket on the Tympan to Print from Old Type and Plates.—O. P. E., of East Palestine, Ohio, asks the question. The answer is: Yes, put it as near the cylinder as possible, with a couple of manila sheets over it.

Can Postal Cards Be Used After They Are Once Printed?—An inquirer says he has a large quantity of spoiled printed post cards which he would like to use. He has tried tint blocks to cover the printing, but the black ink shows through. Bronzing will obliterate it effectually. It is liable to be costly, however.

Putting on Press Boards.—In reply to an inquiry, an experienced pressman writes: "In putting press boards on, the first one should not be hooked in front. My method is to score the board with a knife the same distance from the edges as the thickness of the cylinder, which is generally about one-half inch; then place the board on and glue it to the edge of the cylinder. The scoring will break it so that it will lay over perfectly smooth. The second one should have holes punched in it with a small punch one-quarter inch from the edge to correspond with hooks on the cylinder; then carefully place the board on, getting the hooks through the holes; lay the board back and pull it back as snug as possible. To make it fit closely rub the edge with a mallet handle or a piece of broomstick, after which put your manila on and draw it up as tightly as possible. Put on as large a form as you have; a large-size block would be the best. Give it a good strong impression, and let it run for an hour or so and I think you will find it all right. In case your press boards should be badly warped, as is sometimes the case, there is a way of fixing them. Instead of putting manila over the boards draw a sheet of muslin over and pull up as tight as possible. At night dampen the muslin all over, using a sponge, care being taken not to get it too wet, and let it stand that way over night, when you will find that your boards have set nicely."

## CENSUS STATISTICS.

Triplets recently blessed the home of Mr. Birdwhistle, of Park avenue. He broke the news to his son Tommy by saying:

"Do you know, Tommy, you have three little brothers?"

"Is that so? You bought three because you got 'em cheaper, didn't you, papa?" replied Tommy, who has a head for business.

## CHICAGO NOTES.

The Chicago *Herald* heads a dispatch of September 11, from Prague, "Young Czechs Becoming Wreakless."

The atmosphere of Chicago seemed unusually genial toward the close of the month. The venerated George W. Childs was visiting the Fair.

Mr. Harry Cole, of Typographical Union No. 16, we are pleased to learn is now convalescent, and expects to emerge from his hospital retreat early in October.

The Chicago *Tribune*, describing a mad-dog scare in a recent issue, says "before the dog was killed it had bitten three boys and perhaps a score of dogs, all of which were subsequently killed by the police." Why were the boys killed?

"Car No.—," a romance of the Ferris Wheel, has been printed in very attractive souvenir form by the Ferris Wheel Company, and is distributed to all visitors. It is handsomely illustrated, and possesses all the blood and thunder desirable.

The census of the unemployed which the police have been engaged in making has been completed and shows that 41½ per cent of the men employed in the city last year are now out of work. The police find the number of unemployed to be 79,364.

The first annual Water Color Exhibition of the Chicago Society of Artists will be held at the galleries of the society, 26 Van Buren street, in the Athenæum building, on October 23, and will continue at least two weeks. O. D. Grover is the secretary of the society.

The Chicago Typographical Union has repealed the rule, recently passed, by which all members were prohibited from working more than five days a week. The rule was adopted for the purpose of giving as much work as possible to the men out of regular employment.

A meeting was held at Recital Hall, in the Auditorium building, on the 18th ultimo, under the auspices of the Bindery Girls' Protective Union, at which the eight-hour law for women was discussed. Miss Annie Anderson presided as chairman, and addresses were made by Miss Mary E. Kenney, Mrs. Charles Henrotin, Miss Jane Addams and Henry D. Lloyd.

The Manufacturers' Paper Company, of New York city, has just secured a renewal, for three years, of the contract to supply the Chicago *News* with white paper, which is in the vicinity of twenty-six tons daily. The amount of the contract for the three years is over $2,000,000. The careful observer who passes the *News* building may see almost every hour of the day a crowd about the elevator in the sidewalk watching the huge rolls being lowered to the storerooms.

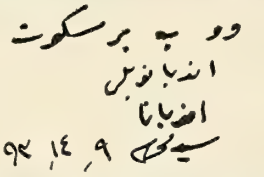
We acknowledge a call from Mr. Frank Seaman, foreman of the *Tribune* job office, of Knoxville, Tennessee. Mr. Seaman is an enthusiast in the line of printing, and informs us that he values The Inland Printer very highly and has all the volumes from the first bound in a most attractive way, not only for his own use but for the information of his boys, who are following in the footsteps of their father. Aside from his connection with printing, Mr. Seaman is a Grand Army man, and is at present filling the important position of Commander of the Department of Tennessee.

Headquarters for the California Midwinter International Exposition have been opened not only at San Francisco but in the California state building at the World's Fair. At the latter place the foreign department was established early in August in charge of Assistant Director-General R. Cornely, whose experience in European expositions has been wide and thorough. This experience he has put to good purpose in entering upon the most important work to be done, and the appointment of commissioners for each of the foreign countries was begun at once. Edward Scott, superintendent of the American Section in Manufactures building of the World's Fair, is deeply interested in the San Francisco Exposition, and has been

appointed United States commissioner in charge of American department. Mr. Scott's thorough knowledge of American industries and of exposition affairs renders him a most valuable man for the position, and the managers consider themselves particularly fortunate in his acceptance.

THE following well-known foremen, Frank Ehlen, Chicago *Herald;* G. H. Logan, San Francisco *Chronicle;* M. R. H. Witter, St. Louis *Globe-Democrat;* Henri Rogowski, New York *Recorder;* E. L. Marsters, Albany *Journal*, accompanied by President Prescott; W. S. Waudby, United States Bureau of Labor; J. H. Gilmore, of Toronto, and M. J. Carroll, visited the manufactory of the Paige Typesetting Machine, on September 11, and were favored with an exhibition of the machine in operation. They were surprised and pleased with the working of the machine, and profuse in praise of its perfection.

PRESIDENT W. B. PRESCOTT and Secretary A. G. Wines have successively been doing the Fair under the able guidance of Editor M. J. Carroll. President Prescott, the *Eight Hour Herald* states, was beguiled into giving an Egyptian in the Street of Cairo, Midway Plaisance, an order for some visiting cards. Below will be found the result of the artist's work, which will be appreciated by all lovers of Arabic:



To understand the above fully and clearly the reader should peruse it from right to left, instead of the usual way. At least Mr. Carroll says that is the better plan.

AT a meeting of the Henry O. Shepard Chapel, held in Chicago, on September 21, 1893, official announcement having been made of the death, on August 12, of Mr. Adolph Scholl, a committee was appointed to express the sentiments of the members in the form of a written memorial to the worth of their departed friend and fellow-workman. The committee reported as follows; a copy of the resolutions were ordered sent to the mother of the deceased, and to THE INLAND PRINTER and other craft papers:

WHEREAS, It was with a sense of personal loss and profound sorrow that the members of this chapel learned of the death of Mr. Adolph Scholl, in whose upright and manly character they have recognized a worthy example through the years they have been associated with him; and

WHEREAS, It is right and fitting, and we take a mournful pleasure in doing so at this time, to testify as a chapel the sentiments with which we regard the memory of our departed brother, whose integrity, unselfishness and broad liberality ever inspired us with affectionate esteem; be it therefore

*Resolved*, That in the death of Mr. Adolph Scholl we realize the cause of trades unionism has lost a sincere and earnest advocate, the printing trade an accomplished and painstaking workman, and the members of the Henry O. Shepard Chapel a genial and instructive companion and an open-hearted, generous and sympathizing friend. And further

*Resolved*, That to the bereaved mother of our deceased brother this chapel tenders its heartfelt sympathy and condolence.

BYRON E. FISH,
CHARLES T. GOULD,
JOHN C. WITHERSPOON,
*Committee.*

THE advantage of knowing when to "hang on" and when to "let go" is illustrated in the sale of Chicago's oldest daily, the *Evening Journal*, which was disposed of at auction on September 20, to Dr. S. F. Farrar, for $163,000. Some time ago $200,000 was offered for the property, but the owners held out for $300,000, and the sale did not take place. The occasion for the sale was the termination of the charter on August 6 last and the failure of the minority stockholders to agree on some plan of organization. The stock of the expiring company was concentrated in the following hands: John R. Wilson, 1,118 shares; Shuman estate, 391 shares; W. K. Sullivan, 221 shares; Slason Thompson, 200 shares; W. A. Hutchinson, 70 shares; total, 2,000 shares. Dr. Farrar made his first payment according to the terms of the sale and took possession. It is understood that he will retain Slason Thompson as editor and W. A. Hutchinson as business manager, and does not contemplate making any immediate change in the heads of departments or policy of the paper.

## PAPER TRADE ITEMS.

THE Anchor Collodion Paper Company, of Wichita, Kansas, has been incorporated to manufacture photographic papers.

THE Boorum & Pease Company, New York, have a new line of fine memorandum books just on the market. These books are artistically made, bound in various handsome leathers and will sell readily.

JOHN MCADAMS & SONS, Brooklyn, New York, have an exhibit of their ruling machinery in the northwest part of Machinery hall at the Fair, which has interested papermakers. They show two processes of ruling pen and disk which is quite an attraction.

THE American Box Machine Company, Amsterdam, New York, have a practical exhibit at the World's Fair in Machinery hall, Post Q, 38, of the manufacture of paper boxes, covering, trimming, labeling and putting in cloth corners, which the visitors watch with much interest.

THERE are in New Zealand 48 persons engaged in papermaking, 28 males and 20 females. There are 235 booksellers, 203 news agents, 4 paper dealers, 201 stationers, 127 publishers and newspaper proprietors, 1,036 printers, 793 compositors, 58 others employed in printing, 58 bookbinders.

THE register presented to the Massachusetts building at the Fair by the L. L. Brown Paper Company is nearly full, and the company is making another which they will send as soon as completed. It will be a counterpart of the other and made of the company's linen ledger paper, and will contain space for 40,000 signatures.

NEW YORK exported $22,961 worth of paper during the six days ending September 21, a very good showing for a period of dullness, says the *Wood Pulp News*. News print to the value of $7,831 was sent to Sydney, New South Wales. During the corresponding week last year the exports were valued at only $5,269. The contrast of these figures is quite significant.

ONE of the most remarkable of the many purposes of construction to which paper has been applied is announced. It is a factory chimney forty-eight feet high, composed of this material, which has just been put up at Breslau, and said to be absolutely fireproof. The cupola of the new government observatory at Greenwich, England, is to be constructed of paper.

F. P. ROSBACK, corner of Canal and Washington streets, Chicago, has a very interesting exhibit of his toilet paper machine in the northwest part of Machinery hall at the Fair. This machine will work from five to seven rolls at a time, perforating, slitting and rewinding, simultaneously. Mr. Rosback especially invites the paper manufacturers to inspect his machine.

PAPER already has been accepted as a good substitute for the wood in a lead pencil, and not a bit too soon, says the *Paper Trade*. Mr. Carl Faber is credited with saying that the European cedar forests are played out, and that all the supply comes from the United States, Florida particularly. He says that the wasteful destruction of trees by the American manufacturers will exhaust the whole living stock of cedar in a few years.

THE business outlook among the Massachusetts paper manufacturers is vastly improved over that of a few weeks ago. O. H. Greenleaf, president of the Holyoke Paper Company, said recently: "The manufacturers of Holyoke have been looking for better times, and their hopes are being realized. The Connecticut mill, which has been shut down for some

time, has been started again. The Parsons' No. 2 mill was started Monday, and the majority of the other mills are running on full time." The outlook elsewhere is also generally hopeful.

SOME people in Germany are making new use of sulphite fiber, says the *Wood Pulp News*. They have found that a sheet of this material will serve the purpose of wadding in hospital use, and they are preparing sulphite fiber especially for this purpose. The surgeons find that it is a better absorbent than cotton, that it is clean and effective, and that it costs less than half as much as cotton. Really, there seems to be no end to the uses of wood pulp.

AMONG the patents recently granted is one to Frank W. Hayward, Alfred S. King and Alfred W. Loveland, of Norwich, England, for a new apparatus for coating paper or other material with color, gum, oil, varnish, or the like. The apparatus consists of a frame, in which the color or other liquid agent reservoir is placed beneath one or more chased, striated or indented surface rolls, which dip more or less slightly into the agent and by rotation carry a superabundant supply of the agent and press it on the surface of the paper or other material, which is drawn over and in contact therewith by the nip pressure of an upper roller or rollers, which may be covered with an elastic material or carry a continual flexible band of uniform substance and thickness so as to preserve the uniformity and effectiveness of the pressure of the uncovered roll.

## OF INTEREST TO THE CRAFT.

LOUISVILLE (KY.) TYPOGRAPHICAL UNION, NO. 10, gave a picnic at Phœnix Hill Park on August 31, under the auspices of the 'Ways and Means' Committee, to raise funds for the entertainment of the International Typographical Union in 1894. An enjoyable time was experienced.

AT the first annual outing of the Newark, New Jersey, compositors at Caledonian Park, Saturday, August 26, a great deal of interest was centered in a typesetting contest by Jesse King, of the Newark *Times*, and Frank Hummell, of the *Evening News*. In thirty minutes Hummell set twenty-seven lines and King thirty. The deductions for errors found by Albert Folmar, of the *News*, who acted as proofreader, reduced Hummell's record to twenty-six lines and King's to twenty-seven.

THE state of trade in Australia is graphically illustrated by a caricature which recently appeared in the *Melbourne Punch*. It was entitled "The New Banner," and the figure of the banner bore the suggestive legend —

EIGHT HOURS' REST.

EIGHT HOURS' RECREATION.

LOOKING FOR
EIGHT HOURS WORK.

ARTHUR L. NELSON, editor of the *Western Laborer*, of Omaha, Nebraska, died suddenly on the night of September 11, of hemorrhage of the brain. He was a member of the Omaha union, and active in affairs to better the condition of workmen. He was born in Portland, Maine, "the beautiful city by the sea," as he once described it, quoting the lines from Longfellow, who was also born there. The remains were taken to Portland by the brother of deceased. The members of 190 are mourning three other deaths, John Corcoran, J. W. Holmes and John Fisher, four in all, within a month.

THE *National Union Printer*, of Washington, D. C., is rapidly gaining the esteem and confidence of the craft. Mr. William McCabe, its editor and publisher, keeps in friendly touch with his readers, as the following reprint from a recent editorial avouches: "We have received a number of letters congratulating us on the excellence of last week's *N. U. P.* We hasten to declare that we were in nowise responsible for it, for we were away in the mountains of central Pennsylvania herding with the farmer on his native heath. We had intended to return on Wednesday night in time to scatter effulgence and wisdom over the pages of the *N. U. P.*, but an accident prevented, so we had to telegraph back to this office asking the boys to get the paper out as best they could. That they did well is evidenced from the letters of which we have spoken. In future, when the reader finds the *N. U. P.* to be unusually interesting he or she will know the editor is away."

A CIRCULAR received from Twin City Typographical Union, No. 107, of Rock Island and Moline, Illinois, sets forth the reasons of the union's difficulty with the Plowman Publishing Company in June last. The trouble arose over a printer who was minus a working card, and whom the company's official, Mr. Kuhn, refused to discharge. In the language of the circular, "the matter was then taken under advisement and the foreman notified that the men would not work with a non-union man, and they were politely told by Mr. Kuhn to go to h—l, which they very properly refused to do, and quit work in a body."

OMAHA, writes a correspondent, has weathered the unjointed times in pretty good shape. There has been but little work, but the offices have managed to come through, for the most part holding on to the old hands as best they could. Many of the men took turn about in laying off. One weekly suspended, but it was started such a short while ago that the managers thought best to put back to shore until fair weather. One of the brightest sides to the situation has been to see the fraternal spirit displayed by the printers of the city in standing by one another. Notwithstanding the phalanx, many a newspaper man has put on a "sub," in order to give a brother in distress a day's work, when he has himself barely made expenses — practical Christianity of the truest sort.

A GOOD story is told on a well-known citizen and printer of Vicksburg, Mississippi. By some means which he could not explain he lost his vest. This he could endure, but with the vest he lost his composing rule, spectacles and a small sum of money. He was therefore practically swamped until he had succeeded in borrowing a pair of spectacles and a rule. He is well up in years and is the happy father of nine children, all living, but they grew very weary answering the oft-repeated interrogations of their mystified parent, until one a little sharper than the rest discovered that the old gentleman was feeling the heat to an unaccountable degree, and an investigation disclosed the fact that the aged print was wearing his vest under his shirt. He is now cheerfully invited at intervals to "take off his vest" by his confrères in the office.

THE personal notes in the *National Union Printer*, of Washington, says the London *Printers' Register*, are quite out of the usual run of things to which we are accustomed on this side. Here are a few from a recent number: "'Old Woman' recently took his brother-in-law to see the Fair, but he shocked him so badly that he started on a run and has not been seen since.—Devine, of the *Artist Printer*, took his 'best' out Wednesday night, but forgot where he was working Thursday morning.—Little Johnny Daly is putting in a stretch, intending to buy a peddler's outfit.—Paul De Brule is looking like a colt, having had his whiskers clipped.—The boys say the nearest Dan Angell will ever get to heaven is the 10-cent Olympic seats.—Tom Wilson has another good story. This time it is how he grew hair on his bald head by applying kerosene." These really are extremely "personal" notes.

SOME controversy has been going on in German trade journals as to how a young man who is later on to take the leading position in a large printing establishment may be best educated so as to be most successful in after years. There are two sides taken, one by those who look only to the mercantile success, and direct their attention chiefly to the production of those articles on a large scale which pay best. They would somewhat limit the education to a utilitarian level, save as much time as possible, and leave out any studies not immediately required from their point of view. The other side is taken by

those who want to educate more the mind and the taste of the young man, and to make him fit to take up and study any particular subject afterward wanted, but in the preparation to limit himself to the development of all his talents, and in short to make him a superior man. For this purpose a three years' study at one of the science and art schools must be the first step after leaving school, after this a year's mercantile practice; another year or two for travels to other countries (England and France in the first place), and only after that the practical training comes in a printing office. This education would be long and expensive, but it certainly would be most effective.

## NEWSPAPER GOSSIP.

I. A. MEDLER has bought out W. F. Spang's interest in the Omaha (Neb.) *Hotel Reporter*.

THE *Penny Press*, an evening daily, has been established at South Omaha by Alexander Schlagel.

*Figaro* and the *Young Men's Journal*, of Omaha, Nebraska, have consolidated under the former name.

J. C. OSWALD has purchased the *Fort Recovery Journal*, of Fort Recovery, Ohio. It is a bright and interesting paper.

ROBINSON & ENGLISH are the publishers of a new paper, the Valley Junction (Iowa) *Express*. It is a very creditable sheet.

THE *Pebble*, a paper recently started at Fort Meade, Florida, reflects credit on its editor, Kline O. Varn. Its presswork is, however, very poor.

AN Iowa publisher acknowledges the receipt of an egg "which was laid on our table by Rev. Mr. Smith." Mr. Smith seems to be a layman as well as a minister.—*Trade*.

JOHN ROSSICKY, editor of the *Pokrok Zapodu*—"Western Progress"—of Omaha, Nebraska, was elected president of the Bohemian National Committee at the Chicago meeting.

THE *Omaha Weekly Journal*, of Omaha, Nebraska, is among the new publications. It is democratic in politics, and much interested in the fun now going on in city politics.

THAT philosophical journal, the Dallas *News*, has discovered that while it takes thousands of years for a monkey to make a man of himself a man can make a monkey of himself in a minute.

THE editors of the Eleventh Congressional District in Iowa have organized themselves into the "Corn Belt Editorial Association." All Iowa editors will be eligible to membership. The first meeting was held at Le Mars.

DOCTOR HULFF and son Julius have purchased the Superior (Neb.) *Independent*. The younger Hulff has been for a number of years connected with the ticket department of the Western Printing Company, of Omaha, Nebraska.

THE *Populist*, an advocate of the People's party, been has established at Omaha by George W. Brewster, an old time printer of Omaha and Nebraska. Mr. Brewster established one of the first agricultural papers in Nebraska and it is still in the ring.

THE school of journalism at Trinity College, North Carolina, which Prof. John L. Weber is to conduct, is to have courses of instruction in English economics, civics, political science, history, and sociology and daily practice in newspaper work is to be required.

A JAPANESE editor who, in the recent election, called a political opponent a "Hovenkukidojo," has been sentenced to a year's imprisonment for libel. The word means literally "a boneless fish," but is used to signify a man without character, and is said to be the hardest word known to the Japanese language.

A PRETTY little French woman went into one of the newspaper offices in New York, and with a positive air of satisfaction passed an advertisement through the window. The clerk looked at the paper, smiled, and remarked: "The English is a little bit awkward, miss. Would you like to make any changes?" The pretty little woman tossed her head, replying: "No, m'sieu; I zink I knows how to write ze good Inglis." The clerk smiled again. "All right." The little woman departed. Next morning the following advertisement appeared:

PUPILS WANTED.—Mdlle. Marcotte respectfully announces that she wishes to show her tongue to the young American ladies.

GABRIELLE GREELEY, daughter of the founder of the New York *Tribune*, is married to Rev. F. M. Clendenin, the pastor of a fashionable church at Westchester, New York. She is active in all the charitable work in the parish, and has done a great deal toward building the hospital, which is now nearly finished.

MESSRS. DENNIS & SNYDER have disposed of their entire interest in the Ashland *Daily and Weekly News* to Fred H. Burke, Freem W. Smith, O. N. Calef and Charles Burke, who will continue the publication of the paper and carry on the job office connected with it, at the old stand in the First National bank building, Ashland, Wisconsin.

THE *Daily Press and Knickerbocker*, of Albany, New York, celebrated its fifty-first anniversary on September 4, by a special Columbian edition. The paper was founded in 1843 by Hugh J. Hastings as a cheap, non-partisan newsy paper and from the first it has been a favorite with the public. The souvenir edition is the largest paper ever published in Albany.

EDITOR ROSEWATER, of the Omaha *Bee*, has been to Alaska with members of his family during the summer. His vacation trip was described by himself and his son Charles in interesting letters to his paper. The younger Rosewater is taking to journalism, and is editor-in-chief of the paper published by Cornell University, where he is pursuing his studies.

MR. CLEMENT SCOTT, the dramatic critic of the London *Daily Telegraph*, we are informed, delights in bright colors. He likes all his surroundings to be gay, and even writes his copy with lead pencils of the mixed shades so dear to children. He also thinks the World's Columbian Exposition "a miserable failure, an utter failure." Mr. Ambrose Bierce, commenting on this latter peculiarity of Mr. Scott, gets reminiscent and says: "Twenty years ago, Mr. Scott—then a clerk in the war office—and I had the honor to be collaborators; we wrote badly for the same London paper. I never met him, nor had any relations with him, and always understood that personally he was a fine fellow; but from a study of his work each week I always rose with a fresh conviction that the English people had not a greater fool than the Clement Scott of 1873. But twenty years do much for a really progressive nation, and there is now a fool with whom that person would be nowise comparable—the Clement Scott of 1893."

SATURDAY, August 26, was Machinery Hall Day at the World's Fair and was celebrated by a programme as unique as it was instructive, duly set forth in a special *Souvenir Bulletin* which of itself from the manner of its production gave "a triumphant illustration of the possibilities of modern accessories of newspaper publishing and printing." Messages by the long-distance telephone from various parts were received and dictated to Linotype machine operators by the phonograph; messages by telegraph from New York and other points were also received and set up directly on the Linotype machine. At 10 o'clock A.M. the pulp for the paper to be used in the souvenir was put in the beating engines at the American Paper Maker's exhibit, and after being made into paper was cut and taken to the printing press for printing. At the moment when the messages were started from their respective points, the type in which they were to be set was molten metal and was both cast and set up after the receipt of the messages at Machinery hall. The actual time consumed on the first *Souvenir Bulletin*, from starting the messages, making and cutting the paper, casting and setting the type, proofreading, putting to press and turning out the finished newspaper, was sixty-three minutes. The enterprise of the other exhibitors in the hall was on a par with this remarkable exploit. Mr. F. J. Hurlbut, of the American Typefounders' Company, edited the *Bulletin*.

## BRITISH NOTES.

THE decease of Charles Bradlaugh's old paper, the *National Reformer*, is announced to take place with the issue of the first of October. It is intended to revive it as a monthly, under a new title.

J. M. BARRIE is at present in Kirriemuir, where his home is nearly opposite the famous "window in Thrums," finishing a novel which will appear in the first instance in an American magazine.

MR. BURNE-JONES, the English artist, is engaged upon the interesting task of painting a portrait of Mr. Gladstone's youngest granddaughter, Dorothy Drew. This little blue-eyed maiden of three years is said to resemble the grandfather startlingly.

NEXT year will mark the bicentenary of the introduction of printing into Belfast by Patrick Neill and James Blair in 1694, and it has been suggested that some steps should be taken to commemorate such an important event in the history of the city by a suitable celebration.

WALTER BESANT has been suffering from overwork; since his return from America he has been resting in Derbyshire. He has a new novel, "A Rebel Queen," which deals largely with the Hebrew race, and is expected to equal if not excel anything his remarkable pen has hitherto produced.

THE sixteenth annual meeting of the Library Association of the United Kingdom began at Aberdeen, on September 5, when Dr. Richard Garnett, the president, delivered an address. Among the papers read were: "The 'Blacking Out' of Betting News," "How to Keep Down the Issues of Fiction," and "The Vatican Library."

UNDER the direction of Mr. H. Newson-Smith, trustee to the estate of Dalziel Brothers, "Hood's Comic Annual" and "Fun Almanac" for 1894, will be published as usual. Special features will be introduced into both publications, which will be conducted by Mr. Charles Dalziel. Full particulars as to date of publication, etc., will be made known to the trade in due course.

IN the Manufactures building of the Columbian Exposition, Messrs. Lever Brothers, limited, of Port Sunlight, have a fine display advertising the Sunlight Soap, the great attraction being a magnificent model of Windsor Castle on a scale of ⅜ inch to the foot. A cadaverous looking woman peering up at the imposing battlements, was heard to remark to a companion, "Huh, see there. That's an English soap factory."

A STRIKING instance, says the London *Engineer*, of a nuisance being converted into profit is afforded by the new process for extracting sulphur from alkali waste. At Widnes alone five hundred acres must have been covered with it to an average depth of twelve feet. These ten million tons of noxious material have been with great difficulty prevented from being a source of intolerable nuisance throughout a large district, owing to the amount of sulphur contained, and the consequent discharge of sulphuretted hydrogen into the air.

EMILE ZOLA, the French novelist, who is visiting London, delivered an address on September 22, at a meeting of the Institute of Journalists, at the Mansion House, the official residence of the Lord Mayor of London. The subject of his address was "Anonymity in Journalism." He said among other things the British press owed its power and unquestionable authority to anonymity. Politically the British newspaper existed only to satisfy the opinion of its own party. It had been thus made by a public which had not been broken into fragments by a revolution. It was different in France, where the fever of individuality carried away everything. The French were always seeking a Messiah and indulged in ecstasies of devotion to the new god of the moment. Speaking of the claim made in some quarters that the signing of articles in newspapers insured their success, Monsieur Zola said he was well aware of the evils of a system that had destroyed the authority of the press, completed the destruction of parties, and which often descended to a mere personal brawl. The spectacle, he said, was sometimes heartrending. It must, he declared, convey a frightful impression abroad. Probably anonymity would restore honesty and disinterestedness, but the existing system produced a splendid expenditure of courage and ideas, which yielded light for all. It was a march toward the future at a breakneck gallop, leading, perchance, to a new world. He could not blame the French press, since it held out the hope of a better society based upon justice and labor. Monsieur Zola strongly and adversely criticised anonymity in literary and artistic articles, which, he said, endangered the intellectual vitality of the nation and was likely to produce a mediocre and colorless literature. It was impossible to approve of a man able to wield a pen who was converted into a mere writing machine.

LADY FLORENCE DIXIE, who is credited with the intention of starting a new woman's paper in England, is a sister of the Marquis of Queensberry, and one of the most versatile women of the day. While a girl she had excited the enthusiastic admiration of "the Shires," where riding is carried to a fine art, by her straight and intrepid going, and in the saddle she has journeyed over the best part of Europe, has explored the wilds of Patagonia, and went through the Boer campaign early in the eighties as "special" for the *Morning Post*. She has written a novel, is a sort of poetess, and has appeared on the platform to plead for "the rights" of her sex. Furthermore she has a devoted husband and delightful home — The Fishery, at Windsor — and two handsome boys. Yet one thing more, she has a strange power over animals of all sorts, has broken in the most fiery of steeds, and has made domestic pets of a jaguar and even a tiger.

## PURCHASERS' NOTES.

GEORGE A. GROVES, 825 Holly avenue, St. Paul, Minnesota, is thinking of putting in a complete printing outfit.

W. H. MILLER, JR., Kansas City, Missouri, desires to be informed of the address of a firm making envelope machines.

PHOTO-ENGRAVERS' SUPPLIES.— Phil L. Axling, Sioux Falls, South Dakota, desires names of firms dealing in engraver's supplies.

SAMPLES OF PRINTING.— J. M. Connelly, care of the *Daily News*, Hot Springs, Arkansas, desires to procure samples of job printing and specimen books.

A SMALL STEREOTYPE OUTFIT.—S. A. Anderson, 266 First street, Portland, Oregon, desires circulars and price lists from manufacturers of stereotype supplies.

LON HARDMAN, printer, St. Joseph, Missouri, desires to correspond with engraving firms who make embossing dies for use in commercial work, especially those made of zinc.

PREPARED MATRIX PAPER FOR STEREOTYPING.— S. A. Anderson, 266 First street, Portland, Oregon, as a prospective purchaser, wishes to correspond with dealers in prepared matrix paper.

GRASER BROTHERS, 555 Washington street, Buffalo, New York, wish to correspond with manufacturers of souvenir dance programme folders and other fancy stationery, with a view to purchasing.

THE Sherwood Press, of Ravenna, Ohio, wish the address of the firm manufacturing the "Perfection" grocers' bags. It would be well for any firm manufacturing paper bags to correspond with them.

THE Columbian Supply Company, postoffice box 35, Atlanta, Georgia, are about to start in the general stationery and publishing business, and are anxious to receive prices and information relating to the general stationery trade, and also samples and prices of book and cover papers and commercial envelopes in wholesale quantities.

## DE VINNE CONDENSED.

PATENT APPLIED FOR.

6A, 9a. 30-Point De Vinne Condensed. $4.50

FIGHTING ROMAN

Bombards the Fort

Serious Imbroglio

22A, 30a. 10-Point De Vinne Condensed. $2.75

GENERAL EUROPEAN BLOCKADE

Purchase Ten World's Fair Souvenir Half Dollars

Conservatory of Music $74

12A, 20a. 14-Point De Vinne Condensed. $3.25

METHODICAL SPINSTERS

Tabby Cats and Green Tea

5A, 8a. 36-Point De Vinne Condensed. $5.00

SEVENTH EDITION

History of the United States

OTHER SIZES IN PREPARATION.

4A, 6a. 42-Point De Vinne Condensed. $5.50

MUTUAL BENEFITS

Southern California Resorts

18A, 22a. 12-Point De Vinne Condensed. $3.00

LIBERAL SAMPLES GIVEN

Delivered in Fancy Packages

Riding Habits and Coats

10A, 16a. 18-Point De Vinne Condensed. $3.25

SONGS OF SEVEN

Sonnets by Famous Poets

8A, 12a. 24-Point De Vinne Condensed. $4.00

EVENING STROLLS

Questions in Modern Science

Holiday Books

Manufactured by CENTRAL TYPE FOUNDRY, St. Louis, Mo.

For Sale by all Foundries and Branches of the American Type Founders' Co.

# DE VINNE ITALIC.

PATENT APPLIED FOR.

6A, 9a. 30-Point De Vinne Italic. $5.75

CHOICE ROSE
Flower Garden
Ship Ferns 45

20A, 26a. 10-Point De Vinne Italic. $2.75

MINIATURE STEAMSHIPS
Secured Choicest Staterooms in Advance
Rates only $83 Per Day

12A, 18a. 14-Point De Vinne Italic. $3.25

ROMANTIC MAIDEN
Hath Practical Papa

5A, 8a. 36-Point De Vinne Italic. $6.50

TRUNK LINES
Take Through Trains

OTHER SIZES IN PREPARATION.

4A, 6a. 42-Point De Vinne Italic. $7.25

EXPERT SHOT
Hunting Bengal Tigers

16A, 20a. 12-Point De Vinne Italic. $3.00

BARGAINS IN DRUGS
Fashionable Perfumery
Fine Toilet Requisites

10A, 16a. 18-Point De Vinne Italic. $4.00

RICH MINERS
Form Shooting Clubs

8A, 10a. 24-Point De Vinne Italic. $4.50

FRENCH SOUP
For Christmas Dinner
Mock Turtle

Manufactured by CENTRAL TYPE FOUNDRY, St. Louis, Mo.

For Sale by all Foundries and Branches of the American Type Founders' Co.

## SPECIMENS RECEIVED.

THE *Observer*, Logan, Iowa. Programme of commencement exercises, very neatly gotten up.

WRIGHT, the Electric Printer, Buffalo, New York. Blotters, business cards and folders, executed in his usual good taste.

THE Republican Printing Company, Council Grove, Kansas. Business cards and circulars, equal to the average in those lines.

A. B. MORSE PRINTING COMPANY, St. Joseph, Michigan. Blotter, designed with taste, colors well selected, and neatly printed.

A. J. CHASE, Bristol, New Hampshire. Programme, invitation and society work; composition neat and presswork up to average.

CHARLES C. WRIGHT, Plymouth, New Hampshire. Menu cards, illustrated with half-tone engravings. Composition ordinary, presswork good.

APPEAL PUBLISHING COMPANY, Marysville, California. Specimen book of job printing and lithogravure work, which is a neat and creditable production.

HORTON PRINTING COMPANY, Meriden, Connecticut. Samples of general jobwork, all of which show care and good display in composition, and neat, clean presswork.

L. MARKEWITZ, Sacramento, California. Business cards; too much ornamentation has been attempted; try some plainer styles. Ornamentation is not always evidence of good display.

CUMING & SON, Houston, Texas. Business card in gold bronze, red and blue. Composition excellent; presswork and embossing first-class; colors would have a better effect if less red had been used.

C. M. ROUSSEAU, Detroit, Michigan. Business card in gold bronze, blue and red, which might be greatly improved upon. There is too much attempt at ornamental display; something quieter would have a better effect.

LOU E. PARSONS, with the Cherington Printing and Engraving Company, Columbus, Ohio. Letter-heads, bill-heads, cards, etc., of ordinary merit. While neatly executed, there is nothing original or striking in the designs.

THOMAS P. NICHOLS, Lynn, Massachusetts. Cards in tints and colors, which prove him to be an artist of no mean pretensions. One in four colors, the tint blocks of which were of patent leather, cut to shape with a pair of scissors, is especially good.

J. C. KUGLER, Pottstown, Pennsylvania, advertises "Poor Printing," but the samples submitted by him are not altogether poor. A little discrimination in the use of border and ornamentation would, however, improve the appearance of some of his work.

THE Gray Printing Company, Fostoria, Ohio. A series of advertising blotters which show enterprise as well as being samples of their work in color printing. Designs in both engraving and composition are good, and presswork is highly commendable.

A NEAT little brochure comes from Charles Burrows, Schenectady, New York, which is a fine specimen of letterpress printing in colors. Design is artistic, composition almost faultless, and presswork is of a high order. Such good work ought to be in great demand.

THE Norman *Transcript*, Norman, Oklahoma, has issued its fourth anniversary souvenir, which is well worth preserving. The typography and presswork are good, many half-tones of prominent citizens and principal buildings being nicely printed. It consists of twelve six-column pages and a four-page cover.

THE Tuscarora Advertising Company, Coshocton, Ohio. Pamphlet, neatly bound in leatherette covers, containing samples of "ads.," of various shapes and colors, the composition of which is the work of Christ H. Havens. The designs are somewhat commonplace, and either from the use of poor material or want of care in locking up, many of the rulework designs show the joints of every piece of rule used. The combination of colors is not artistic; green, yellow and red do not blend well together.

CHARLES L. RAMBO, Philadelphia, Pennsylvania. An odd four-page leaflet, the programme of Lu Lu Temple Base Ball Nine. It is printed in red and black, and compositor, engraver and pressman have worked together to produce an unique and "striking" effect, with the hope of securing "Blood, Cash and Eternal Glory."

ST. JOHN PRINTING HOUSE, Toledo, Ohio. Blanks and note-heads, which Mr. St. John says are "printed and ruled at one operation at the rate of 6,000 per hour," by means of an attachment of his own getting up. The invention should be a valuable one, as the ruling is equal to most work that is turned out in the usual manner.

THE Daily Herald Printing Company, Austin, Minnesota. Numerous samples of general jobwork, which are all of a high class. Samples of a proposed specimen book, to be issued by F. H. McCulloch (a member of the company) are inclosed, and promise well for the value of the work, which will be known as "Practical Specimens, No. 3."

RAITHBY & LAWRENCE, Leicester, England. "The Insurance Ladder," a forty-eight page pamphlet; one of the neatest little booklets it has ever been our pleasure to handle. Superbly printed on enameled paper, illustrated with fine engravings; composition and presswork both are almost unsurpassable in point of excellence.

WILL F. ANGUS, *Tribune*, Clintonville, Wisconsin. Cards, letter-heads, etc., which are excellent examples of what can be accomplished with a limited range of type and material and a large supply of artistic ability. A little too much attention has been given, however, to ornamentation, rather overdoing propriety in that respect.

C. G. BURGOYNE, New York city. A sixteen-page circular, in several colors and bronze, each page of which is a study for the artist-printer in display, harmonious arrangement of colors and register. The whole forms one of the most ingenious and pleasing examples of the typographic art that has fallen into our hands for a long time.

THE Monitor Publishing Company, Rockford, Illinois. A sixty-four page pamphlet descriptive of the aims and objects of the Coal Dealers' Association of the Northwest, printed on enameled paper in bronze-blue ink. Composition is very good, surpassing the presswork, which is somewhat poor in make-ready and uneven in color. The work is neatly finished in embossed cover and tied with silk cord.

J. FRANK FACEY, Cambridgeport, Massachusetts. Programme of New England Athletic Racing Association — a pretentious work, which might be greatly improved upon. The title-page is poorly displayed, and the imprint of J. F. F. is a trifle too glaring. His own announcement, dated September 1, shows poor selection of colors, though otherwise it is a good piece of work.

TOPHAM & LUFTON, Harrogate, England. A number of samples of bill-heads, circulars, cards, etc., which show that artists of high ability are employed in their establishment. Their own memorandum heading, printed in gold bronze and four colors, ought to bring them all the work they could possibly do, as it is a very fine specimen of printing, both in composition and presswork.

BRANDON MAIL ELECTRIC PRINT, Brandon, Manitoba. A thirty-six-page pamphlet, "Prize List of the Twelfth Annual Exhibition of the Agricultural Society of Brandon," which is a very poor specimen, indeed. The advertisements are wretchedly displayed; the presswork is evidently the production of an amateur, there apparently having been no make-ready on the forms, and the color is pale gray on some pages and intense black on others. From the quantity of errors in spelling

we presume the proofreader was on a vacation at the time the job was done. It is not a work of which the Brandon Mail Print should feel proud.

CLARKE & COURTS, Galveston, Texas, general commercial work and posters, all showing good workmanship. James Newman, the rulework artist of the house, submits several designs, the general excellence of which deserves praise, especially a title and introduction to a furniture catalogue, which are very artistic. Composition and presswork on all the samples are above the average.

JOHN HEIMPEL, pressman with the Times Publishing Company, Bethlehem, Pennsylvania, forwards a copy of the Catalogue of the Bethlehem Business College, a pamphlet of fifty-six pages and cover, the composition and presswork of which are both deserving of commendation. Mr. Heimpel's skill as a pressman is evidenced by the evenness of color throughout, good make-ready, and clearness of the half-tones.

FROM John M. Rogers, Wilmington, Delaware, we have received a specimen of embossing, half-tone and letterpress printing that it would be difficult to excel. In this specimen, the "Marine Villa Album for 1893," the delights of Cape May are set forth by delicate half-tone vignettes, that make one long to pack his grip and start for the seashore at once. Mr. Rogers may congratulate himself on his admirable work.

A TRADE circular from the Great Western Stove Company, of Leavenworth, Omaha and Denver, comes to hand with a request to make comments thereon. It is entitled "Some Oaks," and if the projectors had adhered to the quiet colors of oaks and acorns their circular would have been more of a success. Bright yellow, green and chocolate do not harmonize well, and while the compositor's work is very good, the pressman, or whoever arranged the colors for the work, has produced a result far from satisfactory from an artistic point of view.

H. N. FAREY & Co., Pasadena, California, have issued an elegant morceau announcing their seventh birthday. A neatly embossed heavy card with gilded designs, tied with pale blue ribbon, supports a light card on which appears a cupid holding aloft a tablet on which the letters "F. H. & Co." appear. Back of this are other cards on which the past history and future intention of the firm are inscribed in neat type and in colors that do not offend the eye. A letter-head in four colors is very neatly executed and shows taste both in composition and selection of colors.

FROM Latta & McElhinerny, Morning Sun, Iowa: Samples of jobwork and blotters, good specimens of everyday work. Alfred M. Slocum Company, Philadelphia, Pa.: Handy memorandum book, with nicely displayed and well printed cover. Leighton Brothers, Minneapolis, Minn.: Cards, programmes, etc., which give evidence that they employ artists in all departments of their establishment. Stansbury & Phillips, Seattle, Wash.: Blotter in two shades of blue, neat and well printed. Brown, Thurston Company, Portland, Me.: Blotter in four tints, gold, bronze, red and blue — very attractive, neatly printed, register perfect. A. J. Chase, Bristol, N. H.: Programmes, cards, etc., showing neatness and care in design and execution. Sell T. Hawkins, Danville, Ind.: Cards and letterheads, well displayed, presswork good, but too much brown ink is used; a good black would be better on many of the samples. H. H. Knerr, Allentown, Pa.: Sample of own engraving — composing-rule printed in silver with name etched thereon in black — a neat job for an amateur engraver. J. E. Burke & Co., Bloomington, Ill.: Card and trade circular, neatly printed in colors and gold bronze; composition good and presswork excellent. The Wilton, Smith Company, Detroit, Mich.: Blotter in gold bronze, red and blue, showing that they are up to the times in artistic printing. Ernest Thompson, Thorold, Ont.: Membership ticket in three colors — red, yellow and black; poorly displayed and badly printed, the principal line being in red on a yellow background; very unattractive.

## TRADE NOTES.

THE Patterson-Brown Printery succeeds Patterson, Vance & Co., job printers and publishers, at Des Moines, Iowa.

GEORGE T. SCHEIBE & Co., printers, in a very neat booklet announce their removal to their new premises, No. 3 Jordan street, Toronto, Ontario.

THE *Polk County Farmer*, Des Moines, Iowa, has passed into the hands of J. B. Sperry & Co., who have changed its name to the *Weekly Free Press*.

THE Pierce-Wallace Publishing Company was recently incorporated at Des Moines, Iowa. Messrs. Pierce and Wallace are proprietors of the *Iowa Homestead*.

THE interest of Frank W. Barber in the Gem Printing House, Sterling, Illinois, has been transferred to J. H. Mack, and Charles T. Mack will conduct the business.

THE Crawford-Birrell Company have assumed control of the Advertiser Printing House, of Newark, New Jersey, Mr. David H. Greene being retained in the management of the office.

AN exhibit of the typographic and hand numbering machines made by the Bates Manufacturing Company, of New York, may be seen in the Electricity building, at the World's Fair, in the gallery, Space 43, Section Y.

THE Dexter Folder Company, of Fulton, New York, have recently put one of their late improved double-sixteen point-feed book-folding machines into the establishment of Houghton, Mifflin & Co., Cambridgeport, Massachusetts.

W. H. BESACK has removed his job printing plant from Washington, Kansas, to Muncie, Indiana, and is as usual producing fine work. Of THE INLAND PRINTER he says: "I can't run the kind of an office I desire to run without it."

W. J. GAGE & Co., booksellers and stationers, of Toronto, Ontario, have recently been incorporated. The officers are: W. J. Gage, president; George Spence, vice-president; W. P. Gundy, secretary-treasurer. The paid-up capital is $150,000.

J. H. T. LEHMANN has been appointed receiver for Ackerman Brothers & Heintz, of Omaha, Nebraska. The firm has had some internal dissensions, and asked for the help of the courts to straighten out matters. They still keep their old force employed.

FRANK B. JENVEY & Co., job printers and bookbinders, of Cumberland, Maryland, have moved into their new and commodious building, which they have recently had erected on South Center street. With more room and increased facilities, they expect to do a finer line of work.

TO ENCOURAGE offices using the tint block process, the Evelyn Patent Tint Block Company, of Baltimore, Maryland, have instituted a specimen exchange and offer prizes to those submitting the best samples of work. This plan will no doubt be advantageous to all printers who have adopted their process.

THE Northwestern Holiness Publication Company, publishers of the *Highway and Banner*, at Des Moines, Iowa, has gone out of business. The subscription list of the paper was sold to the Witness Publishing Company, Boston. The plant is now in the hands of C. W. Ingalls, who is conducting a job printing and publishing business.

MR. C. R. HUNN, the genial representative of the Buffalo Printing Ink Works, of Buffalo, New York, makes regular trips through the West and Northwest, and is well acquainted with all the printers in this section of the country. Through his untiring efforts the inks of the house he represents are each day becoming more widely and favorably known.

MR. F. C. NUNEMACHER, the well-known printer of Louisville, Kentucky, is the inventor of the new gathering machine, an illustration of which is shown in the advertisement of the Seybold Company on another page of this issue. Mr. Nunemacher found his bindery space too valuable to utilize to good advantage the round-table gathering machines in use in many

establishments, and therefore conceived the idea of the machine which the Seybold Company are now placing on the market. It will undoubtedly have a good sale, meeting as it does the wants of binderies that are cramped for floor space.

THE H. H. Latham Manufacturing Company, dealers in printers' supplies at 87 Plymouth place, went into the hands of the sheriff September 20 on judgments aggregating $53,716.65. The judgments were confessed in the circuit court on notes given to secure loans to the corporation, and were in favor of Fannie A. Underhill to the extent of $48,522.90, and Amos Shepard, $5,193.75.

JAMES CONNER'S SONS, the New York typefounders, moved into their new building at the corner of Rose and Duane streets on the first, and changed the firm name to the American Typefounders' Company. The new concern will carry type from twelve different foundries, and deal in printing materials and machinery generally. An illustration of the new building is shown on page 19.

THE Burnett Printing Company, of Rochester, New York, evidently have explicit faith in the ability of the banks of that city to meet all demands made upon them. In a postal circular soliciting business, recently issued, they say: "Notice to depositors in the commercial and savings banks of Rochester: Your check will be accepted at par in payment for any of our handiwork, to the extent of your deposit. Your check will have the same purchasing power as gold coin."

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## BABYHOOD.

BY JAMES WHITCOMB RILEY.



Heigh-ho! Babyhood!
Tell me where you linger.
Let's toddle home again, for we have gone astray;
Take this eager hand of mine and lead me by the finger
Back to the lotus lands of the far away.

Turn back the leaves of life; don't read the story—
Let's find the pictures and fancy all the rest;
We can fill the written pages with a brighter glory
Than old Time, the story-teller, at his best.

Turn to the brook, where the honeysuckle tipping
O'er its vase of perfume, spills it on the breeze,
And the bee and humming bird in ecstasy are sipping
From the fairy flagons of the blooming locust trees.

Turn to the lane, where we used to "teeter-totter,"
Printing little foot palms in the yellow mold;
Laughing at the lazy cattle wading in the water,
Where the ripples dimple round the buttercups of gold;

Where the dusky turtle lies basking in the gravel
Of the sunny sandbar in the middle tide,
And the ghostly dragon-fly pauses in his travel
To rest like a blossom where the water lily died.

Heigh-ho! Babyhood! Tell me where you linger.
Let's toddle home again, for we have gone astray;
Take this eager hand of mine and lead me by the finger
Back to the lotus lands of the far away.

—*Inquirer.*

## ITEMS OF INTEREST.

TEACHER — Can you tell me what is the olfactory organ? PUPIL (frankly) — No, sir. Teacher — Correct. Pupil goes off in a brown study.

A STORY is told of an Irish corporal registering a punishment in these terms: "Four days' cell confinement for Private X for he-hawing like an ass, in imitation of the colonel."

AT an industrial school in Virginia a class of boys, ranging from eight to twelve years of age, had to write compositions. The first one read: "We live on outside of the world — the slick side. We stick on like flies, and the reason we don't fall off is the mity power of God." As foreign news the second small boy gives: "Persia is governed by Pshaw."

THE Japanese divide the day into six day hours, from the rising to the setting of the sun, and six night hours, from sunset to sunrise. Accordingly, although the dials of their clocks are figured with twelve numerals, the movements of the hands do not correspond with our own, these movements being regulated by ingenious mechanism to correspond with the variations in the length of days and nights.

OLD chests and trunks have a high value as curios, and are largely taken by the dealers in the like. As paper was costly in the eighteenth century, many such articles were lined with newspapers then current, and if pleasantries of the period are to be trusted, even with rejected manuscripts. A curious old trunk with pentagonal ends recently turned up in the shop of a dealer in old furniture. It still bore a weather-stained card showing that its last delivery had been to somebody in Pearl street. It was lined with a Philadelphia newspaper of 1773, and the pages exposed bore the tax list of that year in pounds, shillings and pence.

A LONDON journalist says the general thrift, economy and energy of the French are universally admitted. There are more than 7,500,000 depositors in the savings banks alone, their aggregate investments of this sort amounting to more than £170,000,000. These deposits for the most part represent the saving of the lower classes. No effort is spared by the government to develop this virtue of innate thrift in the French character. Among many admirable measures adopted to encourage a habit of thrift may especially be mentioned the practice of rewarding efficiency and diligence by crediting the boy or girl with a few francs in a savings bank, instead of giving a book or other prizes.

COL. JOHN HAY, it is said, is always annoyed when spoken of as the author of "Little Breeches." Bret Harte also hates the very name of "The Heathen Chinee," and if he were not a man with a very keen sense of the ludicrous he would hate that of "Little Breeches" as well. The reason for this hatred being that a gushing lady, who prided herself upon her literary tastes, said to him once, "My dear Mr. Harte, I am so delighted to meet you. I have read everything you ever wrote; but of all your dialect verse, there is none that compares to your 'Little Breeches.'" "I quite agree with you, madam," said Mr. Harte, "but you have put the little breeches on the wrong man. The honor belongs to my friend Hay."

AN interesting treatise on photo-lithography has just been published in Paris by M. Léon Vidal, professor of the national school of decorative arts, which contains a vast amount of practical information on everything relating to this branch of the art of printing, together with an immense number of formulas for preparing, testing and operating everything in connection therewith from the time the plate is prepared for exposure until the completed lithograph picture is printed. The work, which contains over four hundred pages, gives exhaustive explanations, with innumerable recipes and words of counsel for the amateur as well as the professional, culled from the highest authorities on the different processes in England, France, Austria, Germany and Italy, and includes chapters on photo-lithography direct and by transfer, photo-zincography,

photo-collography, autography, photographing on wood and metal for engraving, with innumerable experiments and formulas.

THE printing for the Ontario government for the next five years has been awarded Messrs. Warwick & Sons, of Toronto, Ontario, the contractors for the past term. There were four bidders: The Methodist Book Concern, the Presbyterian Printing Company, Warwick & Sons, of Toronto; and Barron, of Ottawa. The Presbyterian and the Warwicks were the lowest — the latter by $600. The Methodist Book Concern was $6,000 higher and Barron, of Ottawa, $10,000! Commenting on these figures the Toronto *Evening News* says: "Tendering for government printing is an art that is acquired after considerable practice, and to the vast majority of those employed in the printing trade it is a profound mystery how the work can be made to pay at the prices asked. When the contract was let for the last term it was thought to be very low, but the prices in the successful tender in the present case are very much lower."

## BUSINESS NOTICES.

### WHERE THE ECONOMY IS.

It is in the editorial room that the greatest saving is made by using stereotype plate matter, as a higher class of contributions can thus be secured and more time given to preparing the live local features upon which the success of a newspaper depends. Publishers are everywhere recognizing this fact and turning to the American Press Association service for everything but their local news. "The best to be had is in A. P. A. plates."

### THE PERFECT ADJUSTABLE LOCK-UP GALLEY.

A new form of lock-up galley has recently been patented and placed on the market called the "Perfect" adjustable lock-up galley, a cut of which was shown in this journal a few months since. It is made entirely of brass in a substantial manner. There are no springs to wear out, and as soon as the thumb-screw is turned the matter is locked perfectly tight with uniform pressure throughout. The galley is made in all sizes, both news and job, and is one that will no doubt meet with a ready sale. It is manufactured by the Perfect Printers' Supply Company, Bridgeport, Connecticut.

### THE MOVING INTEGRITY IN COMMERCE.

The trade saying of "one price — no deviation" has a history. The idea had no existence at one time in the engraving business. As with other like things it became a fact of commerce — of life — through an individual struggle.

Mr. Geo. H. Benedict, of Chicago, is to be credited with the advance. It was in the year 1886. Up to that time the engraving trade of America was in much the condition that the retail clothing trade is now in Baxter street, New York, that is, in the lying stage. Engravers had as many prices as customers. A loose credit system prevailed, each engraver having as many accounts as customers of any standing. A price was made for each customer.

Here was a great waste of time. Mr. Benedict saw this, and after turning the matter over he came to believe that the country was ready for a system which would prevent this waste of time. The key lay in the idea of a fixed price, and no deviation for a given quality of engraving, involving the truth about goods and lower prices. Mr. Benedict had studied the matter for years before venturing to assert that success was bound up in the new idea. When he came to announce it he was laughed at by trade rivals and pitied by his friends. He was told that people cared nothing for the time wasted; that they liked the loose methods and the haggling over prices. The thought of telling the truth, of setting up the truth-shop in the engraving business, was regarded as the dream of a visionary. But Mr. Benedict's belief grew with opposition; out of the negatives received he got new positives. He saw that the key to any commercial advance lies in the saving of time. Herein is the secret of determining the commercial value of a patent or any given trade device — will it save time? The locomotive brought in a sharper sense of time — the train does not wait.

Banking on all this, Mr. Benedict, biding his time, made the venture. The economies bound up in the new principle enabled him to cut prices something like twenty-five per cent. The idea won. At the end of a year the story had got around that the place to order engravings cheap, while knowing to a certainty just what you were getting, was at Benedict's. It was the first engraving establishment in the world where honesty was followed as a principle and not as a makeshift.

It is only absolute honesty that is highly commercial.

"They are all honest," Mr. Benedict once remarked to the writer, "but the run of men think that, like some other rules, this one also has its exceptions; that some dark night there will be a wreck ashore with no one the wiser. Comparatively few men," he added, "grasp the notion of honesty, of integrity as a downright principle of action."

It is told of Mr. Benedict that when asked for his business secret he invariably answers: "The secret of my success is truth and equity. I have never knowingly given for a dollar bill less than a dollar's worth of goods." Clerks in his establishment know that if they are detected in any deceit as to qualities or values they will be immediately discharged.




Griffin, Georgia, Aug. 6, 1890.

We commend the firm of Geo. H. Benedict & Co., of Chicago, to all publishers desiring a good job of any kind of engraving done satisfactorily, promptly and cheaply. They made the new headings which adorn the different editions of the NEWS AND SUN, and after a price had been agreed upon, finding that they had made a mistake in their calculations they voluntarily cut the price down nearly one-half. Such action may not be rare, but we have not often met with it.

N. Y. Sun: "Our esteemed Georgia contemporary, the Lumpkin Independent, has been thrilled by the whizzing words of our esteem-

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Here is an interesting testimonial from a prominent southern journal.

To say that Mr. Benedict has raised competition at all points in the engraving business is merely to record a glimpse into the obvious. True competition is rivalry in public service. That way profit lies. Competition has two aspects, consisting on one side in raising quality, and on the other in cutting prices. It is one of the paradoxes of trade that quality and quantity identify, the resultant being low prices. The informed merchant, whose work is to anticipate wants, understands this. The short-sighted man, not understanding it, plays the grab game. The exact truth about goods is one way of raising quality. Goods abounding in truth are like a truthful man. To increase quality is to widen demand and bring about lower prices. On these lines Mr. Benedict has raised competition to so high a point that few engravers can compete with him. The ordinary idea of competition turns on a plurality of dealers, whereas a single dealer may so shape his action that equal account is taken of the individual and the common good. Rightly understood they are not in antagonism.

The motto of the house of Messrs. Benedict & Co. is: "A big grist and small toll." Mr. Benedict conceived it at the very outset of his business career, and has put it into practice.

These ideas mark the introduction of scientific method into commerce. In all directions it is coming in. The rule-of-thumb trader must keep step with the advance or go down in the crush of intelligent competition. All these things are but

incidents in the growth of accuracy—stages in the development of integrity in commerce. The very idea of integrity was born of commerce. But late inventions have accelerated the movement. The new machinery of the century has everywhere gone to sharpen the sense of time. A heightened idea of economy results. With the rise of intelligence, business calculations and business ventures are more and more based upon the fact.

In this light the notion of economy in life has a newer dignity, and economy as art an increased fascination.

## WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 5th of each month, and no want advertisements for any issue can be received later than the 25th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

ALL LIVE PRINTERS should have Bishop's "PRACTICAL POSITION" and "PRINTERS' READY RECKONER," 50 cents each; the "PRINTERS' ORDER BOOK," price $3, and "SPECIMENS OF JOB WORK," price $2. Sold by H. G. Bishop, 128 Duane St., N. Y., and all type-founders. The handiest and most useful works ever published for printers. Also, by same author, "THE JOB PRINTER'S LIST OF PRICES AND ESTIMATE GUIDE," price $1. Just published.



A PHOTO-ENGRAVER who is in charge of the photo department of one the largest printing houses for the last eight years wishes to make a change. Is a practical man in all branches, including half-tone and color work. First-class references. Address "W. B.," care INLAND PRINTER.

FIRST-CLASS job printer desires situation in West (California preferred). Display, make-up, stone-work; also slight knowledge of presswork. Sixteen years' experience. Address "PICA," care INLAND PRINTER.

FOR SALE—A four horse-power Otto gas engine. Has been used eighteen months. "EVENING NEWS," Saginaw, E. S., Michigan.

FOR SALE—FORMULA and instructions for the Burning-in Process for half tones, by a practical photo-engraver. Address "FORMULA," care INLAND PRINTER.

GET OUR PRICES when wanting any new goods; wood material, which we make; metal type, printers' or binders' machinery, which we sell; also secondhand list. MORGANS & WILCOX, Middletown, N. Y.

JOB PRINTER—Steady, temperate, union job printer wants permanency in good job office. Address "MAKE-UP," care INLAND PRINTER.

MATRICES WANTED—A reputable and competent German Typefoundry desires to buy or exchange matrices. Offers to be addressed "G. R. 100," care INLAND PRINTER.

OPENING—A practical all-around printer, one who understands preparing local news, soliciting advertisements and jobwork, and is willing to "hustle" for business with proprietor, can learn of a permanent situation on a weekly Ohio paper in a town of 4,000, by addressing C. R. CALLAGHAN, publisher *Gazette*, Bellevue, Ohio. References as to character and ability required. Working interest in the business will be given if desired.

POSITION WANTED—As manager or foreman of good job or news plant by practical printer. City and country experience. Accustomed to handling men, managing, estimating and buying. Is fair pressman. Best of references. Address "N. A.," care INLAND PRINTER.

PRESSMEN—The *Pressman's Manual* is the only work of its kind published; contents: hints on cylinder and platen presswork; how to emboss; how to make, use and care for rollers; how to mix and use inks; how to bind books and make pads; simple methods whereby every printer can do his own stereotyping; price 50 cents, postpaid. J. H. SERGEANT, 206 East Tenth street, New York city, New York.

SITUATION WANTED—By a competent cylinder pressman; rapid and thoroughly experienced on half-tone work; would leave city. Address "BOB," care INLAND PRINTER.

THE COMPOSITOR—A book of instruction for the beginner, help for the "two-thirder," hints for the journeyman. Every boy or man who expects to be or is a compositor should have it. Price 25 cents, postpaid. Address H. F. STEWART, Ashbourne, Pa.

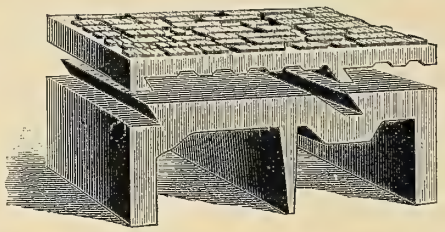
WANTED—A few copies of the December, 1891, issue (No. 3 Vol. IX) of THE INLAND PRINTER, if in good condition. Will pay 20 cents apiece for same. Mail or bring to this office. THE INLAND PRINTER CO.

WANTED—Half-tone etcher to work enamel process. Must be first-class. THE TERRY ENGRAVING CO., Columbus, Ohio.

WANTED—Position by an experienced and successful foreman in first-class railroad and commercial printing house. Unqualified recommendation. First-class job only (union). Address "H. A. T.," care INLAND PRINTER.

$1,500 buys a first-class job office in city of 100,000 population, with established trade; good reasons for selling. Address "PUSH," care INLAND PRINTER.


THE BEST TO BE HAD IS IN A. P. A. PLATES.



EVERYTHING Needed by the most enterprising Newspaper, EXCEPT LOCAL NEWS,

Is in A. P. A. perfect-printing Stereotype Plates.

*Print Like New Type.*
*As Easily Handled.*

AMERICAN PRESS ASSOCIATION,

NEW YORK, BOSTON, CINCINNATI, ST. PAUL, DALLAS,
CHICAGO, BUFFALO, INDIANAPOLIS, OMAHA, SAN FRANCISCO.
PHILADELPHIA, PITTSBURGH, DETROIT, ATLANTA,

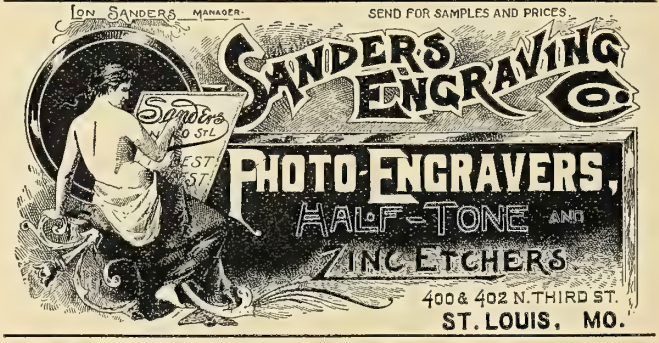



THE DURANT STANDARD COUNTERS

Send for Catalogue to W. N. DURANT, MILWAUKEE, WIS.

PATENTS.

Patents, Caveats and Trade Marks procured, Rejected Applications Revived and Prosecuted. All business before the U. S. Patent Office promptly attended to for moderate fees, and no charge made unless Patent is secured. Send for "INVENTOR'S GUIDE." FRANKLIN H. HOUGH, *Washington, D. C.*




SECOND-HAND KIDDER PRESSES USED BUT LITTLE. FOR SERVICE AS GOOD AS NEW!

*Send for Information and Prices.*

The Kidder Press Mfg. Co., 26 to 34 Norfolk Ave., BOSTON, MASS.

..YOU OUGHT TO HAVE AN Elite Rule Bender

It is the only satisfactory Rule Bender. Always handy. Does good work. Never wears out. Price, $2.00, postpaid. Hints on Rule Bending, 10 cts.

ELITE MFG. CO., MARSHALL, MICH.

THE PRINTER'S ART.

*"I would not part with mine, if I could not get another, for many times what it cost."* —H. A. WESTBROOK, *1724 Niagara St., Buffalo, N. Y.*

A book for Printers—113 pages, in colors; 6 x 8 inches oblong. Paper covers, $1.00; Cloth, $1.50.

A. A. STEWART, Box 155, Salem, Mass.

# The North Tag Machine . .

## Manufactures and Prints, in One or More Colors, from a Roll, 10,000 to 12,000 Tags per Hour

**THE NORTH TAG MACHINE** is simply the regular Eighth-Medium North Web-Feeding Printing Press with attachment for manufacturing shipping tags (any size) from a roll, the attachment being placed on the base of the press between the press and the feed. The machine takes the tag board from a roll, prints it in one or more colors as may be desired, puts on the washers, punches the eye, cuts the corners, and drops the tags out completed at the rate of from *ten to twelve thousand per hour.*

### The advantages of the North Tag Machine over all others are the following:

1. **PRINTING PRESS AND TAG MACHINE.** It is not a tag machine exclusively, but is the regular Eighth-Medium North Web-Feeding Press, and when not in use for the manufacture of tags, it can be instantly used for all kinds of job and label work from a roll. It may be run one hour for the manufacture and printing of tags, and the next hour on hand-bills or other job printing. It enables the country printer to manufacture and print tags one day in the week or month and run the machine as a printing press the balance of the time.

2. **SIMPLE AND EASY TO OPERATE.** The machine is simple and easy to operate. The tag attachment is small, and operated from the main shaft, and can be put on the press or taken off in two minutes' time. It is perfectly simple, and a good boy can run the entire machine. The washer stock consists of simply two strips of tag stock (sold in rolls already gummed) a half inch wide, running over a brass wheel which is half immersed in water, so that the gum is moistened. The washers for both sides of the tag are cut from the strips, pressed into place on the tag, and the hole punched through, all at one operation and by the one small attachment.

3. **DIAMOND SHAPED WASHERS.** Every other tag machine made puts on *round* washers, punching them out of long strips of stock—this means *waste*—more stock is wasted than used. The North machine puts on *diamond* shape washers, which are better and stronger, to say nothing of looking better, being more in keeping with the rectangular shape of a shipping tag. Above all, they are *cheaper, there being absolutely no waste.* The diamond washer is cut at an angle (on the bias) from a half-inch strip without the loss of any stock. These small items count where competition is close.

4. **TAGS PRINTED IN COLORS.** With this machine it is almost as cheap to print a tag in *two or three colors* as in one, the extra cost being simply in the composition. In the plain composition used on tags it is very easy to separate a line or two for another color. Or the machine will print in tint or color a design or cut of any kind first and the printed matter over all at one operation, and at from ten to twelve thousand per hour. This is the only machine made which will do anything like this work, and it is so easy to print in two colors that our advice to those using the machine is to *print every order in two colors,* whether you get more money or not, for by so doing you get a firm hold on your trade. If a man once has his tags in two colors at anywhere near the price of one, he will never go back to one color.

5. **PRINTING BOTH SIDES.** To print on both sides, the tag board is run through from the roll, printing the back, and run out *without cutting* (the knife not running). It is rolled up loosely as it comes out, and run through again for the face of the tag, and this time the washers are put on, the tag manufactured and cut off. If preferred, for short runs, the tags may be manufactured and printed on one side, and the other side printed on an ordinary press.

6. **THE PRICE.** In buying the North Tag Machine complete, it must be borne in mind that a regular Eighth-Medium North Web-Feeding Press is secured. It prints in from one to four colors at each impression, makes 5,000 impressions per hour, and will make, if desired, one, two, or three feeds and cuts to each impression—all without the addition or removal of a single part or appliance. The price of this press alone is $1,000 (see descriptive circulars). This makes the attachment only $500. Fifteen hundred dollars would be exceedingly low for a machine that made and printed only tags, but we offer the latest and most remarkable invention in the line of printing presses, and the latest and most perfect tag machine *combined,* at less than either alone is worth.

# Price, Complete, $1,500.00.

## PROFITS IN TAG BUSINESS.

Using a No. 5 tag (the size most used), standard quality, as an illustration, we give the following facts relative to cost and profits in tag business. Any one, by a few inquiries, can verify these figures.

Denison's list price of ordinary No. 5 tag, not printed, is 50 cents per 1,000. This list price is subject to discount, the net price to the trade for No. 5 blank being about 35 cents per 1,000, while the price per 1,000 printed varies from 75 cents to $1.25, according to the size of the order. The Denison tags are manufactured blank in Boston, packed and shipped to the different branches throughout the country, and printed at each branch establishment on ordinary presses fed by hand.

Every printer knows, of course, what he is obliged to pay dealers for blank tags.

The actual cost of the tags may be readily determined. The tag stock in rolls of any width costs 4 cents per pound (less in large quantities). The weight of 1,000 No. 5 tags is 4½ pounds, which at 4 cents per pound amounts to 18 cents per 1,000. Cost of straw-board box holding 1,000, less than one cent (in fact from $6 to $8 per 1,000 boxes, according to size). The cost of manufacture of blank tags on North Machine may be estimated as follows: Boy to attend machine running at rate of 100,000 tags per day, $1, or one cent per 1,000; a liberal estimate for wear and tear, power (less than one-fourth horse-power per machine), washer stock, etc., would be $2 per day, or 2 cents per 1,000, making a total of 21 cents per 1,000 for No 5 blank tags boxed ready for shipment.

| | |
|---|---|
| Denison's net price per 1,000 No. 5 blank tags | 35 cts. |
| Cost " " | 21 cts. |
| **Margin for Profit** | **14 cts.** |

As our machine prints as rapidly as it manufactures, and with no additional expense, except composition, ink, and putting forms on press, there is no comparison on printing. Ten thousand No. 5 tags can be printed on our machine at an extra cost of less than 7 cents per 1,000 over blank, and a 100,000 run at less than 3 cents per 1,000 extra.

| | |
|---|---|
| Printed Tags per 1,000, No. 5, market price for large orders | 75 cts. |
| " " " our cost | 25 cts. |
| **Margin for Profit** | **50 cts.** |

**REMEMBER OUR MACHINE:**

1. Makes blank tags.
2. Prints tags in one or more colors.
3. And is the simplest, fastest, and finest web-feeding job press in the world, *so that it need never stand idle. In one way or another it will earn you money every hour.*

**THE NORTH PRESS CO., 262 Dearborn Street, Chicago, Ill.**

*For cut and description of printing press see other side.*

# . . Eighth-Medium . .

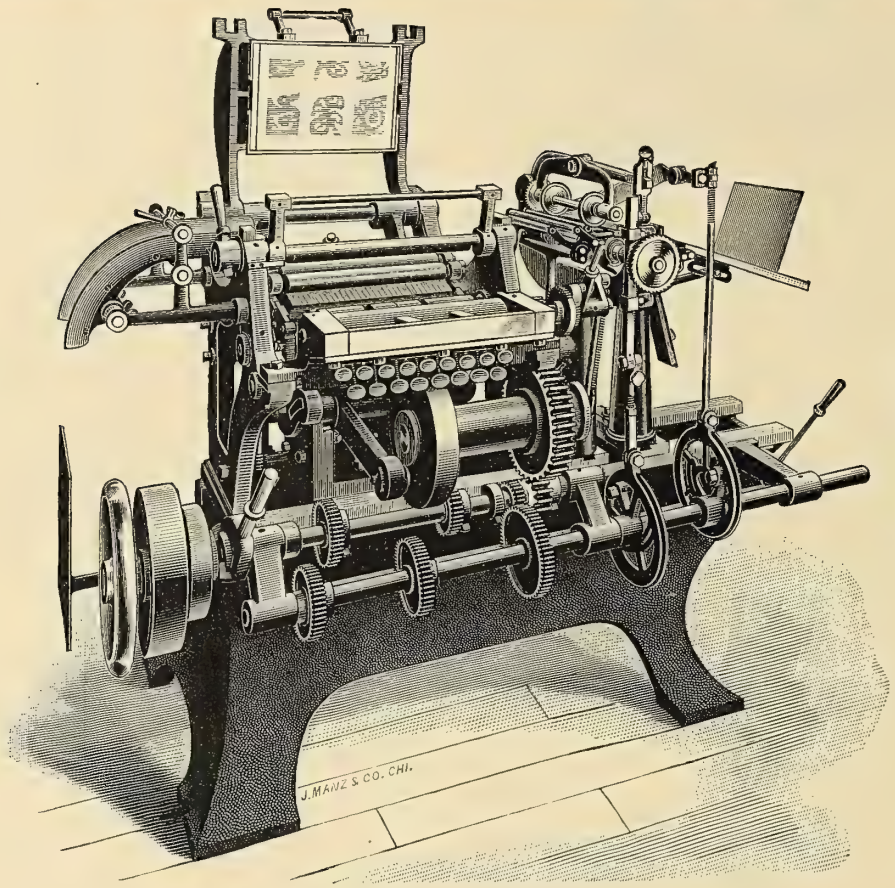
# The North Web-Feeding Job Press

## In Machinery Hall, Columbian Exposition (Sec. 32, Col. Q-42).

**This press feeds From a roll And will make**

**5,000**

**Impressions Per hour**




**It will print Any combination Of from one to Four colors at Each impression And if desired will Make one, two, Or three feeds and Cuts at each Impress on**

**THE PRESS.** The cut shows the regular eighth-medium with the platen thrown back, leaving the form exposed on the bed, and as conveniently accessible for change or correction as if on an imposing stone—this is one of the obvious advantages of this press over all others; in an instant the platen can be thrown back, as shown, and the form either lifted or changed on the bed. In its very short oscillation up and down the bed departs very little from a perfect level, therefore there is no possibility of loose type falling out, and there is no danger from a loose lock-up. As the platen stands when thrown back (as shown in cut) it is easy to overlay or change tympan. When everything is ready the platen is simply brought forward and instantly clamped by the small lever shown.

**COLOR WORK.** The cut shows the press set for printing *THREE COLORS AT EACH IMPRESSION,* the fountain being divided for three colors. The press prints a form 8 x 12 inches in *ONE* color; 8 x 5½ in *TWO* colors; 8 x 3½ in *THREE* colors; 8 x 2½ in *FOUR* colors. The *DISTRIBUTION* and *REGISTRY* are perfect, as samples of work will show.

**TWO OR MORE FORMS.** This is the only press in the world which will print in from one to four colors and make, if desired, one, two, or three feeds and cuts to each impression, *WITHOUT THE REMOVAL OR ADDITION OF A SINGLE PART OR APPLIANCE.* If it is desired to print from two or three forms, and thereby gain a printed product two or three times the speed of the press, in *ONE MINUTE* the change can be made so that to each impression the feed and knife will operate either two or three times. Sixteenth-sheet hand-bills can be printed at the rate of *TEN THOUSAND PER HOUR* from two forms.

**AUTOMATIC.** The press is *AUTOMATIC.* One good boy can easily watch two, or even three, on plain work. The paper runs through to the knife without making the angles and turns made on other web presses, and it is therefore as easy to run the heaviest card-board or straw-board as the thinnest tissue.

**SILENT.** The press is the most noiseless made—it does not make half the noise made by an eighth Gordon. The action is the most silent and powerful known, working without clank or jar, and at the same time it is regular and rapid.

**PAPER AND CARD-BOARD IN ROLLS.** Almost every kind of paper and card-board can be obtained in rolls nowadays; *NEWS AND BOOK PAPERS* of different weights, qualities, and tints; *MANILLA PAPERS, BOARDS, AND TAG STOCK; GLAZED PAPERS* of all kinds and colors; *BOX-MAKERS' PAPERS AND BOARDS; ENAMELED OR COATED PAPER* in all colors and weights, and coated on either one or both sides; *GLAZED, ENAMELED, AND COATED COVER PAPERS* of all kinds; *FLAT PAPERS* (for letter, note heads, etc.), in different weights and qualities. *BRISTOL BOARD,* coated and enameled *CARD-BOARDS* in all weights and colors, etc. It is apparent from the foregoing incomplete list of roll stock that the press is not limited to any particular work, but can run practically all job work except envelopes and bill-heads. As a rule, paper in rolls is considerably cheaper than flat.

**EASE IN HANDLING.** There is no web-feeding press at all like the North Press, and certainly there is none which compares with it for a moment in ease in handling. It is easier to make ready on it than on a Gordon, and it is easier to change forms and make short runs than on a Gordon. A roll of paper can be put in position, a form put on the press, everything made ready, and a run of five hundred made quicker than paper can be cut and the run made on a Gordon.

**LABEL WORK.** It is the only simple and perfect plain or color label press made.

**SMALL JOB OFFICES.** The North eighth-medium is pre-eminently the press for small country job offices, as it will enable the smallest country office to print from type and compete with city offices that print on large cylinder presses from many electros.

**POWER REQUIRED.** There is no press which requires so little power for the work done. One-quarter horse-power is sufficient. The press is so perfectly balanced that no fly-wheel is required, and it starts and stops instantly by clutch mechanism.

**WEIGHT, SIZE, ETC.** The eighth-medium weighs about fifteen hundred pounds, and occupies a floor-space of about 3 x 4 feet.

The eighth-medium is the only size made at present. Price complete, $1,000.00.

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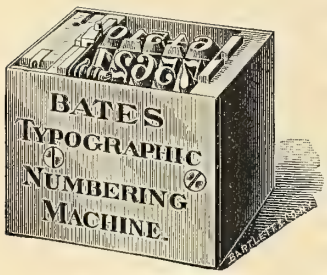
(SEE SPECIMEN ON PAGE 46.)

It not only produces accurate and beautiful results, but its printing quality is unsurpassed.

NEW YORK ENGRAVING AND PRINTING CO.
320 AND 322 PEARL STREET,
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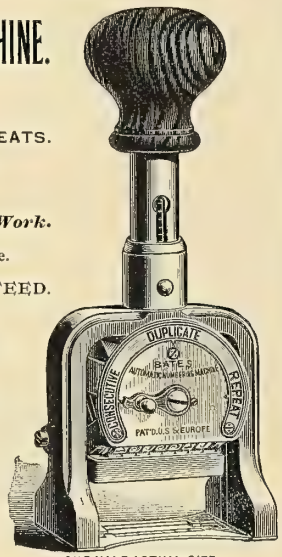
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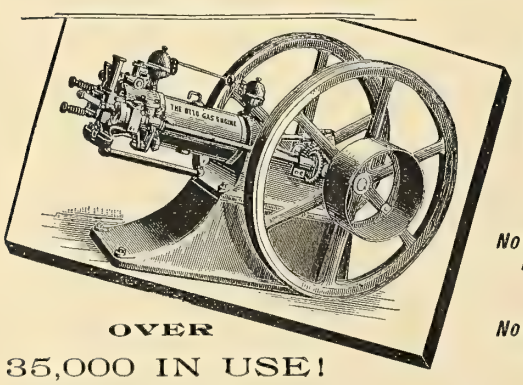
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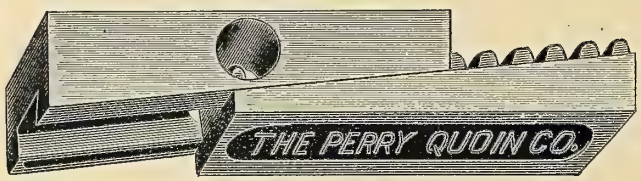
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**See Inside Page of Back Cover.**

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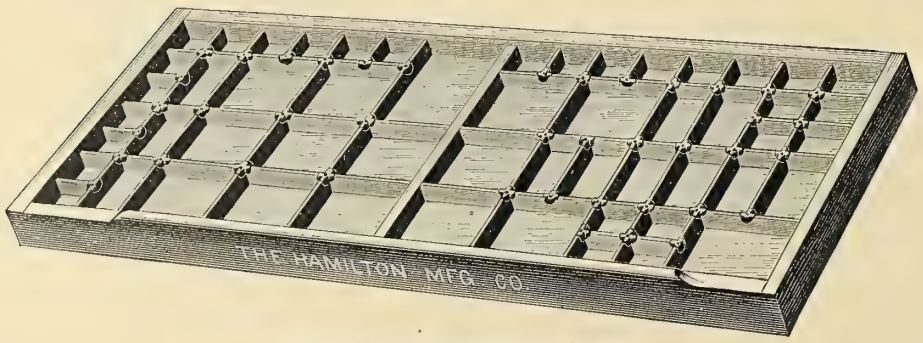
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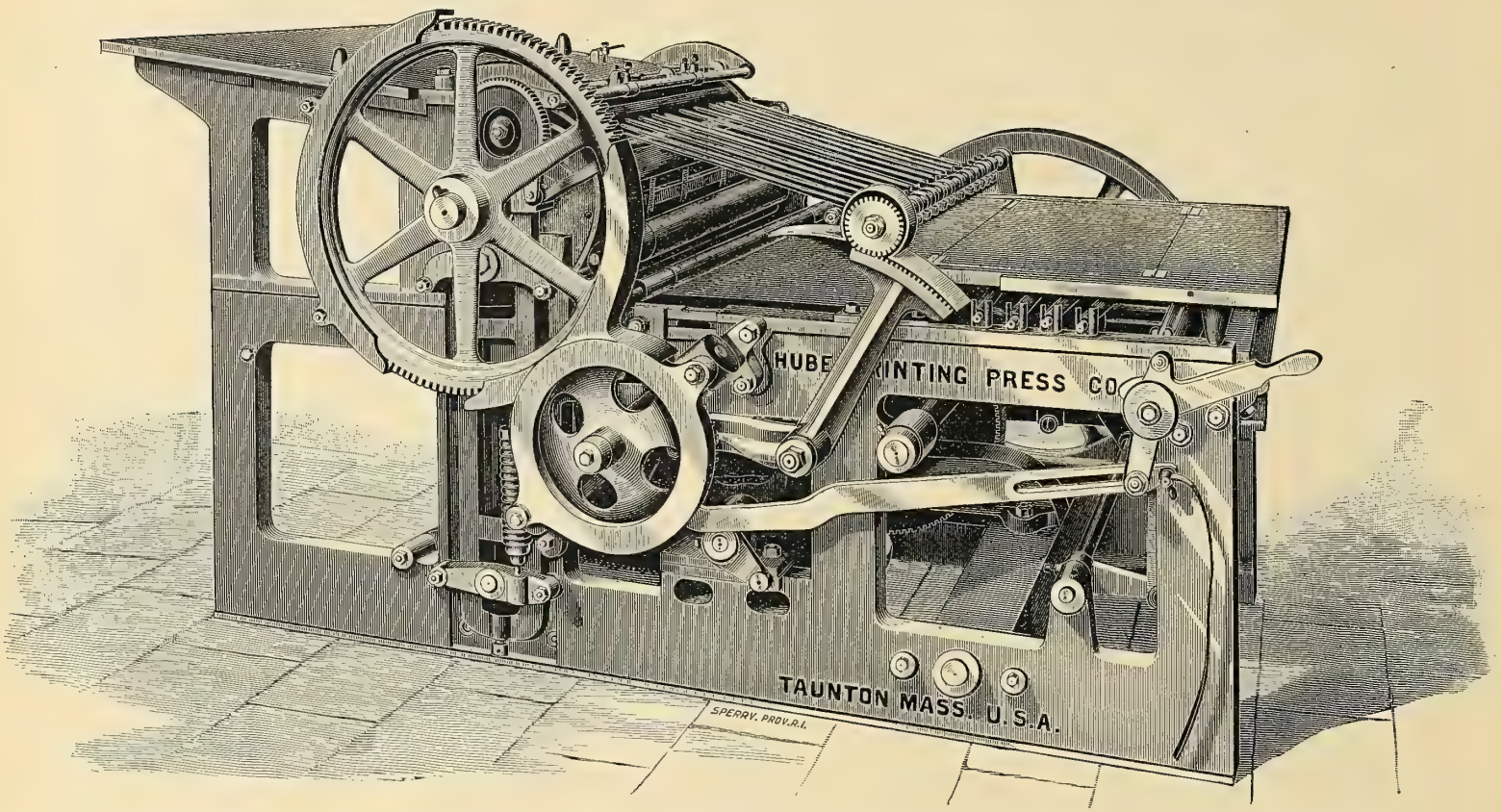
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Having no complicated cam or stop motions to get out of order or limit the speed of the press, we guarantee every machine to print twenty-two hundred sheets per hour, when properly fed, in perfect register and without jar or extra wear.

The cylinder can be tripped at the will of the feeder, and up to the moment when the sheet is taken by the grippers. The bed is supported under the line of impression by four large rollers, journaled in stands which are fastened to a rigid box-stay that cannot spring or give in the least degree. The side-frames are of the box pattern, also, and every part of the machine is constructed with an eye to great strength and durability. The sheets are delivered in front of the cylinder, clean side to the fly, which is positive and noiseless in its action.

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| Back Delivery . . | 2 | 26 x 36 in. | 23 x 32 in. | 10 ft. 6 in. | 5 ft. 10 in. | 4 ft. 2 in. | About 4 tons. | 1,200 to 2,200 |
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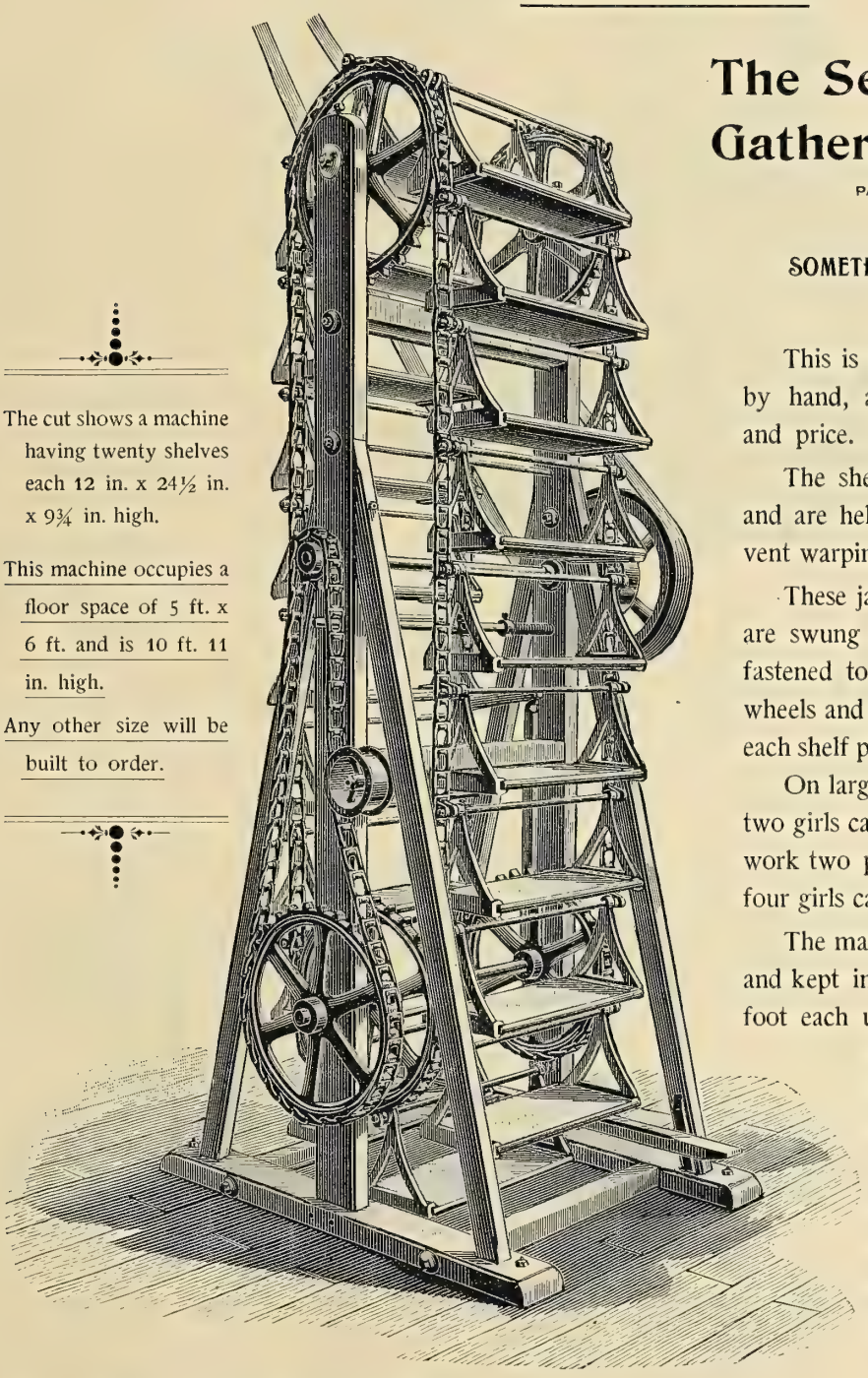
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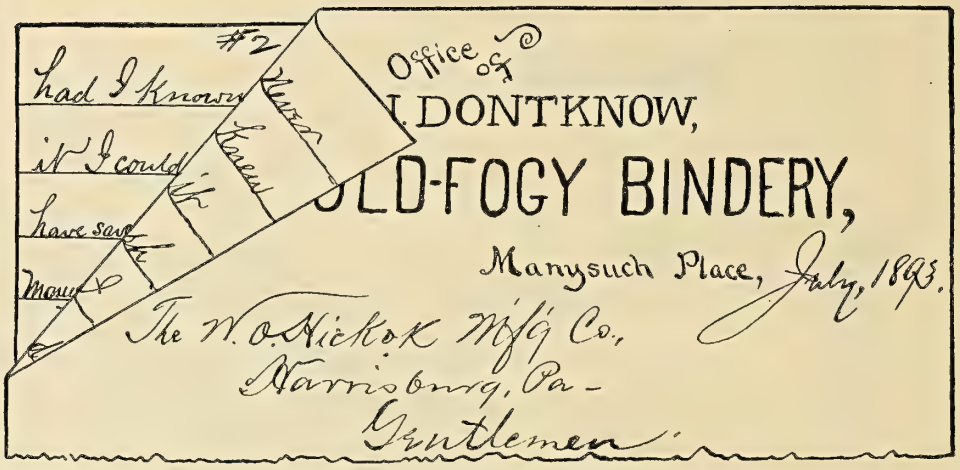
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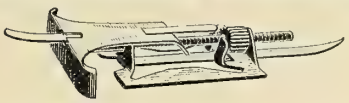
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VOL. XII — NO. 2. CHICAGO, NOVEMBER, 1893. TERMS, $2.00 per year, in advance. Single copies, 20 cents.

Written for THE INLAND PRINTER.

## GOSSIP ABOUT THACKERAY AND OTHERS BY SIR WILLIAM FRASER.

BY W. I. WAY.

IN his lecture on George the First, Thackeray tells us that he knew familiarly a lady with a remarkable chain of associations stretching back to Horace Walpole, who had asked her hand in marriage, though the wit was very old and she very young at the time. This lady had knocked at the door of the great Dr. Johnson and had been patted on the head by George the First; had been intimate with Fox and the beautiful Georgiania of Devonshire. "I often thought," says Thackeray, "as I took my kind old friend's hand, how with it I held on to the old society of wits and men of the world." This same lady and her sister appear repeatedly in the correspondence with the Brookfields, lately published by the Messrs. Scribner's Sons, and now these publishers have the pleasure to introduce again to American readers this charming pair of old ladies, as they were old when Sir William Fraser first met them. Sir William's book, "*Hic et Ubique*" (Here and Everywhere) is well named, and it is something like the "Diary of Mr. Samuel Pepys" in that you may open it anywhere and at any time and find much to divert you. As Mr. Lang would put it, "*Hic et Ubique*" is one of those "bedside books which may send a man happily to sleep, with a smile on his lips." You may perchance open it at page 166, and your eye will be arrested by the great name of Thackeray, and Sir William's story about the Miss Berrys, the only story he ever told Thackeray that caused him to laugh—"to display in his countenance the signs of inward merriment." And yet several of Sir William's stories are distinctly good. A lady's house caught fire in Bolton Row, Mayfair. "Fame whispered light tales" of this house and its inmate, Mrs. C., but it was in a good neighborhood, as the Miss Berrys lived opposite. It was a summer's afternoon, and a crowd assembled. There was a social gathering at the house of the Miss Berrys, and the ladies and gentlemen, both old and young, were attracted to the balcony to see the fire opposite. The mob, aware of the character of Mrs. C., bandied jokes among them and were disappointed when they found no one was to be burned, so turned their attention to the balcony. "An evil spirit among them," to let Sir William complete the story, "with a total misapprehension of the gentle hospitality of the once lovely Berrys, I might say 'two Berries on one stalk,' but assume that this was said one hundred and fifty years ago, bawled out at the top of his voice: 'Ah! you old devils! it will be your turn next!' Thackeray looked radiantly delighted; he walked up and down the room saying: 'Pore old things! pore old creatures!'"

Mr. Titmarsh always enjoyed a joke when not told at his own expense. Sir William tells us that Thackeray was once invited to dine at one of the regular mess-room dinners given in St. James's Palace. Soon after dinner had begun the senior officer said: "Mr. Thackeray, let me present to you your neighbor, Captain Crawley of the Life Guards." But Thackeray only stammered out his acknowledgment to Captain C. and reserved his conversation for the other officers. To his host he said he did not object to a joke, that he was a joker himself, but he thought there was a time and place for all things.

In his "Fifty Years of London Life," Mr. Edmund Yates prints a descriptive poem by Albert Smith on the members of the Fielding Club. One of the members of this club was a Mr. Andrew Arcedeckne, the original of "Foker" in "Pendennis." Of this individual Sir William tells a story, but only indicating the name by "Mr. A." He tells the ladies that "Phoca" in Latin means a sea-calf, and that Mr. A. repaid Thackeray for the liberty he had taken by saying to him, "Thackeray, I have been to your lectures, and I thought them good, but they were not perfect." "Why not?" "You would get on much better if you had a pianner." Sir William once asked Thackeray which of all his writings he liked the best, and he answered, "George de Barnwell." But he thought the *best*

thing he had done was the surgeon's song in "Harry Rollicker," written on board a Lloyd's steamer while very seasick. But there are so many good stories about Thackeray in the volume that we cannot give them all in the space allowed here. One may, however, direct attention to Sir William's error anent the weight of Thackeray's brain, which was 58½, not 53½ ounces. These figures could have been verified by reference to "Thackerayana," which contains a very full account of Thackeray's death.

Of Bethel, at one time Lord Chancellor of Great Britain, Sir William Fraser tells many stories in his "Disraeli and His Day," but nothing better, one ventures to think, than his definition of the breaking of the seventh commandment: "In woman an aberration of the heart; in man a surprise of the senses."

About Lord and Lady Lytton there are many anecdotes, some good, others indifferent. One of the best recites how during a separation Lord L. used to write doleful letters to his lady, and in one of these he said: "Here I pass my time, in incessant labor; my thoughts ever of you; my only companion Solitude." But Lady Lytton thought a visit necessary to verify this statement, and surprising her lord one day she found he had told half the truth, "the monster's only companion was 'Solitude'; but Solitude was dressed in white muslin and was sitting upon his knee." With such engaging trifles Sir William has filled his pretty little book. His acquaintance in parliament, in the army, and in public affairs in England and on the continent has been very extended; his memory is good, and his range of vision what one might expect in a man of the world. A man of catholic taste in books and art, his opinions on those subjects are broad and generous. Always a lord — he was in no sense a prig or tuft-hunter — he could share in part the opinion of Lord Melbourne that on the whole mankind was "not venal, but damned vain." For the edification of readers who may not have access to it, Thackeray's song, referred to above, is appended:

"LARRY O'TOOLE.

"You've all heard of Larry O'Toole,
Of the beautiful town of Drumgoole;
He had but one eye,
To ogle ye by—
Oh, murther, but that was a jewl!
A fool
He made of de girls, dis O'Toole.

"'Twas he was the boy didn't fail,
To tuck down pataties and mail;
He never would shrink
From any sthrong dthrink,
Was it whisky or Drogheda ale!
I'm bail
This Larry would swallow a pail.

"Oh, many a night at the bowl,
With Larry I've sot cheek by jowl;
He's gone to his rest,
Where there's dthrink of the best,
And so let us give his old sowl
A howl,
For 'twas he made the noggin to rowl."

Written for THE INLAND PRINTER.

## THE NEWSPAPER OF THE FUTURE.

BY GOULD LEE.

THE newspaper of the future will be a small quarto of terse, laconic news items — setting forth facts in the fewest possible words, in type not smaller than brevier. All words will be spelled phonetically. A six-column sheet will be ample to contain all the current news of the globe. The types will all be of equal thickness, and all of aliquot parts with an "em."

"Padding" of telegraphic messages will be ignored, as causing a waste of time without additional information. "Flying Rumors" will be reduced to a minimum, and the second offense of publishing bogus news will be a fatality to the experiment.

The types will be set by automatic machinery at "long range," the copy being furnished by an association, under legal and punitory restraint, to give only facts, without bias or comment. One operator will furnish fifty or more offices with the news synchronously, and the types will be made and composed in words, parts of words or phrases, in all offices within a circuit, whose radius shall be from fifty to five hundred miles from the initial point of news collection — all this will be done by one operator, over a single wire in any one direction.

It will be a misdemeanor to give out "false news" purposely, and also to change the tenor of the news in any receiving office.

Folios or octavos for comment, argument, communications, selections or editorial opinion will be published on separate sheets, and may be folded with the news sheets. Advertisements will, by the law of public opinion, be published on still other separate sheets — the law of self-interest will suggest the finest display and cuts — and as a rule will be attractively written and composed by professional experts.

The law of libel will reverse the old English common law doctrine that "the greater the truth the greater the libel." Malice will not be inferable by law, except from the actual words used. The law will follow that more rational rule of *ex conservatus*, that a publisher "shall be presumed innocent until proven guilty!" Hence, if malice is not shown in the article itself, the plaintiff must prove it or suffer nonsuit.

The newspaper of the future, more than in the past and present, as the ægis of civilization and refinement will have advanced to a far higher grade, and will have become so absolutely necessary to civil, religious, national and personal liberty, that while it may be hedged in by certain necessary restrictions, will nevertheless be privileged to the very verge of tolerable license, consistent with its nobler and greatly enlarged necessity and usefulness.

There will be few, if any, strikes or disorders in the newspaper offices of the future. The out-put business will be immensely increased, the number of employés

will be largely increased, their labor lighter, hours fewer and pay higher.

The newspaper editor of the future will not address his contemporary as "liar," "thief," "vagabond," and other such endearing epithets, for the law will compel him to retract — prove up, or suffer the consequences! The aforesaid editor of the future will be a thoroughbred gentleman — the superior intelligence then will form such a law of public opinion that "none other need apply."

The political newspaper of the future in the good and more perfect days to come (some time), will rarely support every act of every member of its party, right or wrong. As the newspaper of the future draws nearer and nearer to the epoch of the millennium, the evils of mere slavish partisanship will dwindle and dwindle, until they become disrespectable, and editorial opinions expressed of political friend or foe will have such weight as to finally weed out and exterminate pests and siroccos of party drill, that the millennium will come, as a matter of course — come, too, like many other blessings and "reforms," through the power of the press.

The press of the future, as civilization shall have been more fully crystallized, will more and more become the advocate of justice, mercy, hope, and charity, the quartette of righteousness among the sons of men.

---

Written for THE INLAND PRINTER.

## DO NEWSPAPERS LARGELY INFLUENCE PUBLIC OPINION?

BY PHILIP LANG.

PUBLIC opinion is probably less sensitive, certainly less demonstrative in the States than in some European countries. A ward or other political meeting in the former in which the interests of an individual, say as a would-be representative, constitute the most apparent business in view, is frequent; but a public meeting at the instance of one or more who have no ambition to serve and no ax to grind is not so frequent. For instance, a meeting held by a body of workingmen independent of all party ties pending elections is a somewhat rare occurrence. This sort of thing is commoner in places like Paris, Berlin or London, where a leading workingmen's official arranges open meetings on either political or trade matters. However that may be, dilatoriness is a feature of public opinion in most countries. It seems to act on the motto, "slow, but sure." And it is less easy to get at than if it were less dilatory. Emphatically, in a political sense, it expresses itself once in four years, sometimes like a whirlwind. But this dilatory agent, which awakens periodically, has newspapers to appeal to it. Do they seriously influence it ever, and for good or evil?

No country on the globe reads newspapers to anything like the extent that is the case in the States. Is all this reading of little or no avail? Take New York city, of which I personally know more than of other localities — and I only touch on political matters because it is requisite by way of example — how is it that the institution known as Tammany exists yet after the everlasting attacks of three well-known city papers in season and out of season? exists as lively as ever, after, in addition, receiving the "roasting" of several prominent ministers of the metropolitan city? If newspapers influence public opinion, how is it that the Brooklyn papers have for ages, in vain, so far, been pegging away at the doings of what some people term the most corrupt city in the States? What is public opinion doing under circumstances of the long drawn-out assault upon its patience as in the Assembly, and later, in the Senate of the United States, on the silver question? These and hundreds of prominent questions are written upon by the newspapers without any visible effect, so far, and on one of the above, at least — the silver question — the large bulk of the papers in the States are on one side. Still, there is such a thing as public opinion, and it is largely influenced by the press of the country. It is slow and judicial in its opinions. If a section of the press be inclined to "screech" now and then, it does not turn a feather in consequence. It is influenced but not absolutely guided by the newspapers. The best of newspapers would be an unsafe guide on some subjects, political, social and otherwise; but public opinion looks to them for counsel constantly, and by a species of intuition appropriates advice calculated to advance its interests.

If you wish to see public opinion influenced by newspapers observe the circumstances of a public crisis. Not to go so far back as the war periods and to judge by more ordinary occurrences, the Homestead trade struggle of about a year ago, as used by a large portion of the press of the States, influenced public opinion to an extent that some do not credit. The way in which the papers extracted lessons from the affair on the tariff question — whether sincerely or not is not for me to say here — seemed to chime in with a large part of public opinion in a remarkable way. For a comparatively small affair such as it was in itself — that is, the lockout — the importance and the public interest given to it subsequently all over the States are with many a subject of wonder. But public opinion largely took it up as a question of the classes against the masses, and when they do that, be it in the United States or anywhere else, they show a "grudge" against someone or something at the first available opportunity.

There are sometimes evidences that the newspapers originate public opinion. Governors of states and other officials have often been stimulated to terminate abuses and crimes by newspaper "nagging" at first, followed by various expressions of public opinion. The affair of the Elmira reformatory, under the instigation of a certain New York paper, creating a popular howl, is an instance. This is one of the most useful prerogatives of newspapers throughout the States. But, on the other hand, did you ever know of a case where a newspaper really changed a man's convictions — say,

political or religious? I need hardly say these are mostly ingrained in a person's mental organization. They are there to stay, as a rule; and a man is mostly influenced by strengthening what convictions he has rather than by trying to make him a convert.

"Independent" newspapers have sometimes a lively existence in crises of a public nature. They wish to appeal to two opposing interests, and the language at their command won't bear the implied strain; neither side is justified in being satisfied at the pole-balancing efforts, and a really genuine outsider gets all the fun there is in the would-be work of art. This is all right in ordinary events of record; but in an upheaval of public sentiment the disadvantages are terrible, when two political parties take sides on the subject, and the paper has to actually convince *itself* that it can write usefully without committing itself to either side. But these papers are minute exceptions. In public crises most of the newspapers speak out their minds boldly, in such a manner as to certainly influence public opinion one way or the other.

Trade papers are not behind the general press in influencing public opinion, and they have been particularly alert of late, those of them which deal in politics and are not specifically technical. Seldom have they so persistently advocated a point in unison as has been the case in their advising the substitution of politics for some old phases of trades unionism, like picketing and boycotting.

The judicial verdicts given some time ago as to the legality of combining to quit work, etc., have caused a reconsideration of their position.

Some workmen have arrived at the conclusion that the judicial bench is arrayed against their interests; but the bench should easily be able to quench this notion. It seems this threatened movement promises to join every workingman in each given state together as a political force, which is to act as a unit in voting in and out of power such men as favor or oppose their interests as workingmen, not as democrats or republicans. They say now that sectional politics at the bidding of bosses is a farce; that they can do better than that. And really, if they can agree to amalgamate in such a proposal successfully, one state with another — supposing none but trade unionists joined in the movement — it would be a formidable affair, and would result in time in few but bona fide workingmen getting seats in the various assemblies throughout the States. If it would remove the charge of corrupt influences in elections as leveled against many workingmen in the past it would do well. If at some far distant time the various trades unions combine financially, as well as in the proposed way, the outcome of a given strike on the part of workingmen could be assured, except the employers of the different trades *throughout* the States combined to resist the same. And the tendency of the day is for opposing interests to borrow the tactics of the other side. But, in the political proposal referred to, the workingmen would have the complete "call," since numbers would constitute the sole requisite advantage. One of the organs referred to says that "they intend to show the powers that be that, long as they have been in the traces, they are capable of independent political action; and that if they as a body once show capitalists that they are incorruptible, a tremendous moral revolution will have been wrought before the eyes of the world." It goes on to say that on both sides of politics it is necessary to do away with boss rule to effect the changes alluded to. "They mean to get even with employers, and to blackball politically any and all politicians who aid or sympathize with employers who use unfair advantages over their employés." The probable "fly in the ointment" is the large size of the order to be given. They can do a lot with the aid of judicious counsel on the part of the trade press, which is at the bottom of the more rational portions of the suggestions in the programme; but the workmen require restraining guidance to keep them from windiness. It is some days since the original "political programme" was suggested, but so far we have observed only the encouragement of some union bodies in the states of New York and Pennsylvania. It has not been broached in any convention, I believe, and may be only an *ignis fatuus*. I mention it as a fair specimen of what the press has done and is doing to influence public opinion, more especially for good; and there is every reason to believe that the influence will increase in ardor and in intelligence. But let not the workingmen be ruled by grandiose proposals beyond legitimate lines, whether they intend "to get even with the employers" or not. Longheadedness wins in the end.

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Translated for THE INLAND PRINTER by Leon Ivan.

## CASTING FROM MELTED WOOD.*

BY E. DESORMES.

THE secret of making castings from melted wood has been shown in previous articles in *Intermediaire des Imprimeurs* to have passed from the theoretical stage to the practical, and has been proved to be adapted to practical purposes in the graphic arts.

Although it is not pretended that the illustration recently produced by that means was an incomparable *chef d'œuvre* of typography, one thing is certain, that it was a facsimile of the original engraving from which the matrix was taken, because all the imperfections of the original were reproduced with the greatest accuracy.

Well, why, some people might say, did they take a defective cut in place of having used one which would leave nothing to be desired. The answer is very simple: The first illustration that came to hand was used for the experiment merely to see the result, and the result proved so astonishing that the wood casting was printed in the condition in which it came from the founders. This much has been definitely proved, that all poster type and a crowd of typographical accessories

* Printed in *Intermediaire des Imprimeurs*.

can be manufactured advantageously from molten wood; that the new material works admirably on the press, and is able to withstand the wear incidental to a large number of impressions, and is not injured by potash, carbonate of soda, kerosene, benzine or alcohol.

The comparisons which have already been made have very effectually removed all doubts as to the resistance, durability and lightness of castings made from wood, because pieces have been taken out intact after soaking for three weeks in alcohol at ninety degrees, lye and other solvent fluids, although the pieces experimented upon were very small, being of one, two and three cubic centimeters.*

Furthermore, printing ink appears to have a peculiar affinity for cast wood, and "takes" with a regularity that is not surpassed by any other substance, and it stands washing very well without either warping or checking in any degree. Each of these points has an interest to persons who are interested in this novel process.

But the utility of the discovery of MM. Bizouard and Lenoir does not by any means stop at the manufacture of printing material. Melted wood is applicable to such a multitude of uses that it is impossible to foresee where they may end, for each application opens up a path to hundreds of others.

For the present, however, it may be said that castings in wood for household furniture, decorative ornaments and objects of art may be easily made, the material having the compactness and durability of marble, combined with the fact that it can be worked as easily as ordinary wood. It can be bored, turned, planed, sawed or polished as well as the most expensive woods of commerce. In fact, the finish that can be put upon the fused product far surpasses anything that natural woods are capable of without a vast expenditure of time and money. The density of the manufactured product is considerably less than that of compressed wood with which it has often been confounded, which of itself is a fact of considerable importance.

In consequence of the hostile criticisms which had been inflicted upon the previous articles touching this discovery, the writer had felt himself compelled to go still further into the subject, and his investigations had revealed several very curious results, one of which was that wood when insufficiently fused had the power of burning with an extraordinary brilliancy. Pierced by a hole lengthwise it burns slowly, without odor or smoke. On the other hand, if the fusion was complete and the piece was solid, it was very hard to burn, being consumed *very* slowly and with a prodigious degree of heat.

As was mentioned on a previous occasion, the ashes from the fused wood furnished a beautiful venice red; in addition to this it may now be added that raw sienna and chrome yellow are also found among the refuse, the colors varying according to the nature of the flux employed to facilitate the fusion. The manufacturers are thus able to obtain from the waste or detritus furnished in the process, four distinct products, which, coupled with the tannin which is extracted in the preliminary operation, all have a market value too great to be neglected.

One word with regard to the flux used. It may be asked if the wood will not fuse without it. In reply it must be said that the melting could be accomplished without it; but the flux appears to accelerate the fusion, and as it appears to augment the number and quality of the secondary products, the inventors have thought, and not without reason, that it would be to their advantage to employ this method.

The problem which troubled the philosophers of old, "Can wood be fused, or is it infusible?" is always present. Hippocrates saw that it was fusible and Galen saw it was not. But until further proof to the contrary, E. Desormes will continue to hold fast to the opinion of Hippocrates, and for the following reasons:

Profiting by the holiday on July 14, he accepted an invitation that had been extended to him to visit Semur, in order to see the process by which MM. Bizouard and Lenoir attained such wonderful results, and publish the facts as ascertained by ocular demonstration. The following is an abridged narrative of the phenomena as they appeared to him, while in actual operation: He there witnessed ten experiments, five involving the complete process and five illustrating portions thereof. When the thermometer attained the heat of 222 to 225° (Cent., probably), it produced a disengagement of gas which escaped through the joints of asbestos (in the machine to be constructed for the purpose it will be led out through valves and will be gathered up in proper vessels suitable for the reception of the various products), and disseminated an odor characteristic of acetic or pyroligneous acid. At this time is produced a whistling sound which is succeeded by a pronounced rumbling, and the pressure gauge, which it was impossible to move a second previously, began to manœuvre with remarkable rapidity. During this time the gas continued to escape, but the rumbling diminished, and ceased completely when the proper degree of pressure had been attained. At the right moment the fire was extinguished and the cooling commenced in order to permit of the drying. All the samples thus produced resembled each other in a surprising degree; it was not the same with those obtained at a temperature of 217 to 220°, which preserved with unmistakable fidelity their primitive vegetable character.

Having thus witnessed the operation under these varying conditions he is able to maintain with all the energy of his former belief that the wood did actually fuse. Further, M. Engelfred, a distinguished engineer, to whom was submitted one of the best specimens, admitted the fusion, and other chemists had been forced to make similar admissions, and it is anticipated that all will be forced to make similar admissions now.

It may be further observed that three strangers, Messrs. Cross, Bevan and Beadle, have been able to

* Two and one-half centimeters to the inch.

dissolve cellulose in another manner by the solution of ammoniacal oxide of copper. The substance used to dissolve the wood has a great analogy to that employed by Messrs. Cross, Bevan and Beadle, but that is all that the inventors will permit to be said of it.

The last word has not yet been said about wood-casting, because the inventors have gone very slowly and have not yet attained the degree of perfection to which they aspire. It would appear that with the rudimentary machine at their disposal they have not yet been able to determine with scientific accuracy the precise point of fusion, and this is the principal point. Besides, the gas heat that they used in their experiments was of a very unsatisfactory character, the temperature being irregular; the pressure also, not being automatic, was inconstant and failed in precision, and was sufficient to affect seriously the homogeneousness of the surfaces molded. From a scientific point of view these points are of a secondary consideration, the principal problem of the possibility of the fusion of wood having been settled beyond all doubt.

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Written for THE INLAND PRINTER.

## BOOKBINDING FOR PRINTERS.

BY CUT FLUSH.

DEEMING that my apprentices have had practice enough for the past three months on quarter and half bound work, I will endeavor to carry them to what is known as half bound *spring-back* binding. In order to do this we will have to lay out a little more money in machinery, and just a trifle in material. We will, therefore, secure what is known to our trade as a back molding iron, which will cost us $5, and a piece of web band, which will foot up a total of $5.75 for both. We may now proceed with our first spring-back book, expecting, of course, to run into many difficulties as we proceed. Still, we may hope to master the situation sooner or later to our entire satisfaction. Going, as we are now, into the blank-book making business on a small scale, we may, if we take special interest in the work before us, manage in a few months to turn out a fair blank book. Of course, it will require practice, and by many may be given up as not practical to go this far into the bookbinder's trade. Yet for those who desire to overcome all obstacles, I will make all technical points as plain as possible, and the carrying out of my instructions must depend upon him who thinks by their aid he can master the work.

Words never taught a man a trade (mechanically), although they may start him off. Without a start there can be no finish. Our first move toward the job in question will commence with the examination of the heading. Taking it for granted that our job is ruled and printed and ready for the binder, we first examine each sheet carefully and see that none but perfect sheets enter the book. We then fold all the perfect sheets in sections of five sheets, if on ledger paper; if on ordinary flat, say a 24-pound demy, then fold in six or seven sheet sections. We will say we have now in hand an eight-quire medium book on 36-pound ledger paper. After folding it in five-sheet sections, we rub the fold firmly, the closer the better. We now jog it up perfectly straight, being careful that all sections are placed one way, and always jogging them at the head. We take four sheets of blank paper, same weight and size, and fold in two-sheet sections, which are known as the end sheets. After folding, paste a strip of white muslin about an inch wide down through the fold on the inside sheet, thus strengthening the fold for the sewing, and place this pair of end sheets on each side of the book, front and back; jog up carefully, and lay book aside for ten or fifteen minutes, giving the muslin strip a chance to dry. This done, we take the book, and as we have no saw press we manage the best way we can to hold it straight, while we saw it for guide in sewing. This can be done by laying a heavy weight of some kind on it, and taking a pair of dividers we divide the eighteen inches, or whatever size we may have, into five equal parts, and then scratch with an ordinary backsaw half inch from each end — that is, half inch from extreme head, and same from the bottom of book, as in diagram herewith; scratch with saw deep



enough to go through the fold, so that when the section is opened the scratch may be seen upon the inner part of sections; these two scratches are called the kettle stitches.

The two end marks act as the foundation for the sewing, and, as stated, are known as the kettle stitches; the double marks are for the web band. We now proceed to sew the book, using a three-cord linen thread well waxed, the first move being to take three strands of the thread long enough to cover the thickness of the book and two inches over, allowing an inch on each side of book; we make two of these into three strands of thread each, and slightly twist them. We then cut four web bands the same length as the two threads of three strands each already mentioned. Now thread a blunt needle, and taking the first section of the book, lay it face down and pass the thread through the first saw mark on the top, passing it in from the outside. We now thread through the middle of section, leaving enough thread on outside to tie a double knot to the three-strand kettle stitch guard, which is then laid into the saw mark perpendicularly. After we have passed the thread through the section with the right hand, we draw it through with our left to within an inch of the end of outside and knot it in a hard knot to the kettle stitch guard; this done, we may proceed with the needle in our left hand and pass it through the next saw mark from the head of book, and out; then we draw the thread tightly, but not tight enough to tear the paper; having our needle on the outside, we now lay one of our web bands between the double saw marks, pass the thread over it and through next

saw mark. Our thread now holds this web band in place, and we pass our needle with left hand over to next saw mark and push it through, drawing it out with the right hand ; we lay another web band between double saw mark and pass the thread around it and in again, drawing it through tightly with the left hand ; we now have two web bands in their places. We repeat this procedure until we have four bands in their place, and we reach the kettle stitch at bottom of book. We pass our thread out and draw it through with the right hand, lay our kettle stitch guard in the single saw mark as we did at the head, only that we pass around it, and go back inside of section and back through outside again, and then form the knot. We now lay the first section of our book proper on top of end sheet face down and head up, and go back to head of book just the same way as we came to the bottom. When we reach the head we tie the knot the same as we did at the bottom, lay on another section and go back to the bottom again, lay on another section and return to the head, and so forth, using a folder to rub each section down firmly as we get through sewing it ; repeating this until we reach the end sheet, tying an extra good knot at the last kettle stitch reached. In joining our thread as we proceed, we must be careful and always have the knots fall on the outside, and always where a web band appears, as it is there that the knot is least conspicuous and makes the best job, as you may always pass the ends of the knot under your cross threads over the web band. A knot should never be placed inside of a spring-back book, although you must place them there in a tight-back book. Having sewed our book I will endeavor to bind it up complete in our next article.

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Written for THE INLAND PRINTER.

## TRIM ALL CUTS TO NONPAREILS.

BY HENRY HAHN.

WE have not reveled in the luxury of the point system so long that the majority of printers cannot recall (and some are still experiencing) the vexation arising from the various sizes of types made by different foundries, which were supposed to be a uniform size but which varied so much that it was difficult to tell where the nonpareil left off or the minion began. The trade for generations accepted these conditions without a murmur, simply because type had always been made so, and it was presumed it always would be. But we have been emancipated from this condition of things, and the labor which was once irksome and irritating has become a pleasure. Great as this improvement has been there are many things remaining which can and will be done to still further simplify the labor of the printer. And right here let me make a suggestion which will help to bring about, in a small measure, this reform, and save the printer many annoyances, a good deal of work in the aggregate, and help and do justice to the pressman as well, namely, that you insist on your electrotypes and other cuts being made to nonpareils. This is such a simple matter that at first thought you will be inclined to think that it is not worth the trouble and that you may expect trouble from your electrotyper because he will tell you : "We have always trimmed them up to the face of the cut and that ought to be good enough now" ; but if you insist on your rights you will get them. As I have said, at first sight it does not appear where the advantage comes in, but every job printer and pressman knows that the fewer pieces of leads about a cut the better. A nonpareil slug is better than three six-to-pica leads. Every office has, or ought to have, labor-saving leads and slugs, and as these usually run in nonpareils up to at least ten ems it will be seen that in using cuts trimmed to nonpareils they will always harmonize with your labor-saving material, and that in running around a cut you save all the time and trouble usually necessary to space out a cut with leads, cardboard, etc. To make this more clear, suppose you had a cut eleven nonpareils wide which you wished to use and have run around in a thirteen-em pica column, you would set your stick for the type to be run around to fifteen nonpareils and the cut would exactly fill the space. How often do you suppose your cut would fill the space exactly if you let your electrotyper trim your cuts as he pleases? Not often. If it did not, then you would have to do it by using leads, all of which takes time and is not as satisfactory in the end. But suppose you had a whole page of cuts about one inch square, to put together, your page would be full of small pieces of leads in your endeavor to get them to line up, and the time consumed would be considerable. With your cuts made to nonpareils both ways it would not need a lead in the whole page and it would be almost as solid as one piece. Try this, and you will wonder why you did not think of it before.

Another thing which newspapers will find a great convenience is to have cuts designed to fill a thirteen-em space made to fill it, or any other size column which they intend the cut for. It rarely ever costs any more and saves the work of spacing out, saves the material used for the purpose and lessens the chances of small pieces working up on the press.

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Written for THE INLAND PRINTER.

## DUPLICATE ORDERS.

BY F. W. THOMAS.

THE bookkeeping of every printing office should be so arranged as to permit quick and easy reference to any order filled in the past. Duplicate orders are the most profitable kind of work which comes into an office, granting of course that the original prices were right. And any effort which facilitates the prompt and accurate filling of these orders, with as little annoyance to the customer as possible, is energy well expended.

When your customer comes in and says "Well, Jones, give me another 5,000 bill-heads, same as the last ones," it will be a source of profit and satisfaction

to you if you are able to almost instantly produce the sample last done. Your customer will also be pleased, as he can hardly fail to appreciate your care and attention to his past orders. He will unconsciously reason that similar pains will be taken with future orders. He will think, "Well, at last I have found a printing office where work is carried on in a systematic manner. I'll patronize that office altogether hereafter."

Now, I claim that that idea existing in a sufficient number of people is what constitutes the groundwork of the very best kind of a printing business.

The careful filing of all work done, in such shape as to be readily accessible by means of conveniently arranged indexes, so that a complete record of any job ever done can be quickly found, will do more toward enabling you to produce that idea in a sufficient number of people than any other means.

The system in use in the writer's own office has done a great deal in this way. It is the result of considerable discussion with other printers, and is believed to be the best system used by moderate sized offices. A brief description is here given.

Every job has its own envelope on which are all the particulars concerning that job. As fast as finished these are entered in the job book and numbered. The job book gives the name of the customer, the number of the job envelope, the kind and quantity of stock used and cost of same, with cost of any miscellaneous items and the total price. The envelope contains original copy, proof and finished sample.

So far this system is about the same as is used by all printers who keep books.

The problem remained to get up an index for all these jobs which would be practicable — one which would combine the least amount of labor with the greatest ease in reference. This has been accomplished.

Our index book is an ordinary record book, 8 by 10 inches in size and about six hundred pages, with an ordinary leather-faced index cut down the front edge. The method of entering the jobs can best be shown by a set of specimen entries:

AVERY MEDICINE COMPANY.
Electros — 1088, 1708, 1912.
Half-tone — 1089.
Pamphlets — 1090, 1321, 1422.
Labels — 1379, 1381, 1705, 1709.
Bill-heads — 1380.
Circulars — 1479, 1707.
Envelopes — 1482.

ANCIENT ORDER SCOTTISH RITE.
Cards — 1225.
Folders — 1226, 1727.

APOLLO CLUB.
Programmes — 1262, 1424, 1886.
Invitations — 1887.

ALCORN, H. R.
Letter-heads — 1398. Statements — 2409.
Engraving — 1399. Labels — 2270.

The name of the customer alone extending to the left of the marginal line, it is apparent that very little time may be consumed in finding any customer. And when found, you have directly underneath a complete record of the work done for that customer. There is the name of each job done for him, and following it the job number, which gives, of course, instant reference to the job book, and if still further details or a sample is needed, the same number refers also to the job envelope. These we keep filed in their order in a cabinet constructed for the purpose. When an order has been duplicated once or twice, the job envelope number of each order will be opposite the job, as, for instance, under the Avery Medicine Company, we have "Electros — 1088, 1708, 1912." This, of course, indicates that we have filled three orders for electros for the Avery Company. These orders may have been duplicates of each other or they may not have been. If not, then reference to the job book or job envelope of each order might be necessary. This is not found in practice, however, to be any great objection. Our plan is to leave about as many lines after each new name added as we think will be necessary. In the case of customers who have only a small number of orders, we double them up as in the last name in the sample. This saves space and is not at all confusing.

Such, in brief, is the best method for indexing jobs known to the writer. There are offices doing from $10,000 business a year up to those doing $75,000 worth which are using this method with great success. It is an index, not of ledger accounts alone, but of cash jobs also; in short, a complete and accurate record of reference, enabling us to be sure of finding any job we have done in a short space of time.

The advantages of such a system are far greater than would be at first supposed.

In doing reprint work or duplicate orders, the copy may be furnished by the customer, but the previous price must be looked up. Now if this is a difficult thing to do, you will figure up the job, and if the price looks all right, why you will "let 'er go." If you are too high, the bill will probably be returned to you for revision. If you are too low, the chances for your recovering the difference would be very slight. In this one way alone, the index book more than pays for itself. You are thus enabled to maintain consistent prices. Like any other system, its advantages multiply with age.

Duplicate orders do not require fresh designs or the annoying waiting and changing of proofs common to original orders. With proper means of reference to the last order, even the figuring out of the stock can be saved. Duplicate orders are, therefore, the most profitable kind of work, and special effort should be made to secure them.

It may be suggested, in closing, that if you note about how long a certain lot of any kind of blanks last a man, and then when each lot is ordered make a note in your diary of about the time you think he will need another lot, you can keep very close track of your customers and be reasonably certain of securing their duplicate orders.

# WHO

AND

# WHY

A SHORT STORY

Published by
**The Chain & Hardy Co.**
Denver

WHO . . .
DOES YOUR PRINTING?

Business Cards, Note Heads
Letter Heads, Envelopes, Legal Blanks
Abstract Blanks, Notice Cards
Rent Cards, Pamphlets and Books.

WHY . . .
CAN'T WE DO IT?

With our New Presses
New Type and Borders, First-class Printers
Prompt Attention, Fair Prices
and Honest Work.

WHO . . .
DOES YOUR BINDING?

Magazines, Periodicals
Law Reports, Sheet Music, Field Notes
and Books.

WHY . . .
CAN'T WE DO IT?

At our Binders, Fully Equipped
with Ruling Machines
Embossing Machines, Numbering Machines

And everything else to
Insure First-class
Work.

WHO . . .
MAKES YOUR BLANK BOOKS?

Ledgers, Journals.
Stock Ledgers, Letter Books.
Special Ruled.
Or any size, shape and kind
of a Blank Book
you want.

WHY . . .
CAN'T WE DO IT?

Furnishing
Paper, Printing and Binding.

WHO . . .
SELLS YOU STATIONERY?

Filing Devices, Office Cabinets,
Blotter Baths, Mimeographs, Writing
Tablets, Blank Forms,

And the hundred and one articles
needed in a
business house or office.

WHY . . .
CAN'T WE DO IT?

We have the largest and most complete
stock in the West, and with a determination
to treat you right, and sell you
the best goods we can get hold of at
the lowest prices.

WHO . . .
ARE YOU?

If you have not time
to come
and see us.

WHY . . .
CAN'T WE

Send our City Salesman around?
to have a little talk with you? If you will
just send us a postal card
with your address, or telephone No. 215,
he will be there.

WHO KNOWS . . .

But we can serve you to
mutual advantage, and

WHY . . .

Will that not be
to our mutual satisfaction.

We request
your
kind consideration.

**The Chain & Hardy**
**Book, Stationery & Art Co.**

**1609-1615 Arapahoe Street**
**Denver, Colo.**

METHODS OF ATTRACTING TRADE.

Four-page leaflet, in two colors—purple and green—issued by The Chain & Hardy Company, of Denver, Colorado. Inexpensive and effective.



THE WATERFALL.

Specimen of half-tone engraving by
THE F. A. RINGLER CO.,
26-28 Park Place,
New York.

See page 103.

The Inland Printer

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

[Entered at the Chicago postoffice as second-class matter.]

*Published Monthly by*

THE INLAND PRINTER COMPANY,

212, 214 MONROE STREET, CHICAGO.

ADDRESS ALL CORRESPONDENCE TO THE INLAND PRINTER COMPANY.

CHICAGO, NOVEMBER, 1893.

THE INLAND PRINTER is issued promptly on the fifth of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines of industry will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings per annum, in advance. Make *foreign* money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted.

ADVERTISING RATES

**Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.**

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers throughout the United States and Canada.

Any printer who is a friend of this journal will confer a favor on us by sending the names of responsible newsdealers in his city in case he cannot find it on sale there.

FOREIGN AGENTS.

M. P. MCCOY, 54 Farringdon Road, London, England.
ALEX. COWAN & SONS (LIMITED), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany. An denselben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

## NEWSPAPER PUBLISHERS.

NEWSPAPER publishers, editors and business managers form no inconsiderable number of the subscribers to THE INLAND PRINTER. The technical value of its articles on the composing room and the pressroom commend it to this class of readers no less than the opportunity it affords for an interchange of opinion on the varied and interesting problems of newspaper publishing. In addition to the letters of newspaper men renewing subscriptions or subscribing for the first time, requests for exchange privileges are becoming so numerous that our time will not admit answering them severally. We must respectfully decline these requests. As a class paper for newspaper men of all descriptions THE INLAND PRINTER looks to that class for its subscriptions, and its exceedingly low price certainly puts it within the reach of all.

Proffers of advertising in return for subscriptions we cannot accept.

## PURCHASERS.

PURCHASERS and dealers are quickly put in communication with each other by THE INLAND PRINTER. If you are considering the purchase of printers' or binders' machinery, material or supplies, a postal card to THE INLAND PRINTER will promptly bring you a list of the most reliable houses, together with price lists and circulars. To the busy man this convenience will recommend itself. It is offered gratuitously and we cordially invite prospective purchasers to advise us of their needs in the above regard.

## RELATIONS OF EMPLOYING AND JOURNEYMEN PRINTERS.

IF any considerable portion of the printers of America experience a sense of disappointment over the Typothetæ treatment of a shorter workday, in the late convention, we are sorry for it. We are sorry because we feel that THE INLAND PRINTER is to some extent responsible for the hope entertained by so many previous to the Typothetæ convention that the employers would give earnest consideration to this question, and that the result of their deliberations would be satisfactory and beneficial to all concerned. The employers took a different view of the matter, with the result that the outcome has not been such as we had hoped for, and such as we had led others to hope for. The employers are presumed to know their own business best; they have disposed of this question to their own satisfaction, but all the same we believe they have made a mistake —yes, and a very serious mistake.

The United Typothetæ could not have done a more graceful thing at their convention than to have opened a way for at least a full and free discussion of the merits of the question of a shorter workday, with the idea of ultimately making some practical experiments in that direction. The time is ripe for such a movement, the printers are far behind other and younger organizations in this respect, while the state of trade could not have been more propitious for making such experiments as might have been agreed upon. The employers certainly could not have concluded that it would have been beneath their dignity to have treated with an organization that has been in existence for half a century, and of which many of their number, as well as some of the most respectable citizens of the Republic, past and present, have been active members.

Leaving out of the discussion all questions of pecuniary interest, which have been dwelt upon quite freely in the past, it might be expected that the employing printers, being men of broad views and liberal education, would take the course suggested as a matter of policy, if for no better reason. That there may

be no mistaking just what is intended by this, we direct the reader's attention to an article printed on another page under the heading, "Do Newspapers Largely Influence Public Opinion?" where attention is called to the active efforts being made by the labor press of the country to induce workingmen to take advantage of their numbers and secure by legislative means what they have failed to secure through the trades union, or by their pleadings to the liberality or justice of the employer.

As a sequel to the article referred to, and as an indication of what may result when workmen are convinced that reform will come only through the ballot, we would ask our readers, and especially those of them who may be members of the United Typothetæ, to turn to the correspondence column of this issue and carefully read over the allusions to the Industrial Conciliation bill in our New Zealand letter. Having done this, the reader will be in a position to appreciate our motives when we argued for a peaceful settlement of the short-day question, as he will also be in a better state of mind to realize what may transpire in America when the working classes here resort to the same measures of relief that have been adopted in New Zealand. But then the reader may conclude that, should the American workman seek to and finally gain control of our legislative bodies, he would never resort to such radical measures as has his brother in New Zealand, and yet that is just what he would be most likely to do, and he would cite the action of the United Typothetæ in justification of his course. And then the reader will understand upon what grounds we make the assertion that the employing printers, in their late convention, made a mistake.

### PRINTING FOR THE TRADE.

ADVICES from England give an account of the insidious methods of a printing firm, noted for the fine quality of its work, which solicits "printing from the trade." These enterprising printers reach over the head of the middleman who trusts to their honor and make appeals to his customer for direct trade. The printers who have cognizance of the endeavors of this firm, it is needless to say, are unanimous in expressing their dislike of these methods, and indeed the practice cannot be too severely condemned.

Honest competition will permit of no arguments condoning such procedure. It is, however, too common to be as effectually denounced as it deserves. Work placed in the hands of "printers or binders for the trade" by the printer or binder whose facilities are inadequate to its execution, or by the middleman pure and simple, should be secure from the interference of such "printers or binders for the trade." It *may* be thought "smart" and "enterprising" to enter in competition with the middleman for any future business of the consumer in such cases, but the ethics of business will not countenance such guerilla tactics.

### SPECIMENS RECEIVED.

THE large and constantly increasing amount of mail daily coming before us for consideration renders it necessary for us to notify our subscribers that all letters, of inquiry or otherwise, referring to specimens of printing sent to this office, must be sent in the same inclosure with the specimens, where it is possible. The package must also be marked "specimens," or "inquiry," as the case may be, to insure prompt attention.

We take this opportunity to advise many of our readers that we cannot undertake to send them specimens of printing. We shall be pleased to publish the names of those printers who are desirous of exchanging specimens with others, but the time and labor involved in sorting and arranging specimens prevents our acceding to the many requests lately received for them.

### INEFFICIENT WORKMEN.

OUR bright and interesting contemporary, the *Scottish Typographical Circular*, for October, gives its opinion on the duty of employing printers toward apprentices. We quote the article in full:

Some trade journals have recently been arguing that it is the duty of trade unions, while they insist on their members being paid at the standard rate, to certify in addition their competence as workmen. On what principles of reasoning, or want of reasoning, such a proposal is based, it is difficult to understand. The typographical societies take their members as they find them at the expiry of a seven years' apprenticeship, and if the young men are not then everything they ought to be as workmen, the blame is surely to be laid at the door of the employer with whom they were apprenticed. It would doubtless be to the advantage of a trade union were all its members of the highest competency and character, but while it is not so it would be impossible, and, if it could be done, suicidal, to exclude from our ranks those whose abilities as workmen do not come up to the highest standard. The *American Bookmaker* recently complained that when an employer sends to the local union office for additional help, he too often gets men who are neither competent nor reliable. This was echoed the other week with approval by an English contemporary. We are no defenders of incompetency; we would be glad if every journeyman could be influenced in the way of making himself more efficient than he already is, so that the standard of efficiency might be raised even higher than now. But to expect, as our contemporaries apparently do, the local unions to keep a staff of men of the highest class, both as regards skill and reliability, ready to rush away anywhere for a few hours' work, shows an innocence rather refreshing in this wicked fag-end of the nineteenth century. Too often, alas! in these bad times are men of high ability and character to be found ready for even a few hours' work, but to such we wish a speedy change of fortune.

The reasons for the incompetency complained of are easy to discover. The greatest factor is undoubtedly the failure of the employer to fulfill his part of an implied contract. In times past, when indentures were the rule, it was stipulated that boys, in return for their services, were to be taught their business — were at least to have the chance of becoming efficient workmen. But although indentures are now rarely heard of, the obligation remains the same on the employer. If he gets the service, he should give the instruction. If all employers were to do this, the number of incompetents would soon be greatly reduced. Of course, there will always be some hopeless cases — men whom nature seems to have preordained as duffers, and to be the disgust of their employers and the torment of their

fellow-workmen. But such as these are only a small section of the present number of incompetents.

A certain proportion of the blame is to be put on the boys themselves who swell the number of incompetents. They are not anxious to learn — in their eyes sufficient for the day is the evil thereof. And they carelessly drift on till their seven years' probation is expired, and then discover themselves full-fledged journeymen without a journeyman's equipment of skill and knowledge.

The demoralizing system of piecework is one of the undoubted causes of incompetency. Boys are put to set type on piecework when they know little more than the boxes, and are in many cases kept at the same mechanical kind of work during the remainder of their apprenticeship. It is human nature that the boys are more anxious to make money than to learn the details of their business; and the wonder is, not that there are so many incompetents, but that there are so few.

To remedy this state of affairs, something has been done of late in various parts of the country. The inspiring influence of the various trade journals counts for much, and good work has been done by the various branches of the Typographia. But the Typographia has failed with the great mass of the young men, and for a very patent reason. What a very shrewd observer put in verse over the signature of "A Common Apprentice" in our pages a few months ago is the cause of the Typographia movement reaching only the few and not the many. "To expect a felly, *efter oors*, to sling up teeps for fun," from an apprentice's standpoint, is indefensible.

If employers were to recognize that it is their duty, and would redound to their credit, to turn out efficient journeymen, the matter would be greatly simplified. They could provide for all apprentices getting a chance of becoming competent; and they might, in their offices, by examination, test the knowledge and skill of each before his apprenticeship expired. The inducement of a money prize, or the promise of a "stab" frame to those passing with distinction, would induce competition, and before long the failure to pass would be regarded as a desire of being, like Dogberry, written down an ass. The extra expense that might be incurred would be given back with interest by the increased efficiency of the apprentices.

One thing is almost certain — that trade unions will refuse to impose any restrictions on the entry of young journeymen into their ranks. A writer in *Hazell's Magazine* mentions that Mr. H. Jowett has always contended that trade unions should refuse to admit into their body apprentices who could not prove themselves capable workmen — both theoretically and practically. But with all deference to Mr. Jowett's great authority, we consider this altogether out of the province of trade-unionism. The future advantages might be great, but the dangers on the way would be many. Besides, the saddle should be put on the right horse; and in this case the right horse is the apprentice's employer.

We think, with the writer of the foregoing, that many employers are to blame for the incompetence of workmen, but it is questionable if the trade union is doing all in its power to preserve a high standard of competency in its membership. It is admitted by union members that there are many incompetents in the ranks. How did they get there, if the law of the union has been obeyed, and the proper officer has done his duty? The by-laws of all typographical unions demand that "No applicant shall be admitted to membership in this union unless reported favorably upon and recommended as a competent printer by the recording secretary and organizer," and this is in line with Mr. Jowett's idea. We submit, however, that the employing printers have the greatest influence on the efficiency of apprentices and workmen; that they have often forced incompetents into the ranks of the union, but we also submit that recrimination avails nothing in this matter.

Employing printers meeting with journeymen printers for a discussion of this and other problems of the trade, is the only way to arrive at their solution. Do we get the best apprentices? A young man contemplating learning the printing business is justly influenced by a consideration of what the trade offers his future. It would be well for us, therefore, to ask ourselves if there is the prospect of a respectable livelihood for the apprentice at the end of his years of study and probation? Will he be encouraged to make printing his life business, and what provision will it permit him to make against the vicissitudes of fortune. In short, is it worth while to learn the printing trade, which is more confining and debilitating, requires more study, with more hours work per day than any other, and if demand and supply regulate skilled labor, what have we to offer for the development of a superior article in the typographical skilled labor line?

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Written for THE INLAND PRINTER.

## AMERICAN TYPOGRAPHICAL MAKE-READY.

NO. VII.—BY WILLIAM J. KELLY.

HAVING fully explained the more preferable packing for presses requiring an extra amount, notably those built for what is termed "country" use, together with some of the older makes of large drum cylinders, I have but briefly touched on that suited for the better class of presses, as now built, and which require much less packing; nevertheless the last paragraph in the previous chapter will be sufficient for all present purposes regarding the packing necessary for this class of cylinder presses.

### MODIFICATIONS IN HARD PACKING.

It is not practicable to use the same kind of packing on cylinders for all grades of work, such as fine illustrated forms, poster forms and job forms. While the hardest and most rigid tympan is by far the best for use to produce superior results in the treatment of all classes of illustrated work, it would not be advisable to attempt to use that kind of packing to print a show bill with. Nor would such a tympan be necessary in many cases of general job printing.

### TYMPANS FOR DIFFERENT KINDS OF WORK.

For fine cut work, of any method of production; open blank and rule work, and close register colored work, the hardest tympans are best. It must not be supposed that because a tympan is built up to rigid hardness that it will wear down the face of the form on press, or otherwise injure its sharpness. On the contrary, its rigidity insures sharpness of impression, because there must not be over-indentation whereby the face of the lines are partially embedded in the paper. But this condition of success is only attained

by reason of the greatest care by the pressman when he has put the form to press and evened up to uniformity every perceptible defect in the height. Conjointly with this consideration comes the warning to be sure that only the requisite number of sheets are put on the cylinder in building it up to its correct printing height. No more nor no less than is necessary to show the printed impression on the face of the sheet — after all make-ready has been done with — is the rule. It is the surplus sheet that causes wear on the form and creates disturbances on the cylinder with the overlays and make-ready.

### THE SOLID HARD-PACKED TYMPAN.

To prepare a thoroughly hard tympan for such work as I have first named, I suggest covering over the muslin sheet that holds the hard-packing boards to the cylinder with a strong sheet of smooth paper. Paste this along the edge of the muslin in the front opening in the cylinder. This sheet should be drawn down tightly over the muslin and evenly pasted thereto in the lateral opening in the cylinder. When thoroughly dry, proceed to cover it over with a dampened sheet of manila paper — care being taken that the dampening is done as evenly as possible and on one side only. *Do not saturate the sheet* with water ; but give it just as much as it will absorb without showing the moisture on the reverse side. Dampen *this sheet* on a flat board — *not on the cylinder.* After being dampened about a couple of minutes it should be carefully put over the previously fastened sheet of paper ; fasten it in the front opening the same way, and be sure to keep the dampened side outward. Rub the sheet downward and to both sides of the cylinder, in order to distribute its covering as uniformly as its dampened condition will allow. This must be done quickly while the sheet is tractable ; then evenly and securely paste it to the end of the muslin sheet in the lateral opening. This will require a few minutes to dry, which, when done, the sheet will be found to have become very tight to the cylinder.

The basis of the hard tympan now being complete, it is next in order to begin what is generally known as the make-ready. This is done by selecting the requisite number and thicknesses of sheets to make up the balance of the tympan, over which is placed a sheet of the paper on which the work is to be printed ; these are run through the press to ascertain the degree of pressure and such defects as may be in the form. If defects appear on this sheet, which show that further underlaying is necessary, they should be attended to before proceeding with the make-ready on the cylinder, because the less patching is done on the cylinder at this stage the more regular will be the printing surface.

We will now cover over the stretched manila sheet with two sheets of medium thick and smooth book paper, fastening them in the front opening of the cylinder in the same manner, but merely tacking them slightly at the bottom to the manila sheet before it enters the opening there, so that they can be detached, if necessary. Over these an impression may be taken on a sheet of the paper on which the work is to be printed, first, however, reducing the number of sheets by two that the previous impression was made over. After this is done, run an impression on the tympan sheet, and proceed to make ready, by marking out on the back of the first printed sheet the portions to be overlaid heavier — or cut away because too strong. Patch over the marks with thin papers such portions of the sheet as require this kind of treatment ; or tone down by scraping or cutting away such parts as are too strong for allowances in succeeding make-ready tympan sheets. Trim off the margins on this patched sheet, and paste it on to the top sheet in good registered order.

This being done, place over these a strong, smooth sheet of book paper, pasting it along the inside edge of the front of the cylinder ; when dry, draw it down tightly to the cylinder and securely fasten it to the manila sheet that has been firmly pasted to the muslin, first untacking the two under make-ready sheets, and cutting off the bottom margins of these about two or three inches from the printing edges, so that the top sheet may draw them taut with it. As soon as the pasted edges have dried, run a printed impression on this sheet and attach to it the overlays, if they have already been prepared ; if not, then take impressions on suitable papers and proceed to make them, as it is on this sheet they should be placed, together with such additional make-ready as the tympan may need so far. Use only sufficient paste to fasten the ends of the overlays and make-ready on this sheet, for it is only necessary to fasten some of the edges of these, principally those ends which front the forward motion of the cylinder, that being the greatest point of drag.

Over this sheet put another of the same kind of paper as the two under ones ; paste it in the front opening as done with all the others ; tack it, temporarily, at the bottom, and take an impression on another sheet of the paper for the job, as well as an impression on the last tympan sheet. From these printed sheets the pressman will be able to decide what should be his final course, or nearly so. Building up with tissue paper, or trimming down all overstrong portions of overlays, may be done on this sheet with the fullest knowledge and facility as the minute details of the entire form are here plainly discernible. The last tympan sheet, being temporarily tacked at the bottom, can now be raised and much of the additional treatment applied to the sheet which carries the cut-out overlays.

When the pressman has attended to the defects presented on the foregoing tympan, let him fasten a sheet of thin book paper over all, by pasting the edge in the front opening as before, and draw this sheet as tight as possible, fastening it, temporarily, at the bottom also. Run a good sheet of paper through now, and carefully examine it for any defects that still exist. Raise this

sheet carefully and gently apply to the under sheet such correction as may be needed for final make-ready. When this has been done, fasten the last sheet as before, and proceed to cover the entire tympan with a moderately dampened sheet of strong manila, observing the same method of applying as in the case of the first manila sheet, with this exception, that the end of this sheet must be rolled up and entered over the second ratchet rod in the lateral part of the cylinder. This must be done so that the paper may run straight and the ratchet turned around slowly until it grips the sheet moderately firm and has drawn it so snugly that not a ripple nor a ridge appears on the surface. When this sheet has dried it will be found to be as tight as a drum head, and fit for a large edition.

The last manila sheet can be loosened and raised for any amendment necessary to the tympan ; although in such cases it is best to put on a new sheet dampened and fastened as before. It may be changed in the same way when worn down or damaged.

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Written for THE INLAND PRINTER.

## THE PURPOSE OF THE TYPOTHETÆ.

BY TYPOGRAPHICUS.

A SPONTANEOUS remark is often the utterance of a significant truth, revealing facts which were generally suspected, but the avowal of which is neither desirable nor judicious. Such a remark the *American Bookmaker*, in its report of the Typothetæ proceedings, credits to Mr. J. J. Little, of New York.

A motion to appoint a committee to consider the question of reducing the hours of labor, and report at that meeting, was before the convention, and the opponents of a reduction evidently considered that the merits of the question were before them. Indeed, the point of order was raised, whether the question could be discussed on its merits when the motion was only to appoint a committee to consider it, and the president decided to admit a general discussion before putting the motion to a vote.

Mr. Little opposed the reduction of hours, and it was in the course of his argument that he uttered the remarks referred to by the *Bookmaker*.

"Why should we consider the question of reducing hours of labor?" asked the gentleman from New York, "was not the Typothetæ first organized in this city six years ago to combat this very question?" Then he said, substantially, "You may turn this subject around as you like, but the plain truth is that the Typothetæ found its origin in a united purpose to oppose a shorter day, and now you come here and ask us to assist in defeating the purpose for which we are organized."

This, then, is the beginning of and the reason for continuing the organization of the society known as the Typothetæ. It is for this high and holy purpose that these solid-appearing, gray-haired business men come together annually, and listen to reports which report nothing, squabble over motions which would accomplish nothing if they were passed, recommend a dozen things for the consideration of its members, but adopt nothing, pass glowing resolutions of thanks to their local entertainers and the retiring officers, and then elect a new set of officers and appoint a day to go through with the same fruitless performance. They talk much, and they feast much, but neither they nor the men whose labor is their commerce are better off because they have met. They are evidently waiting. They are a sort of standing army, acknowledging no weapon but the sword, unwilling to entertain any argument except physical force.

"The workmen tried to force the eight-hour day upon us once," they say, "and we beat them. They did not ask for a conference then. They simply declared that on such a day and thereafter eight hours would constitute a day's work. We organized and beat them. Now they want to discuss the question with us, and we'll none of it. They began with force, we opposed and beat them with force, and now force it shall be to the end."

The Typothetæ is like one of the great European nations. It has an expensive standing army, but dare not disband it for fear of the enemy.

What a noble spectacle for the close of this pregnant century ! What a splendid purpose for such men as De Vinne, Little, Taylor, Wright, Todd, Ellis, Morehouse, Houghton, Matthews, Morgan, Woodward, Donnelley, McNally, Blakely and Pettibone, whose names will be forever linked with the history of printing in America ! The nations of the earth, even, are substituting arbitration for powder and ball ; but these high-minded gentlemen belong to the old school, they believe in force.

They are individually and collectively endeavoring to better their condition in life, which means shorter hours and greater ease. They are meeting with a fair success in the effort.

The toilers are also trying to better their condition in life, but their efforts are not united. They stumble and waste their strength, because having to labor many hours, having less education and less facilities for forming accurate judgment of men and forces than their employers, they do not proceed intelligently. They are children or raw recruits, while their opponents are trained soldiers, skilled in the arts of diplomacy, of manipulation, of organized warfare.

Yet the handwriting is on the wall. Humanity in every stage of life is emancipating itself to a higher plane. Labor has pruned its hours from sixteen and fourteen to ten. It will continue to prune until the doctrine of the thirds prevails — one-third for labor, one-third for recreation, and one-third for sleep. With no other arrangement of his time can man approach his best condition. It is nothing for Mr. Polhemus to say and others to attest that they have worked eighteen hours a day as employers, and it cannot therefore injure their employés to work ten. Some men like drudgery, but that does not prove that it is best for all.

The great truths that the laborer is growing in mental stature, that he is aspiring to a higher and broader life, that he is realizing the dignity of labor through realizing the dignity of man, and that it is in him to attain his deep purposes sooner or later — these are the imperial facts that the Typothetæ cannot or will not see.

These men whose names I have written are all past the meridian of life. Most of them know by experience the story of the printer from apprentice to master. Their names are upon the honor roll of printerdom. But they may add a new luster to its glowing column if they will come out from themselves to the consideration of this subject — out from the narrow walls of partisan selfishness, out from the musty atmosphere of commercial usage, out from the bitterness of resentment and spite — out into the generous sunshine of justice and philanthropy, out where they can see that the man with the powerful weapon of money in his hands is a coward if he overwhelms his opponent who has only his empty hands to oppose its irresistible force — out where they can see that their duty is only half done, while the interests of their toilers are neglected — out where they can look over the valley of self-interest, and up into the mountain tops of eternal truth.

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Written for THE INLAND PRINTER.

## TYPE COMPOSITION OF THE PAST AND PRESENT.

BY J. E. SCOPE.

THE public observe many curious things in print, but the printer notices still more in the printing art be it understood. Typesetting is by no means so conservative or stationary in its methods as one would naturally suppose, and in noting this no particular reference is made to the work turned out by machines but to matter set up by either hand or machine.

Compositors, whose reminiscences date from "before the war," take pleasure in dilating on the methods in vogue in those times, and even now some of the old gentlemen divide and punctuate according to the methods handed down by their predecessors who learned the business in the first quarter of the century. One of the peculiarities of the punctuation of those days is its extreme stiffness, commas being as plentiful as if they had been dropped out of a pepper caster, and the always placing of a semicolon before the word *but*. Indeed there is a tradition in the trade of a reader who was dubbed "Semicolon Johnson." Some of the gentlemen referred to also acquired the habit of spacing out a line widely at the end instead of evenly spacing the whole line, a stickful of matter spaced thus presenting a peculiar appearance.

In running matter around cuts things are done nowadays that would be highly displeasing to the early printers if they were here to note them. Indeed they would throw up their hands in horror at sight of them. One idea is with a large oval-shaped cut in the center of a page not to end even the lines on the inside, leaving the compositor to his own will and judgment as to where to end a line. As may be imagined this presents a jagged and odd appearance, but no one can deny that it is striking and suggestive. It is, however, not received with much favor, printers naturally being conservative. It requires much persuasion to get them out of beaten paths.

The style referred to is very convenient for the compositor, and enables him to avoid the spacing of words in cases where difficulty arises with words that are awkward or difficult to divide. Of course it would not be permitted on high class magazine or book work, but it has been found to work effectively on trade publications where the standard of taste acted up to by printers never enters into the calculations of the readers, who prefer to see odd-looking work, and the majority of whom like to see their names in print as often as possible, police court proceedings, of course, barred.

Another old-time custom is now seldom observed. Reference is made to the plan of not putting a comma in figures denoting degrees of temperature when they were over 1,000, say 2400° Fahr. The comma now has the preference. The same custom formerly obtained in street numbers over the thousand, but instances may be frequently noted now where the comma is inserted, one leading New York daily making a habit of doing so. Perhaps commas will presently be noted in year numbers, or the British custom of placing a comma in street directions, as No. 39, Broadway.

The question of spacing words in matter run around cuts recalls the fact that there are other methods than that time-honored one. For instance, in works issued by one of the largest book publishing houses in the United States there is to be noted a system of avoiding the spacing of words, as much as an em and a half or two ems being allowed between words in cases where difficulty occurs, though a hair-spaced line may immediately follow. No spacing of words is allowed. This is directly contrary to the system so generally followed, and after much experience with it the writer cannot admit that he prefers it or would advocate it. In the works from the firm referred to the custom of spacing before and after a hyphen in compounded words in order to secure an evenly spaced line is also not followed, an extra wide spaced line being preferred. It is allowed on narrow measure by the side of cuts, however. Some high-class printers will waive this point.

Yet another method, which has not been observed in works in English, is a system followed in France. This is very different from the plan mentioned above, its peculiarity lying in the fact that in running the type down the side of a cut, spaces running the whole gamut of them are placed before and after a word which is nearly long enough for a line, which could not be spaced, and into the line of which no part of another word could be squeezed. Thin spacing of words is to be seen in close proximity. The same thing occurs in cases where half a word, preceding or following an intact one, or compounded therewith, falls in a similar manner. Any reader may look this

up and judge of its appearance by glancing over Larousse's French Dictionary, in the biographical part.

The set rule of not allowing more than three consecutive hyphens at the ending of lines is no longer much followed. At one time printers acted strictly upon this idea, and a multiplicity of hyphen and punctuation marks close together at the ends of lines was carefully avoided. Even upon high-class bookwork this is no longer acted upon; there may be as many as called for. Two New York book houses first made an opening in the breech by allowing their compositors to break the rule, as the firms, when the matter was laid before them, recognized that it was unjust to their men to require of them that they should run their matter backward or forward when they had conscientiously aimed at good spacing at the outset. As an injustice it was abolished. Even conservatism in printing has to give way to the demands of the times, ever tending to progress.

Accented capitals, as É or Ã, cause considerable trouble to English speaking printers, but it could be avoided just as the French do. Printers here are always careful to use the correct letter in any capitalization in French that may be in copy. In the majority of cases the letter is shaved, to do away with the unsightly appearance caused by the extra white in the line, which is not, however, entirely avoided in all cases. The French have an easier method, particularly on all their newspapers. They use an unaccented letter, which is a wrinkle for others to follow. Everyone knows what it should be, and no harm is done. If the French can afford to do this, other printers can.

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Written for THE INLAND PRINTER.

## PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

IT has been several months since I have had occasion in my letters to mention the well-known name of Luther C. Crowell, of Brooklyn, New York. Recently another patent has been taken out by him covering sheet delivery and

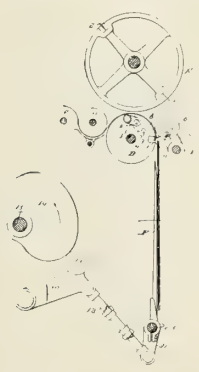


FIG. 1.

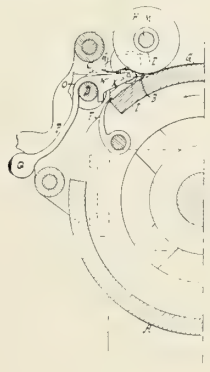


FIG. 2.

collecting mechanism, the patent being assigned, as in former cases, to Robert Hoe and others of New York city.

Fig. 1 shows a diagrammatic view of the main features of the apparatus. The object of the invention is to provide a simple and accurate delivery mechanism by which a series of sheets may be collected from the web and delivered without folding, at a high rate of speed.

Fig. 2 illustrates a sheet-splitting attachment for printing presses, patented by George P. Fenner, of New London,

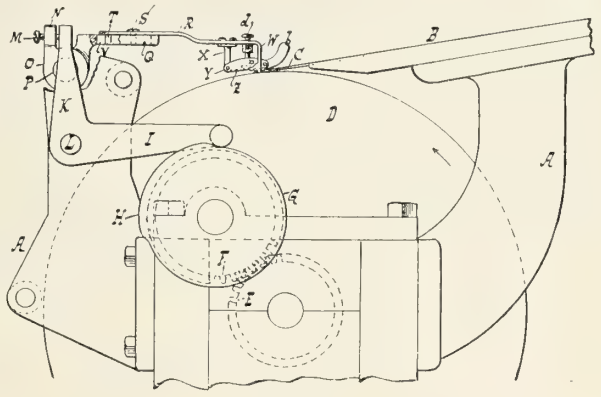


FIG 3.

Connecticut. The concentric H is actuated by the impression cylinder, and the overbalanced splitting disk or cutter K is made to run in frictional contact with the counter disk. The

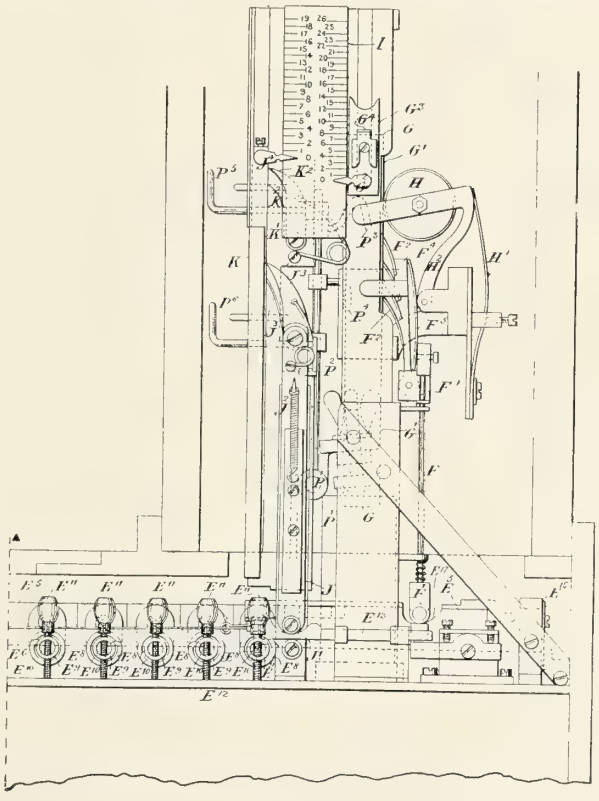


FIG. 4.

finger B drops into a groove in advance of the sheet and separates the same from the cylinder.

Fig. 3 illustrates another invention, patented to the same party. It is a sheet guide for printing machines, to prevent

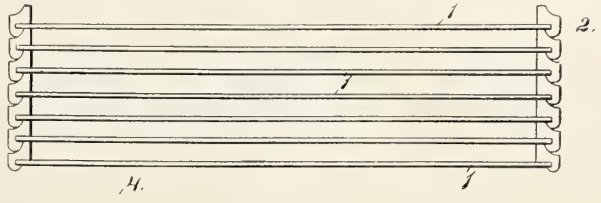


FIG. 5.

disarrangement of the paper prior to its being taken by the grippers. The sheet is moved by hand into contact with the sheet stop W, and is there securely held in position for being taken by the grippers.

Fig. 4 shows a portion of a typesetting machine, patented to John Hooker, of Beccles, England. The object of the invention is to provide a machine of this character with indicator mechanism of such a nature as will serve to effectually show the exact increase in the length of the line by the addition of type of varying thicknesses. Means are also employed

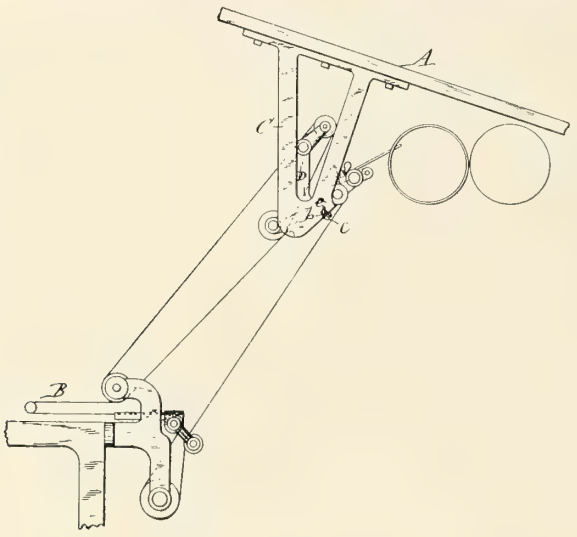



Fig. 6.

for indicating by an electric current when the line is approaching completion. In case the warning is not heeded, the delivery of type from the setting mechanism is automatically prevented. In the cut the indicator at the left designates the number of spaces that have been put into the line, and that at the right indicates the length of the line set up.

Fig. 5 shows a stack of trays which are designed especially for the use of printers and lithographers; patented to Herman

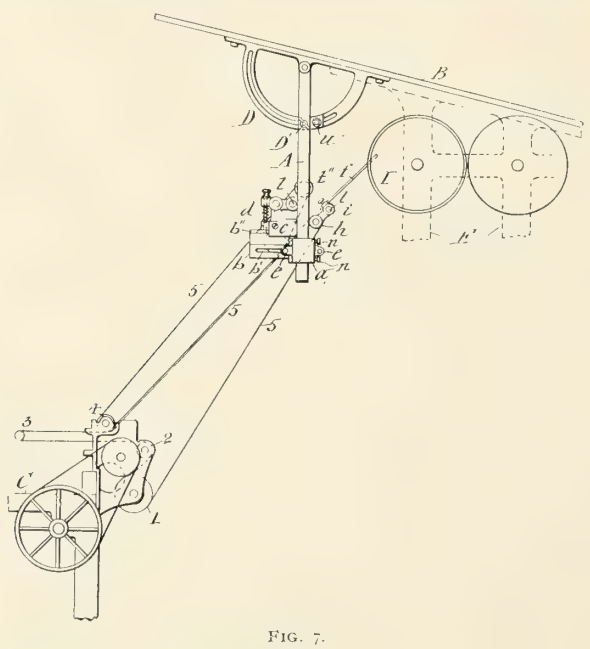



Fig. 7.

T. Koerner, of Buffalo, New York. The form of tray is an improvement over the one patented by the same party in 1888, in being more compact and more rigidly constructed.

Figs. 6 and 7 illustrate two paper-folding machine attachments for printing presses patented by Talbott C. Dexter, of Fulton, New York, the patents being assigned to the Dexter Folder Company, of the same place. The object is to provide for the detachable connection of a paper-folding machine to a printing press, so as to permit the use of a fly for transferring the paper from the press to a table whenever desired, instead of folding the same. The form shown in Fig. 7 is especially intended for use in connection with flat-bed presses of all styles and sizes. To transmit the paper from the press to the folding machine, a tape-carrying mechanism is employed. This is supported, as shown, on the press, independent of the folding machine, thus obviating loss of time and labor in fitting the folding machine directly to the press.

Fig. 8 shows a perspective view of a portion of a press having attached thereto a perforating bar or knife invented by Charles T. Chauncey, of Woodbridge, Canada, a half interest in the patent being assigned to Henry Peters, of the same place. The object of the invention is to provide a perforating attachment which may be readily applied to the gripper-shaft of any ordinary job press. The sheet of paper to be printed is placed upon the platen in the usual way, and as it is carried toward the bed, the fingers J first come in contact with the

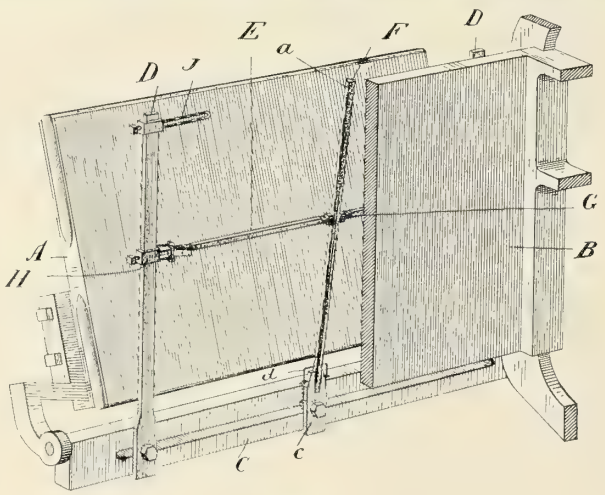



Fig. 8.

sheet and hold it stationary while it is being printed. Simultaneously with the printing the perforators are forced into contact with the paper by the bed-plate and perforate the said sheet sufficiently to enable it to be easily torn apart along the line of the holes. The perforators are withdrawn from the paper before it is released by the fingers J, which thus serve to hold down the paper and prevent its adhering to the perforators.

Three design patents covering fancy borders were taken out during the month, all of them by William Spencer, of Brooklyn, New York, and assigned to William W. Farmer, of New York city.

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Written for The Inland Printer.

## GOSSIP ABOUT BOOKS, AUTHORS AND KINDRED SUBJECTS.

BY IRVING.

THOSE readers of The Inland Printer who care about the subject may be glad to have their attention directed to the article on "Bookbinding," in the July number of the *Quarterly Review*, which can be supplied by Mr. F. M. Morris, of the Old Book Shop, State street, Chicago. The subject has never before been so comprehensively treated in a magazine article. In fact, it contains as much solid information on bibliopegy as all the books that have been written on the subject put together.

It will gratify many lovers of Cuthbert Bede's stories to know that Messrs. Little, Brown & Co., of Boston, announce for early publication "The Adventures of Mr. Verdant Green," "Little Mr. Bouncer and His Friend Verdant Green," and "Tales of College Life," complete in three volumes, with all the original illustrations by the author.

In a Chicago morning paper we find, anent the Archduke of Austria's visit to the World's Fair City, which visit extended

over ten hours, this paragraph: "I was at the fair for a short time only—not even all day—and could see but comparatively little of it. I was much pleased with what I did see, and I regret that I could not stay much longer to see more of it." The guileless reporter then proceeds to tell us that he intercepted the archduke at the train as he was entering his car, and extorted this confession from him, but nothing more. A long report follows of what his Highness did while in Chicago, even to the little details of a conversation he held with a young woman in the Viennese exhibit on the Fair grounds. But this sort of reportorial gush deceives nobody; and if it provides employment for the reporter that should be sufficient, perhaps.

THE autumn number of *Modern Art* has just made its appearance in a new outside dress, which, it seems, is not to be a permanent one, but is selected in order to show to advantage




Illustration by Aubrey Beardsley for Oscar Wilde's "Salomé." Reproduced from *Modern Art*.

the cover design especially prepared for this issue by Mr. Hildebrand. We are glad to have the editor's "assurances of distinguished regard" and substantial recognition that have come to him from unlooked-for sources. But this is always the case. It is not by one's friends alone that is added this "tribute of applause to the more solid recompense which the virtuous man finds" in a worthy act. In the present number there is a most scholarly article on the subject of Gargoyles, written by Mr. Louis H. Gibson, and illustrated by Mr. Bruce Rogers from historical designs, including the one from Notre Dame, Paris, made famous by the etcher, Meryon. There is also a note on the new English illustrator, Aubrey Beardsley, with a reproduction of a drawing for Oscar Wilde's "Salomé," a small cut of which appears on this page of THE INLAND PRINTER, and a picturesque head of the French artist Bonnat, taken from the portrait presented to his friend, Mr. Walters, of Baltimore.

FROM the *Athenæum* (London) of date September 23 we clip the following, which is submitted as a lesson in the ethics of advertising:

**D O D O.**

Now ready, the SEVENTH EDITION, 2 vols. 21*s*.

*QUIS JUDICABIT?*

A CONTRAST.

"A delightfully witty sketch."—*Spectator.*

"Not a dull page in the book."
*Black and White.*

"A perpetual feast of epigram and paradox."
*Speaker.*

"Interesting from start to finish."—*Athenæum.*

"A brilliant novel."—*Academy.*

"Brilliantly written—not a dull page."
*World.*

"With every new page of jerky vulgarity and trumpery chatter, the straining after effect grows so palpable that in the end it arouses positive physical discomfort, like the more complex and meritorious antics of a contortionist. THE NOVEL SCINTILLATES WITH DULNESS."
*Pall Mall Gazette.*

THE VERDICT.

The *FIRST EDITION* of **DODO** was published on May 10, the *SECOND* on June 20, the *THIRD* on July 8, the *FOURTH* on July 22, the *FIFTH* on August 9, the *SIXTH* on August 20, the *SEVENTH* on September 18.

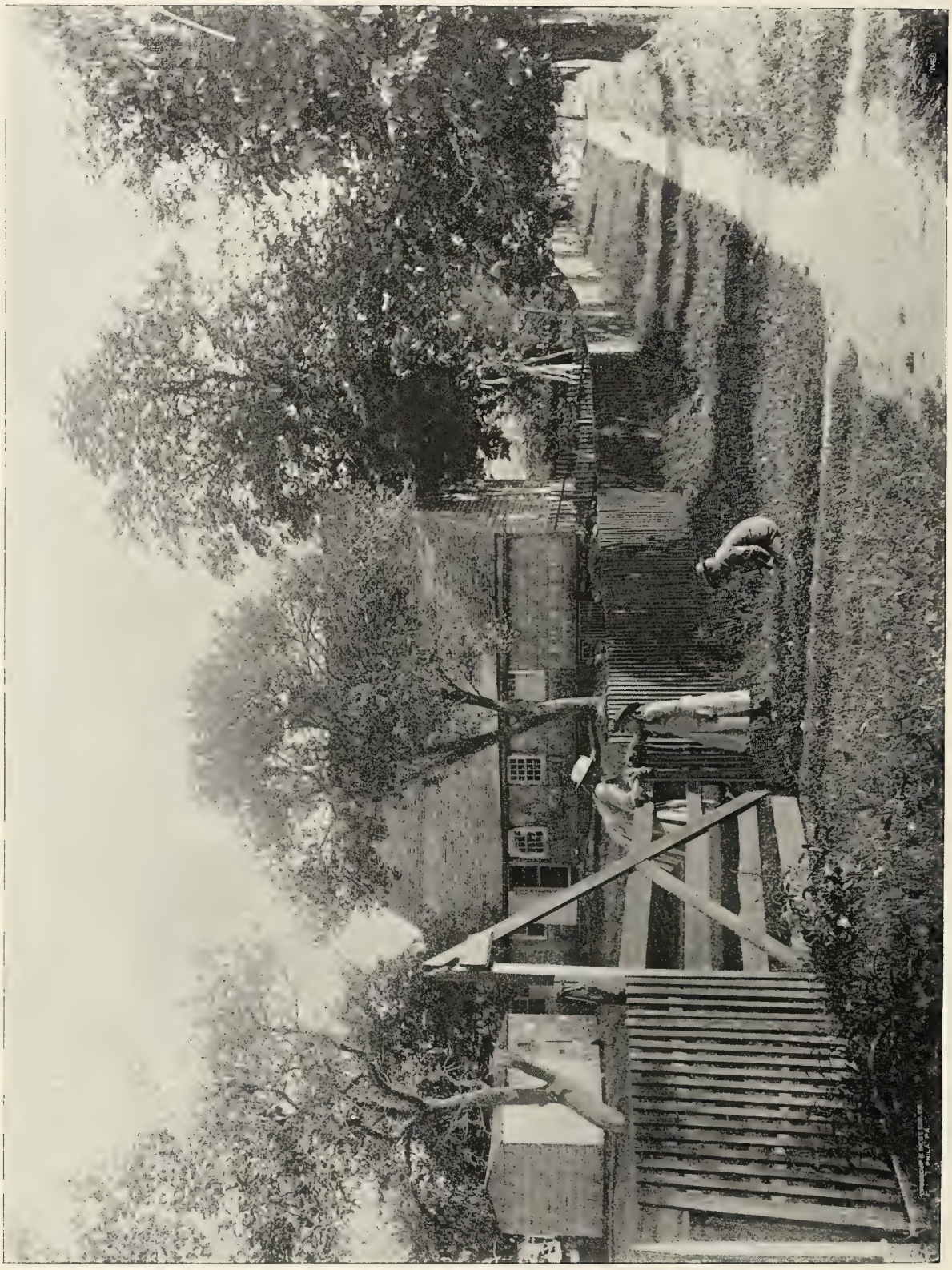
**DODO: a Detail of the Day. By E. F. Benson.**
*SEVENTH EDITION.* Crown 8vo. 2 vols. 21*s*.

If seven editions of a twenty-one shilling book can be sold in four months there must be some merit in its dullness.

THE Messrs. Scribner's Sons have added to their beautiful "Cameo Series" two dainty little volumes quite familiar to most readers in another form—Mr. Andrew Lang's "Letters to Dead Authors," and Mr. R. L. Stevenson's "Virginibus Puerisque." To the former Mr. Lang has added four new letters—to Homer, Mr. Samuel Pepys, John Knox and Increase Mather. Mr. Lang has also contributed, by way of introduction, a short note "to the gentle reader," with his usual felicity, in which he modestly says, among other things, that "only in *format*, paper, type, binding, is there any sisterhood or similarity. All the muses came to Mr. Stevenson's cradle, and gave him the gift of story-telling, the enchantment of style, charm and genius." New etched portraits of Messrs. Lang and Stevenson accompany their respective volumes. It is noteworthy that these two writers, and their friend William Ernest Henley, are all Scotchmen; each is individual in his own way, all are about the same age, and all are said to be invalids. Mr. Stevenson's "Virginibus" is not so well known as it deserves to be. It will bear much careful study, and for at least one of its admirers it possesses a charm and fascination as irresistible as the romances of Dumas possess for Mr. Stevenson.

### DEVOTIONAL LABOR SAVING.

Dr. Goldwin Smith, in his recent Outline of the Political History of the United States, says of Benjamin Franklin that he was "an offspring of New England Puritanism grown mellow." * * "His commercial shrewdness, his practical inventiveness, his fundamental integrity, his public spirit, his passion for improvement, were native to his community in the phase which it had now reached, no less than were his 'Poor Richard' philosophy of life and the absence in him of anything spiritual or romantic. He it was who in his boyhood had suggested to his father that much time might be saved by saying grace at once over the whole barrel of red herrings."



THE OLD HOMESTEAD.

From a photograph by
John H. Tarbell,
124 Lexington Avenue,
New York

Half-tone engraving by
CROSSCUP & WEST ENGRAVING CO.,
907 Filbert street,
Philadelphia.




While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

## A PRACTICAL PROOFREADERS' ORGANIZATION.

*To the Editor:* PITTSBURGH, Pa., October 14, 1893.

For some time I have been thinking I would write you with reference to just what I find in the October number: "A Practical Proofreaders' Organization." I also am of the opinion that nothing could be done that would be of more practical benefit to printing houses the country through than the organization of just such an association as is proposed. A great deal of time and money is lost to establishments employing large numbers of compositors because of the different usages in regard to capitalization, punctuation, etc., that might be saved if there was some national organization that would adopt standard rules to be observed in proofreading. There are authors on punctuation and proofreading in its several branches, and always there are differences of opinion. I shall hail with a great deal of pleasure anything that will tend to improve this branch of the printing business. Hoping to hear of definite steps being taken, I am, yours very truly,

W. D. VALLETTE.

## THE COPY OF POE'S "RAVEN."

*To the Editor:* BLOOMFIELD, N. J., October 13, 1893.

Being on a visit to my son, your correspondent Mr. F. Horace Teall, from the distant point where I am laid up in ordinary, I came across a paragraph in your September number containing a statement that calls for explanation, to wit: "The proofreading department [of the new Standard English Dictionary] is in charge of the veteran proofreader F. Horace Teall, who says he remembers reading the proof of Poe's 'Raven,' and throwing the manuscript in the waste-basket." Now, I suppose my son may fairly be called a veteran proofreader, his first experience in that line dating back some twenty years; but *the* "veteran proofreader who says he remembers," etc., is myself, and the incident referred to occurred years before my son was born. The article containing the statement appears to have been going the rounds, for I saw it in the Philadelphia *Press*, while you quote from another paper. There I did not think it worth while to notice it; but among printers I would like to have the mistake rectified, for I take pleasure in the fact that I am a humble member of the craft, and have filled about every post in it — roller-boy, compositor, hand-pressman, proofreader, foreman, newspaper editor and publisher, and proprietor of a book office. My son was still a child in petticoats when I had gone through all this round; and now, having made a name for himself, he would rather, I am sure, not be confounded with a member of an effete generation, even though it be his father.

It must have come about in this way. Many years ago I happened to mention the Poe incident to a friend (and never, I think, to anybody else, at least out of my own family); and having in my later life done some things thought to make a biographical notice desirable, that gentleman wrote it, and inserted this anecdote from his memory. The reporter must have got it either from that notice or from the gentleman himself (circumstances rather favor the latter supposition), and mixed the junior and senior up. As to the anecdote itself, every experienced proofreader will know that it has no particular significance, for Poe was not then the famous man he afterward became, largely through this very poem, and proofreaders don't bother themselves with saving bits of magazine copy on the chance of future celebrity.

Begging your pardon for troubling you with so purely personal a matter, I remain, very respectfully yours,

FRANCIS A. TEALL.

## THE PRESSMEN, FROM AN I. P. P. U. STANDPOINT.

*To the Editor:* ST. LOUIS, Mo., September 28, 1893.

I have noted, with no little pride, the amount of attention that is bestowed upon the "seceding" pressmen. If one should judge from the tone of the letters in the various International Typographical Union journals, we are really underestimating our usefulness; however, I have not heeded their criticism as long as they confined themselves to their own organs, for no one reads their local papers but "news men" and men that are watching the International Typographical Union for any underhanded work they might attempt on the branches of the printing business that have had the audacity to declare their independence.

The *Typographical Journal* is read by very few whom the "seceding" pressmen desire to reach, i. e., the honest union compositor, other trades unions and the employer.

But when they present their grievances through the independent and well-read columns of THE INLAND PRINTER, which reaches and is read by the very people to whom we desire to submit our case, having been deterred in the past from airing family troubles through those valuable columns, for the same reason that a married man would hesitate to attack his mother when said mother defamed the character of his wife, treating his mother with all possible consideration until patience ceased to be a virtue, then he will resent all encroachments upon the rights of his family; to this point the International Typographical Union has brought the International Printing Pressmen's Union with Mr. McFarland's letter to the September issue of THE INLAND PRINTER.

The gentleman scores the International Printing Pressmen's Union for not accepting the proposition of the International Typographical Union committee, and closes with calling us "seceding and hostile members of the International Typographical Union."

To the first charge we plead guilty, but said action was, as every conscientious compositor knows, forced upon the pressmen by the treatment and non-recognition they received while under the control of said organization. If the pressmen had received one-fourth, I will go further, one-tenth, of the "autonomy" that they (the International Typographical Union) seem so willing we should now have, I am as certain as there is an International Printing Pressmen's Union now in existence that the pressmen would never have taken the step that has proved so beneficial to their end of the business.

The second charge, that of being "hostile," is as false as the former is true, unless they consider the action of the International Printing Pressmen's Union in defending the rights of pressmen as "hostile," then I agree with them that we are, and will remain "hostile" to the end.

If the International Typographical Union is as anxious as she pretends to be to bring all branches of the printing trade together, why not go about it in a more unselfish manner, and not insist upon pressmen, bookbinders, electrotypers and press assistants becoming a "branch" of the International Typographical Union? Why not come out and declare themselves satisfied with organizing the compositors (which is badly needed, that is, if their various organs can be relied upon as knowing their condition), and let the pressmen, bookbinders, etc., organize their branches into separate internationals if they so desire? When the International Typographical Union does this, then they can reasonably expect that said departments

should affiliate with them in what might be called "allied branches of the printing trade" with *equal representation.*

The International Typographical Union will never consent to such a movement. They want to rule or ruin in the future as in the past; five years ago they held the position of *dictator* beyond a doubt, in a free country at that. But they see that those days have passed, and after ignoring the hand of fellowship by pigeonholing a communication that was sent to their convention at Atlanta, Georgia, they now come forward and expect us to jump at the offer of an "autonomous branch."

I have looked over "Webster's" and I find the definition far from applying to the memorandum of the propositions offered. How can we be a "self-governing body," under any other conditions than that of retaining our independent organization?

I agree that this is the time for organization, and also maintain that the right of organizing the pressmen belongs to the International Printing Pressmen's Union, and that the International Typographical Union has more than she can do to organize the compositors.

I also agree that all the crafts engaged in the producing of a common output should be allied together for their mutual protection and benefit, but such was not the case, nor will it be, while the pressmen are under the control of the International Typographical Union in any shape or form. The only one protected and benefited by the alliance is the compositor, the pressmen, being so hopelessly in the minority, could never get the rights that belonged to their end of the business; and the laws, such as were enacted to give the pressmen some privileges, were ignored when the compositor was in any way inconvenienced. This was demonstrated to the most skeptical at St. Louis in 1887.

What is meant by saying that our grievances were never properly presented? When the pressmen, from time to time, have endeavored to have laws passed at the International Typographical Union convention, and when said laws were taking any of the authority away from the compositor, they were promptly voted down, and when they did become a law they were ignored when, as stated above, the compositor was in any way inconvenienced. What more could have been expected than what was done by the "seceding" pressmen?

After the organization of the International Printing Pressmen's Union the hand of fellowship was extended to the International Typographical Union, but was spurned as one not worthy of notice—thinking that they could crush us; now, after three years they offer to accept us as an "autonomous branch," and, as far as I can see, there is no good reason for becoming one. What is the cause of this change of heart? Was it because we are weaker and about to go to the wall? Oh no, it is because we are the most prominent factor in the printing business today, and would be in the future, as in the past, a powerful weapon in the hands of the International Typographical Union officials.

How did we violate our obligation as union men? Is it impossible to withdraw from the International Typographical Union after becoming a member thereof, even though laws are enacted which become obnoxious to a member? If such is the case, I will admit that we are violating an obligation; if, on the other hand, it is possible to withdraw from the International Typographical Union, then I maintain that we as free men had a right to withdraw, which we did honorably when surrendering the charters, and have the following clause in the International Printing Pressmen's Union Constitution and By-Laws, Section 2—Charters:

> Pressmen's unions holding a charter from any other body, must first surrender said charter, and pay all arrearages to that body; which must be demonstrated to the satisfaction of the secretary-treasurer before receiving a charter from this International Union.

Also, Section 17—General Laws:

> Pressmen making application for membership shall, if holding a card in any other pressmen's organization, surrender the same to said union before being admitted.

If this is not asking to be released from any obligation that they might be under to any organization, then I confess I do not know what procedure would be proper.

I suppose the International Typographical Union takes exception to not being allowed to say whether or not they will accept the surrendered charter or card; however, to my knowledge, they have as yet not refused to accept them when surrendered, and by accepting same they relieve the pressmen of all obligations under their constitution, all International Typographical Union authority to the contrary notwithstanding.

When Mr. McFarland states that the pressmen allied to the International Typographical Union earnestly desire that the "seceding" pressmen return to the "common" fold, I believe him, but when he says all our rights and privileges as pressmen will be retained, we have very serious doubts—so serious indeed that we will not trust them, as we are confident that he is offering goods that he cannot deliver.

The conservatism (?) of the International Typographical Union is too well known to North American printers and her backward stride too plain to waste any words on, and I will say that my opinion is just the opposite to Mr. McFarland's, as I am satisfied that the International Typographical Union *is* arbitrary and animated by the most selfish motives in her endeavor to swing the pressmen into her power, through the hide-and-seek game of an "autonomous branch."

They ask us to ally ourselves to them to partake of the $28,003.75 (which, I am sorry, is tied up in a bankrupt bank) which, if divided by the membership they claim (32,000), would be less than $1 per member. Great inducements for pressmen, I must say! The magnificent "Childs-Drexel Home." It would have been better had he left that inducement out, as all pressmen are so fully conversant with the management of the "Home" (?) affairs that they could not be caught by that bait. I trust that no pressman will be compelled to go there. If the stories published in the New York *Union Printer* are only half true it would be hard to tell what would become of him—considering the treatment accorded compositors there.

They present us with a "compact (?) organization of 32,000 printers, pressmen, stereotypers and bookbinders" (the last-named have an international of their own, comprising nine-tenths of the organized binders in the States) each contributing 25 cents per month to a common fund.

They also present to us that influential body, the "American Federation of Labor," and its valuable prestige (not very valuable in St. Louis, I assure you, as the president of said organization was hooted out of a hall by the Union Garment Cutters of St. Louis). Is there any other organization that the International Typographical Union *owns?* It shows that they own the American Federation of Labor when that body will yield to the arbitrariness and selfishness of the International Typographical Union without giving the International Printing Pressmen's Union an opportunity to defend their rights! No! The leader of the American Federation of Labor is looking for the 32,000 per capitas!

It is not my aim to draw other organizations into this matter, but the mention of the American Federation of Labor compelled me to venture my individual opinion, which I am always ready to back.

They also present us the privilege in towns where there are not sufficient members to form a union to deposit cards or become members of the International Typographical Union. The first-named is not necessary, as members can deposit cards in the nearest union, and have all the benefits. The last-named is a curse the pressmen are suffering from today, as, under such a rule, the compositor will judge the qualification of the applicant, consequently any and all are admitted, "to make the organization more powerful," and when those men present a card within date to a pressman's union, the trouble begins. The union is condemned for recommending such men to their

employers, and consequently lose the respect that they would otherwise retain.

It is a well-known fact that when the compositors get into trouble they *order* the pressman out in places where there are no pressmen's unions (and try to do it where there are pressmen's unions), and if a feeder is likely to take the pressman's place, thereby spoiling his chances of getting back, they resort to a remedy that is worse than if the feeder took the place. They give him a pressman's card to leave the city, and think they have done a smart trick. They have, from a compositor's point of view; but where does this card go? They don't care, and the pressmen in general suffer. Pressmen under the International Printing Pressmen's Union have nothing like this to contend with.

Now comes the $20,000 that was paid to the Pittsburgh pressmen. What is the membership of that honest set of coworkers today? Not one-third of what it was when that foolish strike was ordered. Trying to force the shorter workday upon the Pittsburgh employers was in itself an unjust movement, when in other cities union men could work ten hours per day. We will not look at it from the point of justice to the employer, or we will be branded as a creature of the Typothetæ; we will look at it from a common-sense point.

We all know why Pittsburgh was selected to make the start; because the pressmen were still under the control of the International Typographical Union in that city, and the International Typographical Union would not have the slightest show to make it single-handed in any place.

Why such an intelligent (?) set of men should decide to make the issue in one city I am at a loss to understand. The only thing that they have to stand on is that they could concentrate their entire $30,000 in one place, but when they thought of that did they forget that the Typothetæ could also concentrate all their funds to said city, and had the entire United States and Canada to draw on for non-union help? I suppose they never gave the other side a thought, or I am sure they would not have inaugurated such a foolish movement.

The International Printing Pressmen's Union could have saved much money for the International Typographical Union had she allowed her members to go to work, when their assistance was sought by the employer. With the pressrooms filled the employer could laugh at the compositors, as non-union, Printers' Protective Fraternity and country printers are plentiful, and the strike would not have lasted two months; but as it stands the International Printing Pressmen's Union can in no way be blamed for the defeat of the International Typographical Union.

In connection with the Pittsburgh strike I will say that some pressmen holding International Printing Pressmen's Union cards went to work, and upon being informed of the fact, Charles W. Miller, president of the International Printing Pressmen's Union, ordered them to leave work (said action was subsequently sustained by all unions under the jurisdiction of the International Printing Pressmen's Union). Those who failed to come out were promptly "ratted," and up to some months ago I was under the impression that the Pittsburgh pressmen had taken in those members, one in particular, William Kenyon, but have since learned with pleasure that the card he left Pittsburgh with was presented to him by the managers of the strike, which were not composed of pressmen. So much for the principle of the International Typographical Union. It was only another means of showing us to what they would stoop to gain their own selfish ends. What a slur this action was upon a true union pressman. Although holding an International Typographical Union card, being compelled to take such a being (William Kenyon) by the hand and swear to stand by him and protect him.

Mr. McFarland says: "If the lines laid down by his committee would involve the loss of our identity as pressmen's unions (which he knew it would), we should have submitted a counter proposition on lines more agreeable to our views." Now what was the answer of the International Printing Pressmen's Union? I am satisfied, to one who wanted to understand it, that it showed that we *would* lose our identity as an *international body* if we came together on any other lines than that of strictly independent ones, and to refuse to bind pressmen's unions to an obligation or compact with the International Typographical Union as an "autonomous" or any other kind of a branch. In so doing we gave a counter proposition, inasmuch as declaring our willingness to welcome all pressmen and pressmen's unions into our ranks.

In conclusion I will say an amalgamation can be had if the International Typographical Union will come down from their high horse and acknowledge that the pressmen, bookbinders, etc., have a right to internationals to govern their end of the trade. By doing so they will only concede to us the rights of American citizens, and meet us with EQUAL *representation.*

Let the International Typographical Union remember that strength does not always lie in numbers, only in politics.

Respectfully, THEO. F. GALOSKOWSKY.

## FROM NEW ZEALAND.

*To the Editor:* WELLINGTON, N. Z., October 6, 1893.

It must be difficult for citizens of the great Republic to realize the importance of these two islands in the South Pacific. It is only the six hundred thousand or so of resident colonists who properly appreciate the situation. We, Mr. Editor, are the most advanced people on the face of the earth — our experiments in legislation are watched with breathless interest and followed at a safe distance by a wondering world — our finances are sound; we have a fine surplus (on paper, at any rate), our banks don't burst; our climate, our soil, our newspapers, our insular conceit —. Well, they cannot easily be surpassed. Hence the temptation to a scribe in these lands to become a chronicle of small beer. However, with the fear of your blue pencil before my eye, I shall try to avoid falling into the snare.

The government was a long time in filling the post of state printer, vacant by the death of Mr. Didsbury. After nearly two months, they took the best possible course, and appointed Mr. Samuel Costall, the chief clerk of the department, who had acted as *locum tenens* more than once during brief absences of his chief, and who had really been in charge since his death. Probably they had been waiting to see how he would "shape." A less graceful act was the reduction of the salary from £500 to £400. Neither ministers nor representatives have thought it necessary to reduce their own wages. Much is said and written about a magnificent surplus; but this important officer, whose duties and responsibilities increase each year, is "retrenched." The salary at the old rate was a very moderate one, and an incompetent head would mean the loss of many thousands a year to the country. However, the new doctrine appears to be that there are to be no prizes in the civil service — they are to be reserved, apparently, for professional politicians. There were some twenty applicants, I believe, for the post, some with good credentials. Any outsider would for a long time have been at the disadvantage of being practically subordinate to Mr. Costall, the only man with any grasp of the whole business. Though not a trained printer, he has practical knowledge of the details of the craft. He has received congratulations on his appointment from all parts of New Zealand. The government has made an allowance of £750, equal to eighteen months' salary, to Mrs. Didsbury.

The Institute of Journalists has endeavored to secure legal incorporation, but without success. The companies' act provides that incorporation may be claimed as a right by societies for charitable, religious, artistic, scientific, etc., purposes, but by a strange oversight omits "literary." Therefore, a special act of incorporation became necessary. It met with opposition in parliament on the ground that it would tend to make New

Zealand journalism a close corporation. The objectors had not read the bill, but managed to shelve it for this year.

The master printers' associations, Iam sorry to say, are practically dead in all parts of the country. In each case the weak point was the maintenance of the tariff. The associations have not dissolved, but meetings are rarely, if ever held. Very little is heard of the typographical societies — in fact the political element, instead of hardening up the various unions, is proving an element of disintegration. Liberal Associations, Knights of Labor, and the Trades Hall, are always more or less in collision. Each section thinks it ought to have precedence, and endeavors to dictate to the others. A general election is close at hand, and the only prediction that may safely be made is that there will be a vast change in the personnel of the present parliament. For my own part, I do not expect the so-called labor party to return as many candidates as on the last occasion.

Ever since the death of the Premier his party has been steadily disintegrating. His decease was made the most of by his colleagues, who turned the event into an advertisement in the most indecent manner, spending thousands of pounds of public money on a funeral pageant, and even printing as a parliamentary paper a bulky pamphlet containing not only the public but all the private telegrams and letters addressed to Mrs. Ballance in her bereavement. At the same time they quietly ignored the dying requests of their chief, and did not hesitate to alter his arrangement and reverse his plans.

The Industrial Conciliation bill will become law this year. It is strangely misnamed. It provides a so-called "arbitration" court, to which recourse is compulsory in case of dispute. A judge of the supreme court is to preside; and the tribunal is to have extraordinary powers. The judges have protested against this thankless extra-judicial function being imposed upon them, especially as the ordinary supreme court work is more than they can always dispose of; but the Trades Hall in this respect has shown itself more powerful than the judicial bench. Naturally, for the judges have only one vote each. The most objectionable feature is that the new tribunal is not allowed to hear any complaint from a non-unionist, or an unfinancial member of a union. The evident intention is to coerce free workmen by act of parliament into joining the unions. For some years the Trades Hall has striven to be recognized as the first estate, and so far as this measure is concerned, it has succeeded. It is practically placed above parliament and supreme court. Whichever way the act is understood — whether as outlawing free labor or granting special privilege to unionists, it is equally unconstitutional and impolitic. It will very probably exasperate the relations between master and workman; and is sure to be either materially amended or absolutely repealed by next parliament.

There was a curious and unprecedented action on the part of the government in connection with the printing of the provisional electoral rolls this year. Tenders were invited in the usual way, and after they had been sent in, the original specification was withdrawn, and a new one issued with an additional clause to the effect that any tender more than thirty per cent above or below the rate decided upon by the department, would be rejected. This rate was not made known, and many printers sent in new tenders — others adhered to their old rates. It appears that the typographical society, having got hold of some of the prices, which had leaked out, represented to the government that some printers were tendering at rates which would not pay for composition. Certainly the government minimum, which afterward turned out to be six shillings and six pence a page, was as low a price as could yield a profit to any printer paying regular wages, and some of the tenders are said to have been quite one-third lower. The "cutters" were, of course, greatly disgusted at the work going to other houses at a higher figure. There is much to be said in favor of the principle of fixing a minimum rate for public work, but as usual with first experiments, it was crudely carried out. No precaution was taken to insure that the offices receiving the work paid scale wages. There was nothing to prevent the successful tenderer underpaying his men, and profiting by the higher price, and it is not easy to justify the withdrawal of the specification after tenders had actually been received and scheduled.

R. C. H.

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Written for THE INLAND PRINTER.

## RECENT TYPE DESIGNS.

BY R. COUPLAND HARDING.

MESSRS. MILLER & RICHARD, London, in a late parcel of specimens, show two admirable series of sanserif, with lower-case. No. 5 is a bold, clean-cut style, about the same "set" as ordinary roman; it is in thirteen sizes, nonpariel to eight-line. Grotesque No. 6, five sizes, nonpareil to great primer, is a legible and serviceable expanded sans. Sans No. 4, without lower-case, resembles the caps of No. 5. In the everyday lines of antiques, ionics, and egyptians, new faces are shown; also new sizes in completion of former series; and the old style antique No. 7 is continued from canon up to eight-line. "Æsthetic" is a fancy hair-line with lower-case, neither roman nor old english, but partaking of the character of both. It is as successful as most attempts of the kind, but is not likely to become a standard face. "Mexican" is a neat fancy latin with lower-case, something in the style of the "Lafayette." It is in six sizes, long primer to two-line great primer.

In the new ornaments a feature is the introduction of very light outline designs. This is noticeable in the set of six sketchy headpieces (1087–1092), the four initial frames (11–14), and the set of initials No. 24. The latter — old style roman caps of about 28-point — are decorated with female figures, amorets, etc., in the simplest style of outline. The two floral series, 22 and 23, solid and stippled grounds respectively, present no particular feature of novelty; series 21, about four-line, in the quaint old Italian style, consists of open roman letters on miniature square landscape backgrounds. An additional character, pierced for the insertion of any letter, is provided; a corresponding design filling the square without any letter, to balance the initial in a display job, would be a useful addition. Four headpieces representing the seasons, medallion and landscape, are pretty and effective, and six in the Japanese style are also good. A half-tint border on two-line pica (No. 50) contains only two characters — a running-piece and corner. It is chaste in design, but weak in the junctions. A combination border in the Egyptian style (No. 17) contains five characters. It is beautifully designed and engraved. We should think it better fitted for short headpieces than for a formal border. There are four series of new corner ornaments. Series A and C are half-tone designs. The first (eight characters) represents oak leaves and acorns, and the second (nine characters) wild roses. Series B (ten characters) strongly resembles Stephenson, Blake & Co's recent combination, but is not quite so open. Cast in brass, it would be an admirable design for bookbinders. Series D (eight characters), with its artistic arrangement of black, white, and half-tone, is the most effective, though in quiet grace it is excelled by series C. The latter would be improved by another character, the reverse to figure 1. The deficiency is supplied in series D, in which, by the alternation of characters 1 and 2, excellent effects are produced.

Several German houses have devoted themselves to the production of art vignettes as a specialty. One of the most successful in this field is that of Paul Leutemann, in Leipsic, some of whose productions are marked by rare delicacy and artistic skill. In a parcel of specimens to hand, we particularly note floral corners and centers 5052–5076 — the edelweiss, the primrose and the lilies being exceptionally good examples of decorative design. Nos. 5101–5107 are gems of landscape in headpieces and corners, and 5108–5113 (headpieces) are excellent studies of animal life. The rich designs for card groundworks,

5077–5079, seem too beautiful to be printed over. There are many other pieces of equal merit to those named — others are more suited to German than American or English taste, the subjects being either fancy dress carnival figures or drawn from folk-lore.

Written for THE INLAND PRINTER.

## WE VISITED THE WORLD'S FAIR.

BY ONE OF US.

"WE," in this instance, was not the editor, but the compositors who set the type and make up the forms of THE INLAND PRINTER. On Saturday, September 30, a gloomy and wet day, almost the only one since the Fair opened, about a dozen of us met at the "Alley L" terminal and boarded a World's Fair train. If the elements were damp and dispirited, our party was not, for each member was in a happy mood, and stories and lively repartee were the order of the day while the train bowled along from the heart of the city toward Jackson Park.

Many of us had individually made several trips to the beautiful White City, and been entranced with its glories, and carefully examined the various wonderful and instructive exhibits contained therein, but this was our first visit collectively.

A committee of arrangements had been appointed to map out a plan by which we were to cover as much ground as possible and see as many exhibits as we could in the short space of time at our disposal, for it was one o'clock in the afternoon when we started on our journey. Arrived at the World's Fair, each member of the party was provided with a ticket of admission and made their way into the grounds at the entrance near the Transportation building, from whence a rapid march was made to the "golden gate," where our party was to have been photographed, but the photographer and the weather disagreed, with the result that no picture was taken.

From this point we went to the Horticultural building, where the splendid exhibits of fruits and flowers from the various states and from Australia and Japan were inspected and admired. Thence we passed to the State buildings, calling at West Virginia, Pennsylvania (to see the old Liberty Bell, which no one visiting the Fair should miss seeing) and New York. The Fisheries building was explored, to the great delight of one of our number, who is an enthusiastic sportsman and disciple of Isaak Walton, and then a bee-line was made to the north loop of the Intramural railroad, from which a trip around the grounds to the south loop was made, where we disembarked. After refreshing the inner man, a flying visit was paid to the Santa Maria, the model of the flagship upon which Columbus sailed when he made his memorable voyage in 1492, resulting in the discovery of this great continent of America. From thence, through the grand Court of Honor, our course lay toward Machinery hall, which was reached in time to see the Chicago *Daily News* being printed on a Hoe perfecting press.

An inspection of the various web presses was made, and a view taken of the original hand press erected in New Hampshire, lately described and illustrated in THE INLAND PRINTER, and then our party moved on to examine the other various exhibits of printing material and appliances, including type setting and casting machines, job presses, paper cutters, etc., of which such a great variety is shown in Machinery hall. In this short description it is impossible to mention by name all the exhibits inspected.

Our next objective point was the Electricity building, for electricity and printing are closely allied at present, and in the future will travel still more closely hand in hand. The multitude of exhibits in this great building and the almost inconceivable application of the vital fluid to arts and manufactures awakened a lively interest in all the members of our party, and many left the building with a vastly extended knowledge of the power and adaptability of application of the subtle fluid to the requirements of the nineteenth century.

A trip on the lagoon in an electric launch was the next proceeding, and for three-quarters of an hour we plowed our way through the quiet waters at a time when the thousands of electric incandescent lamps were bursting into flame and the various methods of illumination at the Fair were being revealed to the astonished gaze of the beholder, turning darkness into brilliancy and presenting to view a veritable fairy-land. On this trip our Waltonite was in his glory, and the piscatorial stories told during our enjoyable excursion would almost paralyze some of those country editors who occasionally venture to relate their summer vacation experiences.

By the time our marine excursion was terminated the boys were ready to investigate the glories of the renowned Midway Plaisance, which we started to accomplish, but as the rain began to fall freely, and the grounds were being rapidly deserted, a change in the original programme was suggested, and agreed to. A rapid march through the Midway, stopping to make an inspection of the marvelous Ferris Wheel, with its myriad incandescent lights strongly outlined against the dark sky, brought us to the cars, which we boarded for home, and thus terminated an outing which was voted by each to have been one of the most pleasant experiences of their life, in spite of the unpropitious weather.

The only regret expressed was that such an outing had not been sooner inaugurated, and that instead of one visit to the Fair, with its pleasant and educational experiences, we should have had many such happy times during the months it has been open.



ATTENTION!

A GEORGIA editor, in a fit of desperation, dashed off the following: "The wind bloweth, the water floweth, the farmer soweth, the subscriber oweth and the Lord knoweth that we are in need of our dues. So come a-runnin' 'ere we go a gunnin', this thing of dunnin' gives us the blues."

Written for THE INLAND PRINTER.

## NEWSPAPER ILLUSTRATORS—WM. SCHMEDTGEN.

BY F. PENN.

A DIRECTOR of the Chicago Society of Artists and chief of the artists' department of the *Daily News*, Mr. William Schmedtgen is both well known and well liked by the members of the somewhat extensive fraternity of newspapermen and artists of the Garden City. Mr. Schmedtgen's experiences in Chicago date back to 1862, and with the exception of an interval of two years he has lived in that city ever since. His young ideas were taught to shoot and otherwise develop at the Franklin school on the north side, and the chalk and blackboard were the first mediums to reveal his artistic instincts. He was the admired artist of the school. To this period of his life he frequently refers when instancing the first disillusionments of that kind of artistic genius of which it is boasted that "he never took a lesson in drawing, and he can draw everything just as natural as life." Mr. Schmedtgen says he had his youthful confidence considerably abated, when it was suggested to him that he had better take some lessons. The advice was good and it was accepted, he becoming a student at the Art Institute. Here he began to feel how little he really did know of drawing, but he was thrown in with some good draftsmen at the institute and made gratifying progress. Leaving the Art Institute his first situation was with Mr. W. L. Wells, of the National Printing Company, in the designing and drawing of large poster work. About this time, 1883, Mr. Schmedtgen and an engraver, a Mr. Olson, began to work upon the idea of making illustrations for newspapers. Drawings were made with pencil on slightly rounded boxwood blocks, which were then engraved. The Chicago *Mail* first used these cuts, which were caricatures of members of the board of trade. The question had been, "What dog will we try the cuts on first," and as might be anticipated the victims received the publicity given them so enthusiastically that the ambitious artist and engraver became impressed with the importance of keeping themselves unknown to the board of trade membership. As Mr. Schmedtgen said, "Pioneer newspaper illustrating did not seem popular in Chicago."









The National Presidential Convention, which was held the following year, gave an impetus to newspaper illustrating, and it was not long before the *News* followed in the footsteps of the *Mail* in illustrating its columns, and then the other papers quickly fell into line.



At the beginning of this feature of newspaper enterprise, no regular salary was paid the artist or engraver; the piece system prevailed. The cuts were placed along in a line and were paid for at so much an inch. Column cuts brought 75 cents an inch, and half-column cuts 50 cents an inch. This was for the drawings only.

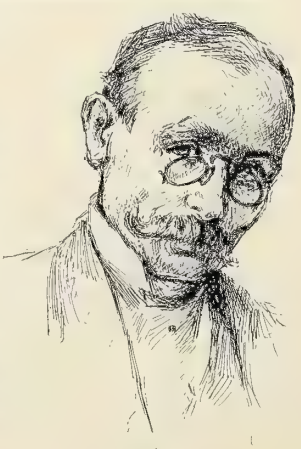
Mr. Schmedtgen left newspaper work after a short time to make drawings for lithographic purposes, with the Great Western Printing Company, of St. Louis, but left this position after a brief stay, to accept a position with the Aug. Gast Lithographing Company to travel in the tobacco region in the South and make colored designs for tobacco labels and show cards.

In the course of time Mr. Schmedtgen returned to Chicago for the purpose of taking up newspaper work. At this period zinc etching and pen drawing had taken the place of woodcuts for newspaper illustrating. Etching was a secret. Very few good etchers could be found, and as a consequence the salaries paid for such work were very high. Many of the artists did etching in addition to their regular work, making the drawings in the daytime and etching them at night. Ten or twelve cuts was considered a good week's work in those days; the average is now about thirty-five for all sizes, but the number sometimes runs up to over a hundred drawings a week for one man.



Mr. Schmedtgen secured a position on the *Daily News* through the fact that the drawing of a head submitted by him etched well. This was considered as a proper quality in the work, and an artist whose work etched well had a good standing. Chalk-plate work was never encouraged by any paper in Chicago, and this fact led to the development of fast etching. Where four and five hours were required formerly, a fair sized plate of cuts can now be finished in an hour by one man.

It was about the time of the anarchist troubles in Chicago that Mr. Schmedtgen took his position on the *Daily News*, and he has followed nearly every important case and event around and about Chicago that could be "covered" by a newspaper since that time. His skill in depicting hunting and fishing scenes is appreciated by readers of many sportmen's journals, and his crisp and original



descriptive articles show keen observation, with a vein of quiet humor that is at times irresistible. The higher study of art is Mr. Schmedtgen's ambition, his taste inclining to hunting and fishing scenes. Water colors have a special attraction for him and he has executed some delightful work in this medium.

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Translated for THE INLAND PRINTER.*

## PRACTICAL PHOTOTYPY.

BY J. VOIRIN.

*(Continued from September issue.)*

NEW GELATINE PLATES.—The most simple method is to employ the films of gelatino-bromide. The plates are treated in the ordinary manner by the photographer who will develop and fix the negative, care being taken to store away the plate in a cupboard or place in which an even temperature can be maintained, neither too warm nor too moist. Plates should be well washed after being fixed, and no alum used in the water, after which they are soaked three or four minutes in a bath of seven or eight parts of glycerine to one hundred of water in the summer and three or four parts in the winter, being allowed to dry slowly at a temperature not to exceed fifteen or sixteen degrees Centigrade. Under the influence of a higher temperature the film dries too rapidly on the surface and around the edges, which has a tendency to stretch and crack it in the center, and thereby destroy the negative.

When the plate is sufficiently dry, which can be proved by passing the back of the finger lightly over the surface, the next step would be to cut the film around the edges, leaving a margin of about the eighth of an inch outside the required picture, and the film will then come away from the glass of its own accord; if it should adhere to the glass it can easily be detached with little care. But before this is done, of course, any retouching that may be found necessary must be effected, and the film is then ready for use. It may then be laid away till needed, care being exercised to guard against excessive moisture. The boxes that the plates are packed in for sale do well to preserve the films in if thick blotting paper is laid between them, and on the top should be placed a sheet of paper with a catalogue of the subjects, for reference.

It may be found necessary when the film is very thin — and some have scarcely any appreciable thickness — to strengthen it. This is done at the time that the plate is treated to the glycerine bath, by taking a square of thin gelatine somewhat larger than the plate and laying it on the surface of the liquid in the bath; allow it to remain until saturated, when the plate is slipped gradually beneath the floating square and both are lifted out together. The gelatine is then pressed to the negative and made to adhere perfectly by passing a rubber roller over it, which expels any bubbles of air or excess of water that may linger between the two. This done, the edges of the gelatine which overlap the glass should be turned under and made to adhere evenly to the other side and the plate then placed on a trepied and allowed to remain until thoroughly dessicated. If, during the drying, the gelatine should be cut by the edges of the glass, it will be found necessary to take another strip of gum paper and cover the fracture with it in such a manner as to exclude the air which would otherwise obtain ingress through the fissure and cause irregularity in the drying of the film, and probably in some measure distorting the picture thereon.

The flexible plates of Balagny and films of Thieball are issued with the necessary instructions for their use, but it will be desirable for the amateur to visit a photographer's studio and spend some time there in order to become familiar with the method and operations therein, a knowledge of which will be found exceedingly useful in handling plates and preparing them for the future processes they will have to undergo. The works of M. Balagny will be also found instructive reading in regard to the treatment of films and plates.

NEW COLLODION PLATES. — In order to facilitate the removal of the collodion film, it will be found necessary to soak it over with a pad saturated with isinglass, the photo having been developed, fixed and dried in the ordinary manner. The isinglass having been given time to dry perfectly, the next step is to cover the plate with a solution of rubber dissolved in benzine, in the same manner as the photographer coats it with collodion. It is again dried and a cover of collodion mixed with alcohol or ether is then laid over all. The object of this second coat is to prevent the rubber from sticking in case it should become creased. All these operations terminated, the film is cut around the edges and detached from the glass. It is then ready for turning round, which is effected by placing it in water for a moment and laying it on another sheet of glass on the opposite side of the film, the glass being moistened with gum arabic and water, and the whole carefully pressed with a rubber roller. This method is excellent when it is found necessary to group parts of several films to make a complete picture and will be referred to again.

TURNING NEW NEGATIVES IN THE DARKROOM. — Negatives may be made *en reverse* in the photographer's darkroom by the introduction of a prism in the camera, but this process renders a much longer exposure necessary and is little used in practice.

It is also possible to reverse the photograph by turning the sensitive plate round in the camera with the glass toward the subject. But allowance must be made for the thickness of the glass and care must be exercised in securing glass that has no irregularities, as any inequality in the glass will be observable in the negative.

TO REVERSE OLD PHOTOS.—It is not always that a new negative will be furnished to make a plate from, and it is possible that an old negative may be furnished. The easiest way to reverse the plate will generally be found to take another from it on a plate or gelatine film. The means of procuring a new negative from an old one are very numerous, but four of the most satisfactory are:

*First.* To take a new negative from a good proof.

*Second.* To take a positive on glass from the negative by contact. Both of these methods are sufficiently well known to need no description, and therefore it will not be necessary to go into the details of them.

*Third.* Bichromate of potassi process. This process is the one used by M. Balagny, and is of great service, the more so that it permits of the use of poor plates that have been injured by exposure to light. It is preferable to use the flexible plates that have a perfect contact with the frame.

Prepare and filter the following solution: Water, 1,000 grains; bichromate of potassi, 30 grains. Plunge the plate or the film in this bath for three or four minutes in a poor light, and dry on a frame in complete obscurity, which will take the whole night.

In order to make a transfer direct it will be necessary to put in the frame the plate to be reproduced and the bichromate plate in direct contact. By watching from time to time, the operations of the light can be closely observed; when it is complete with all its half-tones they can be taken out in the darkroom under a red light and the sensitive plate put to soak in a covered basin in order that it may be carried about in the laboratory, for this operation requires about forty-eight hours and upon it depends the success of the entire process.

On taking the plate from the water and having placed it in the basin face up, it is then carried to the window and exposed to the light four or six seconds; it is then returned to the obscurity of the darkroom and developed in a medium bath not too old nor too fresh. By this process the positive image disappears little by little and is transformed into a negative. After the completion of the development the plate is washed and

*From "Manuel Pratique de Phototypie," par J. Voirin, Paris; Librairie de la Science en Famille, Ch. Mendel, éditeur.

fixed. A fixing bath of five per cent of white cyanide of potassium is recommended, as it has the advantage of not swelling the gelatine; but it is very dangerous to health and great care must be exercised by the operator in handling it. If the new negative should prove too intense it must be replaced in the latter bath where it will lose some of its strength.

It may happen that the plate has been varnished or perhaps saturated with alum. If the former, allow it to remain a few minutes in an alcohol bath to dissolve the varnish and then place in another bath composed of fifteen parts of alum to one hundred parts of water. Then prepare two basins; in one prepare a solution of five or six parts to the one hundred of hydrochloric acid and water, and in the other pure water. Prepare a plate larger than the negative to transfer it upon after it has been released from the old glass. Then plunge the negative into the acid bath in the first basin, and allow it to remain there five or six minutes, or until the edges of the gelatine commence to curl up. This is the moment to effect its release from the old glass, by rolling the gelatine gently with the fingers till it is all loose. As soon as it is completely detached take it carefully from the first basin and transfer it to the other in order to rinse off the acid. Lay the fresh sheet of glass at the bottom of the basin, and having reversed the gelatine, raise the glass gently beneath it and lift it from the water lying smoothly on the glass, then proceed to dry, etc., as before.

The foregoing process gives good results, but failures are frequent and it should not be employed with valuable negatives or such as cannot be readily replaced in case of accident.

Covering the Edges with Tin Foil.—With the negative thus prepared it will be impossible to obtain white borders without certain precautions. It will, therefore, be found necessary to cover the edges with tin foil to exclude the light, otherwise the picture will appear with a black border. Unless this is done, when the picture comes to be printed the ink will adhere to the edges when the plate is rolled and the illustration will appear with a mourning border. To obviate this it will be found necessary to surround the illustration with strips of tin foil, placed between the negative and the couch of gelatine.

A border of water color paint may also be used to exclude the light. The thick paint prepared for water color paintings answers the purpose perfectly. If it should be found too thick to spread easily with the brush, it may be thinned with a little water; it should be sufficiently attenuated to run freely in a drawing pen, and thus will form an impenetrable border of no perceptible thickness. When it is necessary to limit a picture on a square plate, take the drawing pen and without perceptible pressure trace the outlines of the illustration, taking care that the pen points are rounded, otherwise they are liable to penetrate the film of gelatine or collodion and cut it. For subjects that have irregular outlines, such as cannot readily be followed with a drawing pen, recourse must be had to a fine camel's hair pencil, with which the intricacies of the design may be followed minutely.

This operation must be performed upon a dry negative and the paint allowed to dry thoroughly before being laid on the layer of gelatine, otherwise it will militate against the perfect contact.

Sometimes it may be found necessary to retouch the negative after it has been removed from the glass, but this will be found a very delicate operation. The film is spread upon a glass and held in position by little strips of gummed paper placed on the margin; then proceed as with an ordinary negative on glass. But great care must be exercised as the film will swell and blister under the touch of the moist brush. To remove these blisters—as soon as the paint is dry place a sheet of damp paper over the film for a short time, and as soon as it has absorbed a little moisture lay it upon another part, until the whole film becomes damp, when it may be allowed to dry out.

Making Several Negatives on the Same Plate.—In order to economize time, it will often be found necessary to make plates from several negatives at one operation, that they may be printed together at one impression, the same as is done in lithography, with the view of effecting a saving in the press-work.

With negatives on different glasses this coupling process is impossible without exposing each plate separately. The most effective manner of doing this is from the films.

Collodion Wet Process Plates.—Before detaching the films of collodion from the glass it will be necessary to cover it first with a coat of thin rubber varnish (dissolved in benzine crystallizable) and allowed to dry in the open air, and afterward with a coat of ordinary collodion. When the latter is thoroughly dry, cut lightly round the picture (so as not to scratch the glass) a short distance from the edge and remove the border or such of the photograph as may not be required, and treat according to the directions already given. This having been accomplished with all the negatives, prepare a sheet of paper to serve as a guide for grouping them. The glass is placed on the paper and the films are then located in their respective positions.

Another method more particularly applicable to gelatine films which have been pinned out to dry is to cut two strips of tin foil and lay them across the negatives, as shown in Fig. 10. Yet another method is to cut rectangles in the tin foil, as in Fig. 11, and lay it on the pictures.

The operations necessary to obtain prints by the phototypy process can be divided into three phases:

*First.* The preparation of the glass and the bichromated bed.

*Second.* Exposure under the negative, and

*Third.* Taking the proofs.

The preparation of the glass consists of raising the gelatine film from the old portrait; cleaning the glass; preparation of the first layer in the gelatine bed; warming the glass; preparation and cooling of the second layer for the bed; then stone the whole.

The second operation consists of the preparation of the negatives; placing a frame for exposure to the sun; washing and drying.

The third process comprises moistening the plate, inking and taking the impression on the press.

Preparation of the Glass and Bichromated Bed.—The glass for supporting the bichromated bed must be of a perfectly even surface, though the thickness may vary.

When the glass has been used before, it may be cleaned by soaking in a solution of caustic potash and water for about two days; but it may be effected more quickly by an acid * bath which will dissolve the gelatine in a few minutes. New glass should be wiped over with a rag moistened with ammonia to remove all traces of grease, after which a little emery powder moistened with water is placed between two plates of glass which are rubbed even together for about forty minutes to remove the polish. It is then again washed with ammonia, swilled in plenty of water and allowed to dry.

Preparation of the First Coat.—A solution of 200 grammes of stale beer and 20 grammes of liquid silicate of potassi should be mixed thoroughly and filtered through flannel. The glass is then placed upon a support, with the unpolished surface up, carefully brushed to remove foreign particles, after which a little of the beer is poured upon it and spread evenly over the whole surface with a piece of paper; pour off any excess of liquid and place the glass in an ordinary photo-negative drying rack to dry.

The second coat is formed of 25 grammes of extra white gelatine and 10 grammes of No. 2 Nelson gelatine. When it has been thoroughly soaked in water, it should be placed in a kettle similar to a glue pot, with sufficient water to make 435 grammes, and warmed at a temperature not to exceed 70° Cent. When thoroughly melted, dissolve three grammes of

* Fluorhydrique acid.

bichromate of potassi, and three grammes of bichromate of ammonia and 100 grammes of water at a temperature of 45° or 50° Cent. In winter, or during cold weather, more ammonia should be used, sometimes as much as five grammes being necessary; in very hot weather less than three grammes is necessary. The latter is then thoroughly mixed with the gelatine and filtered. It is very important that the gelatine should not be chilled the moment it is filtered, as this is one of the most frequent causes of failure with beginners.

The glass should be placed in an oven and gradually heated to about 40° Cent.; at the end of about an hour it will be ready for the second coat. Enough gelatine should be measured off to form a film about half a millimeter thick and poured on the glass and made run over the surface till the whole is evenly covered, great care being exercised to avoid bubbles; or the gelatine may be spread with a triangle of cardboard; but the former is preferable, and with a little practice the gelatine can be spread evenly by making a few little motions of the hand supporting the glass.

The plate is replaced in the oven and kept at a temperature of about 40° Cent. for about two hours or two hours and a half, and allowed to cool off to the temperature of the room, when it can be taken out and placed in a box. It is necessary that no white light should be allowed to approach the gelatine or dry plates. The illumination of the room must be effected through orange glass or paper of that color placed over the window. The plates are then ready for exposure to the sun, but they may be preserved for several days in a dark box, kept perfectly dry; but if they should show opal tints or curl at the edges they may be considered of no use.

The plate when required for use is placed in a frame similar to that used by photographers and exposed to the sunlight till all the details are perfect, showing a slight maroon tint, which can be seen by opening part of the frame, taking care not to move the negative or a double image will appear on the gelatine. After the front has been sufficiently exposed it must be covered with a black cloth and the back subjected to the light in order to render that part impervious to moisture, otherwise it is liable to become damp and rise from the glass in the process of printing. This should be done in a soft light and not in the sunshine, and the exposure for three or four minutes should be sufficient; an idea of the proper amount of exposure can be formed by taking a little of the glycerine, about as large as a cent, and watching the effect of the light upon it and afterward comparing it with the plate.

Washing the Plates.—After the exposure the plates are placed in a frame and soaked in water for at least six hours, changing the water several times, or better still, allowing a stream of fresh water to run on them till every trace of the bichromate has disappeared. The plates are then allowed to drain and dry spontaneously, when they are ready for use.

Taking Proofs.—The plates being perfectly dry, they are next placed upon a stand, and a small quantity of liquid, composed of 20 grammes of acetate of potassi dissolved in 500 grammes of water, to which is added 500 grammes of glycerine officinal, is poured upon it and spread evenly over the whole surface with the finger. It should be allowed to soak two or three hours, until the figures on the plate which were very prominent at first have become softened. The plate is then ready to be put on the press, taking care to wipe the under side of the plate quite dry, otherwise the glass is liable to crack. Two sheets of paper should be placed under the glass and the whole fixed on the press. The press used is similar to the American Army press, with a rubber covering to the cylinder. The next thing after the glass is fixed on the press is to remove the excess of moisture with a sponge or a soft rag, care being exercised to avoid rubbing the gelatine in the operation.

Two rollers and two distinct inks are used in printing. One roller of leather similar to that used by lithographers is required with lithographic ink to which varnish has been added, and the other roller is made of gelatine and a more liquid ink is used with it. The inking is commenced with the leather roller, on which a small quantity of ink has been distributed in the usual manner, which, however, will only "take" on the heavy tones; then with the gelatine roller the form is again rolled, the thinner ink adhering to the lighter tints; and it will be observed that if the roller is run over the plate rapidly the ink comes off the latter on to the gelatine roller, a fact it is useful to keep in mind in case too much ink should get on the picture at any time and need removing. When the plate has been thoroughly inked it is run under the cylinder and the result watched.

It is rarely that the first proof is satisfactory. Should the plate "take" ink too freely, without leaving the light parts, it will be found that the plate was too dry, and must be washed with turpentine and moistened once more and perhaps allowed to soak for fifteen or twenty minutes more and again tried. If it is found, after three or four trials, the plate having been put to soak at intervals between the operations, that the ink takes too freely, the plate must be rejected, as it has probably been exposed too long to the light in printing from the negative. On the other hand, if it will not take ink, it is presumed that the plate is too humid and must be allowed to dry for a couple of hours and again tried, running ten or a dozen sheets of soft paper over it each time, but if it has been insufficiently exposed to the light it will never take and must be discarded. But between the two extremes of too hard and too soft plates will be found all manner of variations, each of which will require its own especial treatment, and the following hints may prove of some use to the operator:

*Grain too coarse*, because of too great difference between the temperature of the gelatine and the plate when it was coated; or from having too much bichromate in the emulsion.

*Black spots* are caused by hard particles in the gelatine, or the first coat, or from grease getting into them.

*Wavy lines*, from shaking the plate while it was cooling.

*Unevenness* in the general appearance of the work, caused by currents of air in the oven which affected some parts more than others.

*Dark proofs*, from lack of moisture, too much exposure.

*Gray proofs*. too much moisture, too long exposure.

General Observations.—After preparing the gelatine, it will be well for a beginner to prepare a strip of it for experiments as to the effects the sun has upon it without a negative, exposing it little by little, and carefully noting the time of each exposure. The different degrees of exposure will thus be easily compared, and when put on the press the proper time can be determined. The same experiment should also be tried with the reverse, and a further trial made of the time required for soaking the plate, and more will be thus learned by these experiments than could be acquired by any amount of advice. When it is wished to give the finished picture the appearance of a photograph, a varnish of 100 grammes of gum lac, 300 grammes of alcohol, 300 grammes of ammoniac, 600 grammes of boiling water should be made by pounding the lac to a powder and dissolving in the alcohol and ammoniac, after which the boiling water is added and the result filtered. Prints dipped in this varnish and carefully dried have a beautiful appearance.

## DRAWING INK.

To make an ink suitable for drawing upon ordinary writing paper to be transferred to stone, an old German recipe has been commended. It is of the following ingredients: Shellac, 12 ounces; tallow, 1 ounce; bicarbonate of soda, 1 ounce; lampblack, 1 ounce; and mastic 4 ounces. These materials are mixed with water and boiled until well dissolved.

After the first water has evaporated from continued boiling, more water is added, and the dried mass again dissolved. Then it is well filtered and preserved in tightly-corked bottles. In use it can, if necessary, be thinned with water.



SUNDAY MORNING.

Specimen of half tone engraving by
CROSSCUP & WEST ENGRAVING CO.,
907 Filbert street,
Philadelphia.

See page 99.

Written for THE INLAND PRINTER.

## TOPICAL ADVERTISING.

BY CHARLES ASTOR PARKER.

UNIQUE among the advertisements appearing in the daily papers of Chicago, the advertisements of Kirk's soap have attracted the attention of the public to a greater degree, it may safely be said, than any others. The use of the cartoon for advertising purposes is by no means a new thing, but it is certainly an enterprising method of using it which the Messrs. Kirk have chosen, in keeping closely on the heels of local or national events, and by the cartoonist's aid giving a pictorial representation in touch with the popular sentiments of the people — the moral always pointed out, of course, being to use soap on every and all occasions — Kirk's soap. It is certainly something out of the way of what may usually be expected when two or more men are laughing over something seen in the morning paper, to find that the merriment has not been awakened by the joke column, but by an advertisement of a soap manufacturer.



As might be expected under the circumstances, the question has often been asked: Who gets these ideas up? My purpose in this modest sketch is to introduce this ingenious cartoonist to the readers of THE INLAND PRINTER. His portrait appears at the head of this article. Mr. C. B. Currier is the gentleman. He is a native of Ohio, and is not yet twenty-six years of age. He began his career as a newspaper illustrator in the city of Columbus, Ohio, and later on was engaged in the same occupation in Toledo, Ohio. In 1891 Mr. Currier came to Chicago to take a position on the *Mail* and *Times* as illustrator, and his work was of such a satisfactory character that the firm of Lord & Thomas, the advertising men, with customary enterprise and business acumen, engaged his exclusive services at a handsome salary.


Wear that? Well I guess not, for a Turk or any other Man



So say the pretty cashiers and barmaids at the Turkish Village. Use that? Never! ! So says the sensible woman when her grocer tries to substitute some other "just as good as"

**Kirk's American Family Soap**

She knows there is none equal to it—none so pure, none that washes so easily, cleanses and disinfects so thorougly—None othher that is ALL Soap.

47,000,000 Pounds Sold in 1892.

DUSKY DIAMOND TAR SOAP, the ideal hand soap for workmen at all times of the year; price so low that all can use it.


During Mr. Currier's association with Messrs. Lord & Thomas he designed the greater part of the advertising novelties used by the firm for Nicoll the Tailor, Hygeia, the Aunt Jemima Pancake Company, Armour Packing Co., Spaulding & Co., and James S. Kirk & Co. Mr. Currier's work as an advertising cartoonist appealed so strongly to the Messrs. Kirk that they became desirous of securing his services exclusively for themselves. This they succeeded in doing in March, 1893. The idea of using a daily cartoon on matters of topical interest originated with Mr. Currier, and he is the first to put the novel scheme into practical use. His method is to make the sketch each day before four o'clock, when he sends it to *The Inter Ocean*. Here a photo-zinc etching is made, and the reading matter which is to accompany it is put in type. The zinc plate and the type being stereotyped, the plates are sent to each of the dailies. The next morning the cartoon appears before the public, creating an amount of comment that makes the name of Kirk's American Family Soap a household word. The illustrations accompanying this article will give the readers of THE INLAND PRINTER, outside of Chicago and out of reach of Chicago dailies, an idea of Mr. Currier's methods.

It may readily be believed that the opportunities which the character of the advertising offers for a little quiet fun aside from the obvious purposes of the cartoons are not neglected by Mr. Currier and his confrères. Many a friend's visage does duty in the daily "ad," arrayed in garments, mayhap,





You Can't Have a Good, Big Time

Monday without feeling used up Tuesday. You *can do* a week's washing though and feel perfectly fresh when through, by using

**Kirk's American Family Soap**

You can do it because "American Family" is a chemically perfect soap—it is all soap—not half soap and half sand—because "American Family" will take out the dirt with half the rubbing and labor that other soaps require

47,000,000 POUNDS SOLD IN 1892.

There is nothing more refreshing than a "clean up" with Kirk's Dusky Diamone Tar Soap.

2-5

MORE SQUALLS.



It may be stormy—disappointing—trying times outside, but the home is sure to be bright, cheerful, and pleasant when everything washable in it is kept clean and wholesome with

**Kirk's American Family Soap**

It is essential to their health that the wardrobes of babies should be kept clean and pure, that nothing poisonous should approach their delicate skin. To make sure of your baby's health wash its clothes only with "American Family," the ONE ABSOLUTELY PURE laundry soap made in America.

47,000,000 Pounds Sold in 1892.

Don't be the "Glorious" Fourth



Nor be slow in comprehending the benefits of using the labor-saving, freedom-giving

**Kirk's American Family Soap**

It's the First in the Laundry, First in the Kitchen, First in the Hearts of the Dairy Maids.

47,000,000 POUNDS SOLD IN 1892.

DUSKY DIAMOND TAR SOAP is best for cleansing and healing all burns made with powder.

BOOKS FREE. Mrs. Frank Leslie's "Are Men Gay Deceivers?" price 50 cts., mailed for one wrapper Juvenile Soap and 10 cts. for postage and packing. Send for list Kirk's Free Library, 360 North Water St., Chicago

Pork is Fast Getting "Out of Sight,"




But the Original Hog is still on earth. In spite of these calamities, the old standard

**Kirk's American Family Soap**

will continue to be manufactured from refined Tallow and Cocoanut Oil, and will remain the same RELIABLE PURE AND EFFICIENT aid to humanity you have always known.

Teamsters and all those working out of doors—in the snow and rain will find DUSKY DIAMOND TAR SOAP a great relief to chapped hands.

of the renowned Midway — but these little pleasantries, it is fair to say, he confines strictly to his intimate masculine friends.

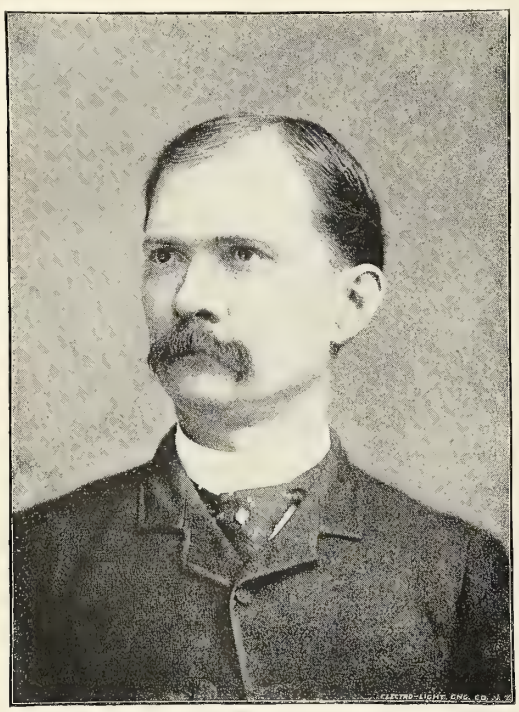
In the large factory and office building of Messrs. Kirk & Co., on North Water street, Mr. Currier has offices admirably suited to his convenience, equipped with all the latest appliances for photographing, which, with the well-arranged darkroom, may well arouse the envy of any photographer.

## THEY ALL LIKE OUR NEW COVER.

Under date of October 16, Mr. Henry Hahn, of the *Northwestern Miller*, Minneapolis, Minnesota, writes us: "Permit me to congratulate you on your change of cover; it is highly artistic." Joseph Wetter & Co., of Brooklyn, New York, say: "THE INLAND PRINTER has made its appearance with a new overcoat, which our engraver claims is very good." Barnum & Pennington, Shelbyville, Illinois, remark: "We congratulate you on your new cover and make-up of your valuable journal. Each number is a gem, and the October issue a diamond." Whittet & Shepperson, Richmond, Virginia, say: "Allow us to congratulate you on the beautiful new cover which you have prepared for THE INLAND PRINTER."

## THE SECRETARY OF THE UNITED TYPOTHETÆ OF AMERICA.

MR. EVERETT WADDEY, president of the Everett Waddey Company, publishers, printers, binders, electrotypers, manufacturing stationers and paper dealers, of Richmond, Virginia, was elected secretary of the United Typothetæ of America at the recent convention of that body in



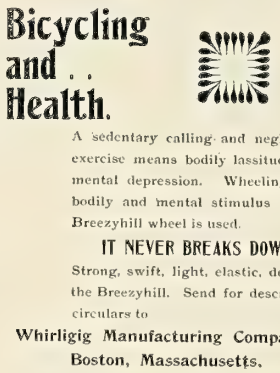
Chicago. Mr. Waddey was born in 1853 in Georgia, of Virginia parents, and was in the provisional army of the Confederate States as a courier before he was twelve years of age. He went into the printing business when fourteen years of age and worked through every branch of it, afterward becoming a traveling salesman for a book and stationery house. Mr. Waddey finally started in the stationery and printing business on his own account, and in 1890 incorporated his business, and he has been fortunate enough to acquire what is considered one of the best plants between Philadelphia and New Orleans.

SINCE July 1, 1893, a new tariff has been in force in Berne, Switzerland, by which the wages of printers in that city have been raised ten per cent, and the hours of labor have been reduced to nine per day

## CONTEST IN ADVERTISING COMPOSITION.

THE offer made by THE INLAND PRINTER in the October issue for the best display of a bicycle advertisement in type composition has brought out a surprising number of contestants. We have taken three of the specimens at random from the number submitted, for the purpose of herewith







illustrating the variety of treatment. Believing that the contributors would find much interest in a complete set of the original designs, we have requested each one to send additional proofs. These will be bound and sent to each contestant free of charge after the award has been given by the judges selected. Such of the sets that may remain over will be put on sale. The number will be very limited, and advance orders will receive first attention. Award will be announced in December issue of THE INLAND PRINTER.

## THE SYMPATHETIC RURAL PRESS.

By mistake last week's issue of the *Advocate* was dated one day behind time. It is our intention to not always appear too previous, still we are not satisfied to be even one day behind time.—*Ellinwood (Kan.) Advocate.*

What is the matter with Dunn, anyhow? After inserting the above "item of news," he goes to work and dates his paper July, instead of September — a full month behind.—*McPherson (Kan.) Opinion.*

It all comes from trying to do two things at once. At the same time that we were changing the dates we were trying to entertain a caller that had come in to see whether we were doing anything or not.—*Ellinwood Advocate.*

It's just as we supposed. And you had been put to your wits end to invent another little George Washington in answer to what was to him life or death — "Do you do the editin' yourself?" Of course you had already informed him what you paid for your press, that you can set type yourself, how much it costs to run your engine an hour, and that ink is composed of nigger skins pulverized and compounded with tar, which makes it so expensive and lends to it its peculiar odor.—*McPherson Opinion.*



Half-tone engraving from photograph by
A. ZEESE & CO., CHICAGO.
Duplicate plates for sale.

COUNTING THE DAY'S RECEIPTS.



HARBOR OF SYDNEY, NEW SOUTH WALES.

Engraved by
J. Manz & Co.,
Chicago.

## PRINTING IN SYDNEY, NEW SOUTH WALES.

A LETTER received from Mr. William Wannell, instructor in typography in the Technical College, Sydney, Australia, under date of September 16, gives some interesting data relating to the printing interest in that far-away city. As regards printing in general in the city of Sydney there are many well-equipped offices, turning out first-class work. The government office stands first in the list, as a matter of course, and is presided over by a genial old gentleman, Mr. Charles Polter, who rose from the ranks to his present position. The government office embraces all the departments of printing, lithographing and electrotyping, bookbinding, machine ruling, etc. The larger printing offices in the city are those of W. E. Smith, John Sands, S. T. Leigh & Co., Batson & Co., Turner & Henderson, Marcus & Andrew; McCarron, Stewart & Co., Penfold & Co., and Cunninghame & Co., and several others. The city is not exempt from the evil of cutting prices and the cheap-john printer. Methods of newspaper work are a little different from those in vogue in America, and the letter of the correspondent of the *Typographical Journal* of September 15, written under date of August 2, fits our purpose admirably for description in this connection, and is added hereto:

Midwinter under the Southern Cross, in the land of the kangaroo and the bushman, the home of the trades union in its fullest and most completely developed state—at least in point of percentage of workmen organized—and the antipodes of the home of the *Journal*. The sun shines in the north, the pole star is in the south, and the head-center and heart of the world is in the west—for London is nearer than New York and *The Times* is nearer the ideal of a newspaper than a dozen I might mention from America. There are some fine newspapers in Australia, however. In Sydney (about 400,000) *The Herald* and *The Telegraph*, in Melbourne (500,000) *The Age* and *The Argus*, will compare from the printer's standpoint—i. e., lots of work and lots of fat with good pay—with most American papers. But to a stranger in the diggings it seems as though everything were differently done, and with the facilities of learning the *modus operandi* of printing here—"getting the style," so to speak—a fellow gets before long to feel afraid to turn round, fearing he may violate some rule or custom, written or unwritten. Of course, this only lasts while you are having experience pounded into you, and after that you are very well satisfied with the "style." Every man is your mate, and will drop his own work and go to the other end of the office to show you or help you out of a prospective round with the pen of the proofreader, but still you have to pay for your experience. Type is set by the thousand ens, as nearly all American printers know, but that doesn't constitute a New South Welsh printer by a good deal. The scale is one-and-a-penny (1s. 1d.) per thousand, which is equivalent to 52 cents a thousand in America. But we don't set type more than about six hours on an average. There are no departments, everything going off the hook—"out of the box" we call it. There is no bonus to help out a poor string, and you earn what you get (and, parenthetically, you think, more than you get for a week or two). You set type by the piece, yet you get no dupes; instead, you keep a "doc-sheet," of the number of lines of each kind of type set during the night, which is turned in before you leave the office. At the end of the week this is reckoned up in thousands, and you are paid by the thousand—no fractional parts reckoned. Thus 501 ens would be a thousand, and 499 ens would be nil. And you never catch a galley—no. But you catch something hotter during the first few stormy weeks of your experience as an Australian printer. The correcting is done by a regular scale of prices adopted by the different chapels and agreed to by the management of the office. It is a complicated affair, but seems just, though expensive to the "smith." For instance, to change a word costs a minute; to take out a word, a minute; three single marks (literals), a minute; to put in a word, a minute for every line overrun up to six; to put in a line, one minute to the compositor and one minute to the office; two single marks count one minute, four count two minutes; no slug, five minutes, and so on. One mark in a take counts a minute, but in this case the minute is charged to the office instead of to the compositor. The whole being designed to bring the pay up to two shillings an hour—30 minutes, 1 shilling; 60 minutes, 2 shillings, etc. Of course, it doesn't take a minute to take out a word of two letters or to change "tion" to "ing," neither will it take a minute to correct three typographical errors, nor two minutes to correct four of them; but when you consider that in a chapel of seventy-five men everybody can put on his coat and get out of the shop as soon as he spills his last take, and that he won't have to shift a minion case (on a single frame) to correct a nonpareil galley, and moreover won't have to go out twice to dump a take—once to put it on the galley, and again to chase up slug 57, maybe half a block away—you will see the beauty and advantage of the "correcting system." The ring-marks (blessed few be they!) are called "house-marks," and are made on the left-hand side of the proof; the printer's marks on the right. The house-marks are charged line for line; that is, every line touched in correcting is charged to the office as if set anew—which makes the circular work profitable, at the same time preventing a man from straining his conscience by charging too little! for he gets nothing but the line he handles—and which is fair pay for "doing rings." There is a style-sheet available to everybody, but as is usually the case, everywhere you learn the beauties and technicalities and idiosyncrasies of the style on the proof, and pay for your learning on the minute-sheet next day. You can't put on the gloves with the proofreaders, for they are caged up and locked up (as common enemies of the race should be), and you are on the ragged edge till the minute-sheet is hung up next day for inspection, along with the proofs. But it is the best scheme yet introduced in a daily newspaper office—and I have seen many of them—for the clean, intelligent, painstaking compositor. The cost to each man ranges from 10 cents to $1.25 per week, and who wouldn't give that much to get out of the office as soon as he is done work, to say nothing of the annoyances of shifting cases, etc. There are other things in connection with the office which to an uninitiated "Yankee," as they call all Americans, seem unworthy of craftsmen who could evolve such a boon as the "correcting system." There isn't a paste-pot in the shop, and you won't get two takes in a night that have been touched by scissors, and not half of them have the "blue pencil" mark on them. The first page contains instructions as to type, leads, head-letter and other peculiarities, and the man getting take 2 sings out, "Who has one-cross" (1 x), or "one-in-circle," or "one-meeting," as the case may be, and the man with the first take sends back a leading word out of the head, such as "Strike," "Ship News," "Railroads," etc., together with instructions; thus, "Strike—minion, lead three sheets," and No. 2 comes back with "End even," or "End a break," or "I can set-off for you," whereat No. 1 responds with "Do so," or "All right," or something, and the dialogue across sixty feet of space is ended until No. 3 comes out and goes through the same performance with No. 2 instead of No. 1. Each man must call for the preceding take, for the other man may have only three words to make even on at the beginning of a paragraph, as copy is never cut except in case of large sheets closely written, making the take too large to be got up in time.

It sounds strange to a man who has worked in an office where you could hear a 3-em space hit the floor all over the office, and looks odd when a paste-brush and pair of scissors would do away with all of it and cost not a penny more. But all these things carry with them their silver lining. There are many printers here, but they are all printers—not jacklegs. No chucklehead can tackle an Australian daily and become a howling success. It requires a fair share of intelligence, a dozen times the experience of at least a large percentage of American compositors, the ability to spell in at least two languages (the American and the English, or at any rate the colonial), and punctuate in three (the long, the short and the proofreader's), and an unending amount of care, time and patience in doing work in a workmanlike manner. As a consequence not every bush may be shaken and material to make a printer fall out of it. There are many printers here, and many out of work, but that is because of collapse of the Australian land boom and depreciation in values, and the suspension of newspapers. Two have "gone bung" (that's the colonial English for "busted") in the last three weeks, throwing out about 150, and 150 more were dropped through the scuttle in the government printing offices here and at Melbourne, about 400 or 500 miles from here. When a man does get work on a daily, though, he is sure of a living. There are no subs—they are "grass-hands." As soon as a man gets permission to work in an office (in one office he has to do a task before his application is even considered, consisting of about 1,300 solid minion per hour for two hours) he is given a frame and cases, which are his own, and when he works for anybody he works on his own cases. If he is on extra he has the same shake at rotation fat, etc., that regular frameholders do; if on for the regular, he takes his share. The work is given out in rotation; the men on top of the daily list do the work today and go to the bottom tomorrow, to take their turn when others have worked. The number is limited, and everybody is sure of three days a week, which, in papers that only come out six days a week, is good enough. When a regular wants a sub he goes to the daily list and writes his own number opposite the sub's name; if for one day, he puts a cross after the number. It is a most excellent system, and insures the members of a chapel sufficient work, at the same time that it prevents an influx of strangers into an office to upset the religion of the foreman and proofreader and everybody else with responsibility attaching to their positions.

Just here, by way of digression, I would like to say that in my opinion history has proved that the abolition of the sub-list in America, while it utterly failed to prove the panacea for favoritism, at which it was solely aimed, brought with it a curse that will be felt as long as it continues—the over-production of printers. With a man's card an almost certain assurance of work, as it now is, thousands of men rush out of perhaps their second year, get a card and flock to the cities, knowing full well that they can and will get some work, for what printer will see a fellow-craftsman go hungry or "broke," when all it costs him is a chance to go off a day and rest. As a consequence, witness American offices full of sympathy for a brother in distress, and assistance in the shape of one day a week, to about three times as many subs as the office will fairly support, and plenty of them with families. Statistics will bear me out in this. Since the abolition of the sub-list system (in 1883, I think, as I have not the figures here with me), the increase in membership of the International Typographical Union has been from about 15,000 to something like 35,000. And this is not owing to earnest efforts at proselyting on the part of most efficient workers, for I believe that at heart every printer alive believes in the union, but to the alluring bait that a union card is an assurance of work, however

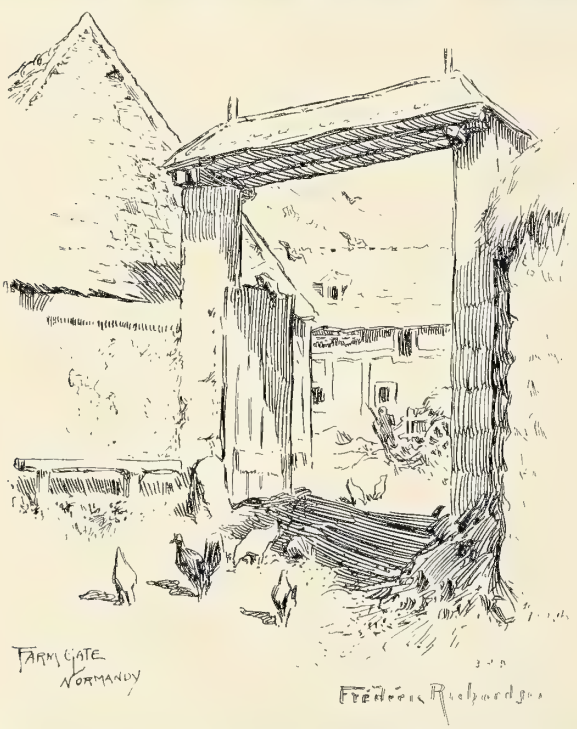
limited in amount. To return to my subject for a few lines and then close this already too long letter, I will give a few of the differences in nomenclature, which I suppose is at least partially patterned from the English. A chapel is a companionship or a 'ship, the union a society, the chairman is father of the chapel, the assistant a deputy, the fatman is divider, the foreman is overseer or boss or Printer with a big P, journeymen are comps, the first assistant foreman is ad. Printer (though he doesn't print ads., but makes them up for the copy-box, stakes off lines he wants displayed and has charge of the making up of the ads. in the formes—that's the way they spell it here); the other assistants are time-hands who work on stab-wages (short for established), you lift stamps instead of setting type and dump it at the bulk which is in charge of the bulk-man, putting a clump to it instead of a slug and flagging it instead of marking the take. When "copy all out" comes, you turn in your doc instead of pasting your string, and next day the Computer, or Checker (with a big C, you bet), comes down and casts it up, and on pay-day you come down and draw your screw instead of your wages, which is made up of pounds, shillings and pence. A pound is a quid or a sov, a shilling is a bob, a sixpence is a sprat or a tanner, and a half-crown (2s. 6d.) is a half-dollar. And so on till memory fails and the eyes weary seeing familiar objects with strange names, and you back your ears like a horse to catch the next piece of colonial nomenclature and translate it into American by the time it is your turn to respond. But 'ere's to 'ee, Australia. Long may she wave! G. Roam.

## FIRST ANNUAL WATER-COLOR EXHIBITION CHICAGO SOCIETY OF ARTISTS.

THE first annual water-color exhibition of the Chicago Society of Artists will be open to the public on November 6, at the galleries in the Athenæum building. The Press reception will be on November 3. This exhibition is an outgrowth of the annual sketch sale, which has been discontinued and a regular water color exhibition will hereafter follow.

This year two prizes are offered for the best and second best pictures, a $100 prize offered by Mr. W. L. Mead, and a $50 prize offered by Mr. W. J. Ferris.

Out of several hundred pictures offered, about eighty were taken; the standard was made high, and the result is a creditable exhibition, well selected and well hung. A new departure




will be taken in the awarding of the prizes; instead of the jury system, the best pictures will be selected by ballot of the membership of the club. This has been tried in some of the New York exhibitions with good results, and it is claimed to be a better method of bringing out the true merit of the several pictures chosen.

The collection is a very even one, and it will be hard to predict the winning picture. Among some of the strong work is that of Mr. Ernest Albert, the president of the club. He shows a little water-color of a woodland path; it is full of nature, the handling is strong and broad, the color is pure, though sufficiently subdued to lend to it the quiet feeling which runs through the picture.




One by Mr. F. Richardson shows a Normandy gate leading to the farm yard. It is very sunny, and carries with it much strength of color, and is delicately handled. It is given a place of honor on the walls.

Mr. H. G. Maratta shows a large picture of some Spanish fishing boats, which is one of the best pictures in this exhibition.

A head by Jules Rolshoven is a fine example in pastel, and is shown in contrasting colors, the head being dark against a bright yellow background.

Charles Mente shows some fine color schemes in some dark woodland scenes, and having almost the strength of oil in the manner of his handling.

Mr. C. A. Corwin has a gem in a little field scene in pastel. Nature seems to creep out of every bit of color put in the picture. It shows an open field, with some bushes in the background.

Mr. W. Forsyth shows a new departure in purple and yellow in his landscapes, and deserves much merit.

W. C. Hartson shows a picturesque hillside, and T. O. Fraenkel shows a fine river scene.

The exhibition will last for several weeks, and is open to the public free. A list of the exhibitors includes: Ernest Albert,



A. F. Brooks, C. T. Brown, Jeannette Buckley, Walter Burridge, Charles A. Corwin, William Clusman, Mrs. A. Van Cleef Dodgshun, Walter M. Dewey, L. G. Egan, W. Forsyth, A. Foerster, T. O. Fraenkel, Oliver D. Grover, Richard B. Gruelle, Jules Guerin, J. F. Waldo, Beatrice Wilcox, Henry Williamson, P. E. Haeney, W. C. Hartson, S. S. Hayden, M. W. Jameson, F. L. Linden, Marie K. Lusk, H. G. Maratta, William A. McCord, Charles Mente, J. H. Moser, M. E. Palmer, Eugene Price, Fred Richardson, Jules Rolshoven, William Schmedtgen, George F. Schultz, W. A. Sharp, Caroline D. Wade.




## HOW A CHICAGO NEWSPAPER WELCOMES A CONTEMPORARY.

ON Thursday, October 19, 1893, the official organ of the Woman's Christian Temperance Union, the *Union Signal*, appeared as a daily. The following is the notice, criticism and welcome accorded it by the Chicago *Mail:*

PULLED SLUGS WITH PRAYER — THE DAILY "UNION SIGNAL" MAKES ITS FIRST APPEARANCE TODAY.

And now at last you can get all the news for a nickel. There is no extra charge for moral influence, and when you have read the *Daily Union Signal* your morality will ooze through the pores in your skin. There won't be room for it in your body.

It is not everyone who is aware that Chicago possesses a new daily paper. You can't hear the newsboy's raucous cry of "*Signal*, all about the West Randolph street murder." The night police reportress on the *Signal* did not happen to get round to the murder and the *Signal* got scooped on it.

The *Signal* is issued this morning by the combined exertions of a managing editress, a night editress, a city editress and an assistant city editress, a full complement of copy-readeresses and reportresses. The editorial writresses scintillate with an unwonted fire, and the magnificent force of compositresses has worked worthily of their forewoman.

The managing editress, Miss Frances Willard, was unable to be present at the initial issue of her sheet, having been dispatched on a special European assignment by the proprietor of the paper.

In her absence Lady Henry Somerset acted as managing editress. At 2 o'clock this morning her ladyship had every form closed and the paper was on the street hours ahead of its less enterprising contemporaries. Miss Margaret A. Sudduth, the city editress, had every particle of local copy in the room devoted to the use of the compositresses by midnight, but remained at her post until the managing editress assisted the night editress in closing the forms with prayer.

Then the night editress kissed all the compositresses good night and told 'em there wasn't a blamed thing in sight for an extra, so they could go home.

The paper is bright and newsy to a degree. The reporters, of whom a large staff is employed on the paper, have permitted no particle of news to escape their lynx-eyed vigilance.

Probably no paper at its initial effort ever published such a quantity of exclusive news. It's worth the price of the paper to read a dispatch from the *Signal's* special correspondent in Ireland to the effect that she had been covering police courts over there and had four drunken women cases to write about.

Further on the telegraph editress publishes from her European correspondent, under a scare head, this dispatch:

"SOMERSET HOUSE, Oct. 18.— Prov. xxv, 25."

The city editress had a hard tussle with her local copy, and there are hairpins an inch thick on the floor of the local room at the *Signal* this morning. Readers of the paper have gleaned from its columns that "twenty-two years ago Chicago was in ashes," and when a city editress has to tackle a piece of news as startling as all that you can't wonder if her bothersome back hair would come down.

Just where the editor of the *Sauginac Tooter* prints the announcement that "Bill Smith called this morning and left a pumpkin — call again, Billy" — the editress of the *Signal* has an item to the effect that "the doxology was sung with fervor and deep devotion." The dramatic criticess has done her work faithfully and with brilliant success. Her terse critique on the "Home of the Soul," to which she considers a cornet accompaniment appropriate, indeed, is one of the features of the paper.

## PROCESS OF ORNAMENTING ARTISTIC BINDINGS.

Something of the difficulty of bringing together a large collection of artistic bindings may be realized when it is known that the master binders are never able to employ a sufficient number of expert toolers and gilders to execute the work which they have on hand. The process of ornamenting a binding is an exceedingly slow one. A design is first prepared on paper and is pounced onto the leather. The design is then carefully tooled with cold irons, and if the design is at all intricate this work may require many days, even weeks. When this is completed the gold is applied and burnished with a hot iron. Only a small portion of the design is exposed at one time and the work can proceed but slowly. The irons cannot be allowed to become cool or applied too hot without ruining the work. In order to secure richness some works are gilded three times. When a binding is doubled or lined with ornamented leather the difficulties of working are enormous. When the outside of the covers is being tooled or gilded the covers are laid on two blocks and the volume hangs between, but in working on the inside of the cover the volume is continually in the way. M. Bonaventure says it is easier to be a Meissonier than a master of binding. Out of the thousands of styles of bindings there are not more than ten which are recognized as pure, and not more than five which an erudite would allow to be placed on the shelves of his library.—*Chicago Tribune.*

## ARTISTS' CATALOGUES.

AMONG the many descriptions of job composition which printers are requested to prepare in a simple, yet original and artistic way, booklet and pamphlet covers are not the least numerous. The specimen herewith is an exact




reproduction of a cover prepared by the Chain & Hardy Company, of Denver. The use of the small letters in the title may by a severely critical taste be considered an affectation, but it cannot be denied that the general effect is such as to commend it to patrons of this line of work.



THE INITIAL R.

Half-tone reproduction of one of the letters in the photographic exhibit of Strauss, Saint Louis, Missouri, at the World's Fair—"Largest Photo in the World."

Engraved by GEORGE H. BENEDICT & CO., 175 Clark street, Chicago.

## TRIBUTES TO THE LATE A. J. DREXEL.

At the thirty-second annual meeting of the Board of Trustees of the Peabody Fund, held in New York on October 6, memorial resolutions to the late A. J. Drexel were adopted, concluding with the following words: "His name will be inscribed and perpetuated on the honor roll of great philanthropists — with Peabody, Stanford, Slater and others — as educational benefactors of their age, and future generations, drinking at this pure fountain of knowledge, will revere the memory of one who, in his own lifetime, recognized the truth as to 'the consecrated office of property,' and who, blessed with means, used them generously for his fellow-men —

"'Genius, like Egypt's monarch timely wise,
Erects its own memorial ere it dies.'"

The resolutions unanimously adopted by New York Typographical Union, No. 6, expressive of the sympathy and condolence of its members with the family of the late A. J. Drexel, upon the death of that gentleman, were presented to Mr. Childs, in his private office in the *Ledger* building, on October 12, by a committee from the union, comprising Mr. James J. Murphy, president of No. 6; Mr. Charles Dumar, of the *Union Printer*, and Owen J. Kindelon. The committee were introduced by Mr. James J. Dailey, foreman of the Philadelphia *Public Ledger* composing room and trustee of the Childs-Drexel Home. Remarks appropriate to the occasion were made by Mr. Dumar, to which Mr. Childs made reply, in the course of which he said "this tribute of the printers' union will itself serve as an object lesson of the value of high character and the esteem in which the doers of noble deeds are held by men of true worth."

The penmanship of the memorial was the special design of J. V. Haring, a young New York artist, and is inclosed in a rich but chaste gold frame, containing in the center a life like photograph of Mr. Drexel.

The resolutions, as suggested by Mr. Childs, will probably be placed in the Drexel Institute.

## SPECIMENS RECEIVED.

Readers of this department of The Inland Printer may be interested in the following challenge received at this office:

TO WHOM IT MAY CONCERN.

If there is any printer in the United States who thinks he is prepared for a contest, I shall gladly accept the challenge, for job composition only. The printer must be under twenty years of age. There will be no press-work in the contest. I am only nineteen years of age and have been at job printing about four years, or, perhaps, a little over. This contest shall not be for *speed*, but for *artistic* work only; and if there is anyone who would like to take me up in this, I shall be at his service. For further information address me, P. O. box 227, Grand View, Texas. W. B. Atkinson.

Bert P. Mill, Cherokee, Iowa. Card, composition and presswork neat and clean.

Brownwood Printing Company, Brownwood, Texas. Business card, three colors; poor composition, bad selection of colors; try again.

Holzbog & Klotz, Jeffersonville, Indiana. Letter-heads, bill-heads and cards; fair samples of everyday work, which might be improved upon.

George H. Buchanan & Co., Philadelphia, Pennsylvania. Advertising card, which would be more effective if the two principal lines were set in bolder type.

Telegraph Printing Office, Norwich, New York. Advertising poster, containing cards of several business houses; display generally good, but rulework poorly joined.

Plowman Publishing Company, Moline, Illinois. Cards, prospectuses, and commercial jobwork, many samples of which show much taste and care in execution. Color work is especially good.

W. Johnson, Bath-on-the-Hudson, New York. A number of samples of commercial and society work which reflect great credit upon him, each specimen being of a high order both in typography and presswork. Mr. Johnson is evidently the printer *par excellence* of the locality in which his office is situated.

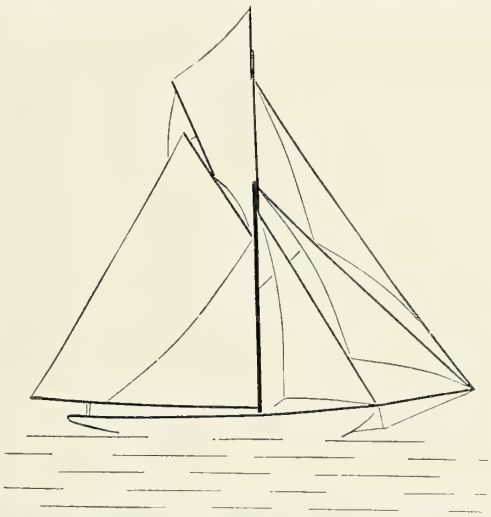
The Scranton *Tribune*, Scranton, Pennsylvania. Blotters, showing that an artistic compositor is employed in the office. Presswork is good. A feature of the blotters is a nine-inch rule printed on one edge, which renders them very useful.

The Maxwell *Tribune*, souvenir number, 36 pages and cover, 9 by 12. A creditable job for a country newspaper office, some of the advertisements being well displayed. The front cover page is too weak — should have been bolder and more aggressive.

E. Blanchard & Co., San Antonio, Texas. Price list of school books in three colors — blue, red and yellow; the yellow might have been advantageously omitted; more space should have been given between figures and rules on page 2; presswork good.

F. W. Thomas, Toledo, Ohio. Programme, eight pages and cover, of the "O. Y. C.," on heavy enameled paper, a feature of which is a half-tone illustration, beautifully printed in photo-brown ink. It is a souvenir worth preserving by the members of the club for whom it was printed.

Walton Hall, of the "Enterprise Typographical Institute," Brockton, Massachusetts, sends two examples of rule-work — a composing stick and a yacht (the Vigilant, of course).



The latter we consider neat enough to reproduce for the benefit of our readers.

Alfred M. Slocum Company, Philadelphia, Pennsylvania. Advertising card, which, besides being a good sample of printing in three colors and gold, is a novelty in advertising, and should catch a large amount of trade. If Philadelphia is "slow," the A. M. Slocum Company is not.

The Hicks Printing Company, Oshkosh, Wisconsin. "Specimens of Printing," a collection of forty pages on highly calendered paper, and cover, comprising cards, bill-heads, letter-heads, etc., plain and in colors, the composition and press-work of which are of a high order. The specimens in colors are very artistic.

H. E. Barden, Elyria, Ohio. Programme of the "Kozy Klub," eight pages and cover. The pages have a crowded appearance, and would have looked much better if more slugs had been used between lines. A heavier type should have been used for the cover, which is of imitation pigskin, the light type used being scarcely readable.

Whitcombe & Tombs, Limited, Christchurch, New Zealand, send a package of cards, folders, circulars, etc., each of which is printed in two or more colors and gold. Tom Wright, the foreman, says they have been got up "as cheap as possible," but work that necessitates the setting up of two or three forms for colors and gold, can scarcely be called "cheap" work. A

lavish use of border and rulework has been indulged in to make a "nice" job, but the type display in many instances lacks strength. The presswork is good, being sharp and clear, and register almost perfect.

THE "Souvenir Trifolium" of the Tri-Cities (Davenport, Rock Island and Moline), submit for criticism a forty-eight-page pamphlet with embossed cover. The composition is good, except on some of the advertising pages, where too much ornamentation has been used to make an effective display. Presswork is uniformly good and color even. With finer engravings a first-class job would have been produced.

## CHICAGO NOTES.

AT the regular monthly meeting of Chicago Typographical Union, held on Sunday, October 29, 1893, the following resolutions in reference to the assassination of the Mayor of the city of Chicago, Hon. Carter Henry Harrison, were passed unanimously by a rising vote:

CHICAGO, October 29, 1893.

WHEREAS, The chief executive of the city of Chicago, Carter H. Harrison, having been stricken down by the hand of an assassin, we desire to mingle our sorrow with the people of the city of Chicago; therefore, be it

*Resolved*, That we, the Chicago Typographical Union, No. 16, express our deepest sorrow in the great loss sustained by the city of Chicago and its people in general, as well as that of the printing fraternity, who lose a generous, fair-minded employer and a stanch and noble-hearted friend.

*Resolved*, That we tender our heartfelt condolences to the bereaved family of the departed.

*Resolved*, That a copy of these resolutions be furnished the daily press of the city and a copy of the same be engrossed and sent to the family of the deceased.

MARK M. J. MITCHELL,
VICTOR B. WILLIAMS,
M. J. CARROLL,
*Committee.*

THE Perry Quoin Company have removed to 110 Fifth avenue.

DURING the month, Mr. Charles S. Patteson, of *Newspaperdom*, New York, has been a visitor in Chicago. *Newspaperdom* is full of just the information newspaper men want, and Mr. Patteson is making it a success financially, as it undoubtedly is in every other way.

AT the regular quarterly meeting of the Old-Time Printers' Association, held Sunday, October 8, George W. Childs, of Philadelphia, was unanimously elected an honorary member. A committee was appointed to consider the question of celebrating the next anniversary of Franklin's birthday, report to be made at a special meeting, November 5.

CITY STATISTICIAN GRUENHUT gives the following figures as the number of firms in Chicago engaged in the respective industries mentioned:

| | |
|---|---|
| Printers, publishers | 945 |
| Engravers | 94 |
| Lithographers | 60 |
| Blank books, binders | 76 |

SHERIFF GILBERT levied on the property of Shniedewend & Lee, typefounders, on October 3, to satisfy the following judgments: Etta A. Mercer, $1,017.30; Hannah W. Gadsden, $3,300.99; Sarah S. F. Lee, $2,034.54; Fredericka Shniedewend, $506.21; George W. McIntosh, $997.50; Kelley, Maus & Co., $209.78, and the Lake Shore Foundry Company, $3,606.06.

MR. H. BRONSON, formerly of Cleveland, Ohio, has now located in Chicago, where he feels quite at home, being known to the trade here through his connection with the Cleveland Gordon Press Company. He continues the manufacture of this press and also deals in printers' supplies and machinery, his office being located at 371 and 373 Dearborn street. Mr. Bronson anticipates a good trade in this city and the West, and we certainly hope he will have it.

THE Chicago *Evening Dispatch* celebrated its first anniversary, October 19, by the publication of a thirty-two-page paper. Although but one year old, the *Dispatch* has, through the management of its publisher, Joseph Dunlop, in that short time become a pronounced success. Mr. Dunlop was a member of Typographical Union No. 16 before becoming connected with the editorial department of the *Times* years ago, and his well-known friendship for organized labor has had much to do with his success. Mr. W. C. Roberts, of Typographical Union No. 16, is the labor editor of the *Dispatch*, and he has the reputation of gathering more news in a given space of time than any two men in the city.

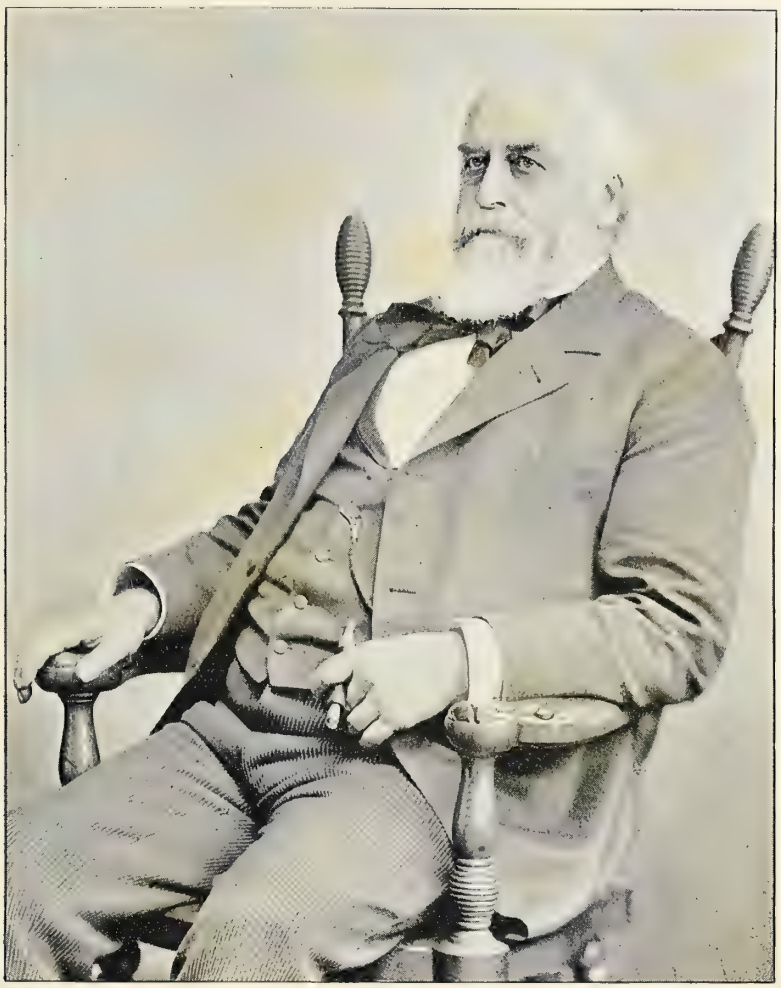
PRESIDENT H. N. HIGINBOTHAM gave a luncheon in Administration building on the afternoon of October 24, to a number of newspaper men connected with the Chicago papers, who have been on World's Fair work for some time. Covers were laid for twenty-five. President Higinbotham made a short speech, in which he referred to the work done by newspapers in furtherance of the Fair, and said while differences of opinion had arisen there was no reason why all these should not be buried, and for everyone to go away from the World's Fair grounds as friends. President Higinbotham presented each one present a handsome gold badge similar in design and finish to the badges worn by directors of the Exposition.

IN a letter from Mr. J. S. Cushing, of Boston, who with others from the "Hub" advocated the adoption of a less number of hours of labor at the recent Typothetæ convention, as at previous conventions of the same body, he calls attention to the fact that a misstatement was made by one of the Chicago papers in attributing to him and to his fellow delegates from Boston opposition to the short-day movement. We have investigated the matter and find that the error occurred through a misunderstanding. Mr. Cushing in addition states that "the large circulation of THE INLAND PRINTER and the respect which it has won from both employers and employés by its unbiased course is an assurance that it can do great good and perhaps save much trouble by fully stating both sides of this question of shorter hours."

JOHN B. JEFFERY, says the Chicago *Post* of October 14, was indicted by the grand jury today for perjury in repudiating a note for $15,700, said to have been given to Burr Robbins. In 1887, according to witnesses who appeared before the grand jury, Jeffery and Robbins were in business together, and in the course of that business Jeffery executed a note to Robbins for the amount named. Robbins afterward tendered this note to Mrs. Jeffery in payment of certain money due her, and it was then repudiated by Jeffery. Last April the matter came up before Master-in-Chancery Barbour, and Jeffery then swore that he had never signed the note. Robbins took his witnesses to the transaction before the grand jury today, and the indictment was the result. Jeffery was formerly in the show printing business, the firm name being the John B. Jeffery Printing Company.

ACTIVE newspaper men of Chicago met at the Sherman House Sunday, October 22, to discuss a projected club to be composed of editors, writers and artists of daily papers exclusively. James Sullivan, of the *Tribune*, presided and George Ade, of the *Record*, was the secretary. After much preliminary talk the meeting resolved that such an organization should be formed, and fifty or more signified their desire to become charter members of the new club. The following committee was designated to formulate a plan to be submitted at a meeting on the following Sunday: James Sullivan, *Tribune;* Charles D. Almy and Leigh Reilly, of the *Mail;* F. P. Dunne, of the *Post;* E. M. Lahiff, of the *Herald;* Thomas Cannon, of the *Times;* D. P. Cahill and George Ade, of the *Record;* Felix Senff, of the *Staats-Zeitung;* Robert B. Buchanan, of *The Inter Ocean;* John Costello, of the *Daily News.*

CHICAGO may well be proud of the fact that one of her printing concerns has had the good fortune to have received the highest award and medal at the World's Columbian Exposition, on blank books, fancy ruling, embossed book covers and pamphlet printing. The firm so honored was The Henry O. Shepard Company, at 212 and 214 Monroe street, one of the best



THE LATE CARTER H. HARRISON,

MAYOR OF CHICAGO AND PROPRIETOR OF THE CHICAGO TIMES.

ASSASSINATED OCTOBER 28, 1893.

known houses in the city and having a world-wide reputation as being printers of this journal. The specific points of excellence, as named in report of judge, are: *First* — Artistic display of blank books. *Second* — Supreme excellence of finish as manifested throughout the entire blank book display. The paneling, embossing, marbling, illuminating and gold leaf work combine the taste of an artist with the workmanship of a master. *Third* — Positive excellence displayed in plain and fancy ruling. *Fourth* — In pamphlet printing the work shows careful handling and excellent results.

SINCE Chicago day at the Columbian Exposition the increase in the newspaper mail received at the postoffice has been enormous as compared with the busiest periods of other years. These papers were not sent out by publishers or firms, but by individuals, and each one was wrapped in its own cover and separately stamped and addressed. The heaviest previous night everything was cleared up before midnight, but the volume of extra mail on the Thursday following Chicago day, which weighed in the neighborhood of thirty tons, held the clerks for hours after the usual time. Fifty sacks a day is considered an immense mail of this class of matter in ordinary seasons. Along the various routes the carriers had a good deal of trouble making their collections, and express wagons were freely used to get the mail to the office. There is hardly a country on earth that could not be found among the addresses on the wrappers.

A CHICAGO paper, commenting on Mr. Charles A. Dana's lecture on "Journalism" at Union College, says: "He has failed in Chicago, where even a good business manager could not save him, and was started on the road to success by that same business manager in New York." Mr. Isaac W. England, a very competent business man, who was the manager of the New York *Sun*, was city editor, and not business manager, when Mr. Dana was editor of the *Republican*. Mr. Dana's failure, if such it can be called, was due to the persistent hostility of the then business manager, who had the ear of the majority of the stockholders. He was exceedingly anxious to freeze Mr. Dana out, and succeeded therein. The latter had absolutely no control over the paper of which he was the nominal head. If he ordered dispatches they were countermanded by the business manager, who went even farther than that and inserted editorials when he felt inclined to do so, without consultation with the editor-in-chief. Under the circumstances there was nothing left for Mr. Dana to do but to retire, which he did in 1866. Doubtless the *Sun* would not have been as bitter against Chicago as it has been were it not for Mr. Dana's unpleasant experiences here over a quarter of a century ago, but he was not responsible for the failure of the *Republican*. The counting-room alone was at fault.— *Chicago Tribune.*

A SUIT is pending for the recovery of $6 deducted from the wages of a proofreader by a printing firm of Chicago, to pay for a job refused by the customer. An order was given in the countingroom to the foreman to change a certain portion of a line and make the sentence read differently from the author's original copy. In revising the author's first proof the reader noticed the sentence was somewhat odd and placed a query mark on the proof, and called the foreman's attention to it. When a sheet for O. K. came to the reader from press he observed a change had been made; but as it was a frequent occurrence for changes to be made by message transmitted direct to the foreman by telephone or otherwise, and the line making perfect sense as it then appeared, the reader believed and felt satisfied it was all right, and that the change had been made by authority. He therefore O. K.'d the job, so far as typographical matters were concerned, and sent it to the foreman, who O. K.'d it finally for press. Before the "kick" was made by the customer the foreman left the employ of the firm, and, therefore, having no remedy against him, they reimbursed themselves from the proofreader's wages. Letters from the late foreman and the compositor who made the change sustain the reader's position. The firm becoming cognizant of the compositor's letter he was discharged. The case has now been continued several times at the request of the defendant firm and a change of venue taken. The principle involved in this case is one of interest to proofreaders generally, i. e., that if the reader is subordinate to the foreman of an office, and has no power or authority to reverse or question orders of the foreman, he certainly should not be held responsible or chargeable for errors occasioned by such foreman's orders.

## PURCHASERS' NOTES.

HALF-TONE ENGRAVING.— Kenyon & Davis, Hendersonville, North Carolina, wish to get some half-tone plates made.

RUBBER STAMPS.—G. R. Leadman, Havana, Illinois, desires to be informed as to what compound is used for making rubber stamps.

BOOK ON WAX ENGRAVING.— Robert Philip, 628½ J street, Sacramento, California, wishes to purchase a book on wax engraving.

EMBOSSING DIES AND COLOR BLOCKS.— Frank Heyer, 116 St. Clair street, Toledo, Ohio, wishes to order some steel or brass dies.

WORK ON EMBOSSING.— Charles N. Warner, Saranac Lake, New York, desires to obtain reliable information, or purchase a copy of a book relating to embossing on a bed and platen press.

STEREOTYPE PLANT.—Mysell & Rollins, 521 Clay street, San Francisco, desire to put in a small stereotype plant, and wish to correspond with firms who can fit them up in this regard.

SPECIMEN BOOK OF JOB WORK.— J. U. Giguère, Woonsocket, Rhode Island, desires to purchase a good specimen book on standard modern jobwork printed in black ink, but does not object to a few colors. Correspondence is invited in this regard.

ENVELOPE MACHINERY.— The Sunset Publishing Company, 214 Cherry street, Seattle, Washington, wish to correspond with a house constructing machines for the manufacture of envelopes.



DEN WILKES, IMPERSONATOR OF WILKINS MICAWBER, AT THE WHITE HORSE INN, COLUMBIAN EXPOSITION. DRAWN BY C. W. TRAVER.

STYLE NO. 1,010.

15 A 12-POINT ORNAMENTED, NO. 1,010. $2.05.

AMERICAN DICTIONARY OF THE ENGLISH LANGUAGE,
LECTURES BEFORE THE ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE AND ART.

12 A 18-POINT ORNAMENTED, NO. 1,010. $3.00.

AMERICAN FRUIT AND FLOWER GARDEN, 1893.
PRINCIPLES AND RULES FOR THE CULTIVATION OF FLOWERS,

10 A 24-POINT ORNAMENTED, NO. 1,010. $3.95.

ENGLISH AND GERMAN LITERATURE,
BEAUTIFULLY PRINTED IN TWO COLORS, 189

8 A 36-POINT ORNAMENTED, NO. 1,010. $6.15.

EXHIBITION BUILDINGS,
18 WORLD'S FAIR DIRECTORY 93

5 A 48-POINT ORNAMENTED, NO. 1,010. $6.10.

POPULAR MUSIC,
3 NEW AND ORIGINAL 8

GEORGE BRUCE'S SON & CO., TYPE-FOUNDERS, NEW YORK.

## PAPER TRADE ITEMS.

*Demorest's Magazine* tells of a number of useful commercial products obtained from the peanut, but paper pulp does not appear among them — not yet.

CRANE BROTHERS, of Westfield, Massachusetts, have received the highest award on their "Gold Medal" ledger papers at the World's Columbian Exposition.

THE imports of paper and cardboard into France during the first six months of this year were 4,326,100 kilogrammes, against 6,032,469 for the corresponding period last year.

JOHN BRISBEN WALKER, proprietor of the *Cosmopolitan Magazine*, is about to issue an edition of 250,000 copies, for which the Rice, Kendall Company are to furnish the paper.

AMONG the paper mills receiving awards and medals at the World's Fair were the Byron Weston Company, L. L. Brown Paper Company, Z. & W. M. Crane and Hurlbut Paper Manufacturing Company.

THE Outagamie Paper Company, of Kaukauna, Wisconsin, turned out a large quantity of white and blue striped paper which was used by the Chicago *Herald* for its mammoth souvenir edition on "Chicago Day."

EUGEN DOWALD, of Elberfeldt, Germany, has patented a skating course made of pasteboards soaked in varnish and paraffine and covered with parchment. The course will be covered with a mass consisting of glycerine, wax and oil.

THE paper stock imports at the port of New York for the month of September were 6,506 bales of rags, 407 bales of old papers, 6,501 bales of manila, and 765 tons of wood fiber. There was a decrease in all compared with the corresponding month of 1892.

SAMPLES of "Climax" blotting and enameled blotting, manufactured by the Richmond Paper Manufacturing Company, Richmond, Virginia, have been received at this office. The excellence of the product of the "James River Mills" is too well known to need any praise at our hands.

A PROMINENT paper man from the East, who was in Appleton, Wisconsin, recently, gave it as his opinion from what he had seen on his trip, that the western paper makers are in better shape than the eastern ones. Eastern mills continued to run longer after the dull times came, and piled up stock.

FROM the New York agency of John Dickinson & Co., 65 Old Bailey, London, we have received a package of specimens of English wove handmade printed papers adapted for all descriptions of fine book printing. The high quality of the papers before us commend them for all classes of high grade bookwork.

BERGER & WIRTH, of Leipsic, Germany, have patented a process for making a paper for fine cutwork. The paper is bathed in alum, etc., and then passes through a solution of chlorbarium, etc. The pores of the paper are thus filled, and it is made useful for fine cutwork. The metallic salts are firmly united with the paper, which adds strength to the layer covering the same, and are spread very uniformly over the paper. The cost of making this paper is much less than the enameled, and can, therefore, be used where the enameled — on account of price — could not be considered. This paper does not possess any of the objectionable qualities of enameled paper. It is not offered as a substitute for enameled paper, but as an improved natural paper for fine cutwork. Samples submitted conclusively show that this has been accomplished.— *Papier-Zeitung*.

IN a paragraph reporting the business outlook among the paper manufacturers of Massachusetts, published last month, we quoted from a contemporary expressions attributed to Mr. O. H. Greenleaf, of the Holyoke Paper Company. Mr. O. S. Greenleaf has written to this journal and emphatically denies that any such statement was made either by himself or his brother, and states: "Sometime during the last summer a reporter from some paper called here and stated that he wished the views of the writer on the business situation. He stated that he wanted to write the hopeful side of the subject up, and he tried to make me say very hopeful things concerning the business outlook, but as we were threatened with having the protective feature of the tariff 'ripped up,' there was nothing hopeful that I could say, and I did not say anything whatever in that vein to this reporter. Some time after that, a statement appeared in some New York paper, I think it was the New York *Times*, in which my brother, O. H. Greenleaf, was represented as saying what your little article in your paper said he did. Whether the report came from the gentleman who saw me and was attributed to him or not, I do not know, but he had had no conversation whatever with any reporter."

MR. W. HERZBERG has an article in the *Papier-Zeitung* on the paper in a book, entitled, "Proceedings of the Silesian Forestry Association," printed in Breslau, in 1852. This book was recently sent by a papermaker in Silesia to the Government Institute for Testing Paper, in Charlottenburg, Germany. It was claimed at the time of its publication that the paper used in the book was made entirely of ground wood, and that it was manufactured by some "secret process." The book is well preserved, although there are a few spots in the paper. It was evident, however, that the book had not been handled any and had never been exposed to the light. The paper in the book was hand-made, and no sizing had been used. Reduced to ashes, it left only six-tenths of one per cent that were not consumed. Examined under the microscope, it was found that the paper was made entirely of ground wood. A few pieces of this paper exposed to the direct rays of the sun for twenty hours, showed marked discoloration. One might be led to believe from the appearance of this book that the lasting qualities of paper made of ground wood pulp are greater than heretofore taken for granted; but it is well to remember that this book has never been exposed to the light, it being inclosed in a pasteboard box when received at the Institute.

## BOOKS, BROCHURES AND PERIODICALS.

COL. RICHARD HENRY SAVAGE'S novels will henceforth be published by F. T. Neely, of Chicago. "For Life and Love," a story of the Rio Grande, was issued November 1.

W. H. WRIGHT, JR., of Buffalo, New York, informs as that his book "Some Advertising that Advertises" is being pushed as rapidly as possible, considering perfection in all the details. Owing to the large number of advance orders a larger edition is being printed. Those conversant with Mr. Wright and his work await the appearance of the book with much anticipation.

TO THE courtesy of Mr. Thomas Yorke, superintendent o the printing department of the *Post-Express* of Rochester, New York, we are indebted for a copy of the thirty-ninth volume of "Interpres," published by the junior class of the University of Rochester of 1894. It is most admirably executed, the numerous illustrations being brought out with a delicacy and softness not to be excelled.

FROM Mr. Elon O. Henkel, editor of the *Shenandoah Valley*, New Market, Virginia, we acknowledge the receipt of an elegantly printed and bound memorial of Joseph Salyards, A.M., scholar and poet. Professor Salyards was the preceptor of Editor Henkel, and the little volume before us, a worthy tribute to a good and a talented man, is no less a testimonial to Mr. Henkel's taste and feeling.

TO THE courtesy of Mr. Walter Marder, manager of the St. Louis Typefoundry, we are indebted for an examination of a work recently issued from the press of C. B. Woodward, St. Louis, Missouri, entitled "Military Costumes in Old Japan, and Japanese Costumes Before the Restoration." Interesting halftone illustrations are shown on each page of the work, having a peculiarly soft reddish tinge, which result, we are told, is procured by what is known as the "chemigraph" process,

patented by the National Chemigraph Company, of St. Louis. The photographs for the plates were made by K. Ogawa, of Tokyo, Japan (the publisher of the book), under the direction of Chitora Kawasaki, of Ko-yu-kai (Tokyo Fine Art School.) The half-tone plates are the work of Messrs. Zeese & Company of Chicago. The work is one of the most unique and interesting which we have seen for some time.

We beg to acknowledge with grateful appreciation the gift from Mr. Theodore L. De Vinne, of New York, of copies of his valuable works, "The Invention of Printing" and "Historic Printing Types." Among the most prized letters of encouragement and commendation we have received are those from Mr. De Vinne. It is our aim to make The Inland Printer worthy the esteem of such authority.

One may appreciate in a degree the beauties of the illustrations and the valuable information in the regular issues of the trade publications issued by Messrs. Raithby & Lawrence, of Leicester and London, England, but to fully apprehend the beauty and value of these works requires an examination of a year's collected numbers. For Volume II of the *British Lithographer* we make our acknowledgments. The variety and interest of its matter cannot be excelled. Mr. Robert Hilton is editor of the *Lithographer* as well as of the *British Printer*.

King's Handbook of New York City, "planned, edited and published by Moses King," of Boston, Massachusetts, has been received. It is the second edition of the work, but much improved and enlarged. The write-up prevails in it to some extent, but the book is no less valuable on that account. The Matthews-Northrup Company, of Buffalo, printed the book, and this explains its mechanical excellence. It is printed on fine paper, contains 1,008 pages, 1,029 fine pictures, and 72 columns of index. As an outline history and description of New York it commends itself to everyone.

## BRITISH NOTES.

It may be supposed that the quality of a certain article advertised by a firm of provision merchants in London is rather below medium, judging from the composition of the advertisement, which reads: "Potted Head — Our Own."

H. F. Moore, editor of the *Mark Lane Express* and *Bell's Messenger*, was summoned to answer in the Bow Street Police Court, London, October 24, on a charge of embezzling the funds of the papers. He did not appear, however, and it was stated that he had shot himself with a revolver. The hearing was adjourned.

Lady Shelley, widow of the late Sir Percy Florence Shelley, Bart., has presented to the British Museum one of the only three known copies of Shelley's "Œdipus Tyrannus, or Swellfoot the Tyrant," the entire impression of which was destroyed with the exception of seven copies. By this generous donation the set of original editions of Shelley's works in the museum has been rendered all but complete.

Swift MacNeill, M. P., the Irish gentleman who pulled Harry Furniss' ears because of a caricature in *Punch*, is declared by disinterested people to be so unspeakably homely that Furniss couldn't have libeled him. His appearance when addressing the house is beautifully compared to "a warm heart struggling with a hot potato." Sir Richard Temple is Mr. MacNeill's closest rival for the doubtful honor of being the ugliest man in the House of Commons. Both gentlemen are popular with all sections of the house.

The long drawn out controversy between Robert Buchanan, the English author of "Richard Brinsley Sheridan," and Paul M. Potter, the author of E. H. Sothern's play, "Sheridan; or, the Maid of Bath," in the course of which Mr. Buchanan has made the serious charge of plagiarism against Mr. Potter, has been productive of much bitter sarcasm, but none so biting and well-delivered as that wrapped up in the remark which the American has just made in an open letter published in the London *Dramatic Era*. Mr. Potter, in the course of his defense, says: "Having served my apprenticeship in dramatic criticism, I have no such opinions of Mr. Buchanan's abilities that I should care to borrow his ideas."

During the week ending September 21, there was imported into London 34,740 bales, 21 casks, 480 rolls, 100 tons, and 930 cases of ground wood pulp, of which the United States furnished 19,862 bales, and Canada 5,146 bales. If this don't begin to look as if the mother country would soon call on her children for supplies, says *Paper Trade*, then we don't understand the trend of trade. When less than four years ago we predicted in these columns this state of things, we were laughed at by some of our people, and the whole matter was poohpoohed by Johnny Bull.

After three such months as England prays to be delivered from ever experiencing again, the back of the great coal war has definitely been broken. A proportion of the collieries have abandoned the demand for a reduction of wages and have returned to work. Coal has already dropped nearly $3 a ton, and a general resumption and activity has commenced. This victory of the miners has been bought at an awful price, and would not have come at all had it not been for the strenuous efforts of the London *Daily Chronicle*, which has conducted a single-handed fight among the morning papers of the metropolis and raised $35,000 in aid of the distressed creatures. Such a wave of public feeling has arisen as no other journal has evoked in England since the *Daily News* took up the Bulgarian atrocities.

The compositors of a London printing house recently had some trouble with the firm, and called a meeting of the chapel during working hours. It took so long for the chapel to decide what it would do that the compositors failed to complete work that the firm had contracted to finish that day. The next day four of the compositors were discharged, on the ground that they had obstructed the work of the office. They then entered suit for two weeks' salary, claiming that chapel meetings are institutions common to the trade, and, therefore, they could not be discharged without the legal fortnight's notice. Lawyers appeared for both sides, and the case was fought to a finish. The "comps" were knocked out by the judge, who declared that, if they must have chapel meetings, they should hold them at their own expense.

## OF INTEREST TO THE CRAFT.

The Boston common council has struck the word "union" from a resolution introduced by the printers' union providing that the city printing should be done in a union printing office.

In Russia it is forbidden under heavy penalties to employ children under 12 years in factories; maximum day for children over that age is limited to eight hours; boys under 17 and women are not permitted to work nights in certain branches of industry.

Willard G. Nash, who was recognized as the father of the printers of Logansport, died at his summer home in Addison, Maine, October 11. The funeral was held at Logansport, October 15. He being an honorary member of Logansport Typographical Union, No. 196, the members acted as escort.

With the issue of October 21, Mr. Charles J. Dumar withdraws from the editorship of the New York *Union Printer*, transferring his interest to Mr. Warren C. Browne, the business manager, who now has full charge. Failing health is the cause of this step by Mr. Dumar. Mr. Browne declares his principles in the same issue in a brief and ringing editorial that certainly promises well for the future of the *Union Printer*.

New York Pressmen's Union, No. 51, has unanimously repudiated the action of the late convention of the International Printing Pressmen's Union assessing the membership ten per cent per month for the support of the *American*

*Pressman*, assigning, among other reasons, that the editor and publisher never belonged to a union of pressmen; is not a pressman, and that the journal is not a representative one, in so far as it concerns the duties of pressmen or as an auxiliary.

General Secretary A. G. Wines, of the International Typographical Union, reports a balance on hand of $34,525.54. Last month the receipts for dues were $6,792.45, and $9,248.07 were expended. Charters were granted to new local unions in Santa Cruz, California; Grand Junction, Colorado; Hamilton and Cleveland, Ohio. An application for a charter was received from Janesville, Wisconsin. The charters of the local unions at Comanche, Texas; Oklahoma City, Oklahoma Territory, and Deadwood, South Dakota, were surrendered. The Press-feeders' Union at Indianapolis has been disbanded.

A new government printing office is to be built at Washington, D. C. Petitions from printers' unions are being presented to congress asking that it shall be built by day labor rather than by contract. Mr. C. B. Hemingway has offered a free site to the government, 300 by 450 feet (over three acres), on which to erect the new government printing office. The plot is located on T street about three miles from the Capitol in a northeasterly direction. The *National Union Printer* points out that other landholders should follow Mr. Hemingway's example, inasmuch as the gift of the site will be more than compensated for by the increase in value of land adjoining and in vicinity.

It is pointed out by a physician that total color blindness and yellow-blue color blindness are very rare. The common form is green-red blindness. This suggests the idea that this trouble may sometimes be met with in printers and possibly account for the bad taste occasionally displayed in specimens of color printing. It is a fact that printers have been known who could not readily distinguish *size*—could not, at sight, tell the difference between a five and a six em piece of furniture, for instance. Shall we call it size blindness, and lay pied cases to its charge? We are reminded by this of an old foreman who gave some bourgeois matter to one of his men for distribution when brevier was wanted, and his mistake being pointed out, exclaimed, "Oh, my spectacles magnify!"—magnified bourgeois into brevier.

An exhibition of typographical specimens will be held in the City Hall, Berlin, November 23 to 26, 1893, which is expected to far surpass anything of the kind ever before attempted in Germany. The leading printers and publishers are invited to send specimens of their work to the president of the Typographical Association of Berlin. The exhibitors will incur no expenses. All specimens sent will be tastefully arranged by the Typographical Association. The printers of Germany are called upon to see to it that the very best specimens of German typography will be exhibited there. Two prizes—one of 30 marks and one of 20 marks—are offered for the best designs of admission ticket. The colors are limited to four, including tints, and the size and wording of the ticket is contained in a circular sent out by the association.

Compositors who object to bad copy, when not on piece, may find some interest in the expert service which Mrs. Patti Lyle renders to Uncle Sam in interpreting the obscure addresses on letters at the Chicago postoffice. Mrs. Collins, in the course of an interview with a reporter of the *Post*, said: "Here, for example, is a letter addressed to 'South Fifth street, between Wooster and Dawson streets.' No city is mentioned. But I know right away that while there are hundreds of towns in which there are Fifth and Wooster and Dawson streets, it is only in Wilmington that there is a South Fifth, together with a Wooster street and a Dawson street. So the defect in the address is easily supplied. People, particularly foreigners, who misspell the addresses on their letters, follow the phonetic system to a considerable extent. Of this fact I am able to take advantage in deciphering. For instance, here is an envelope addressed to 'Sarah Garder, Ark.' Of course, that was evidently meant for Cerro Gordo. Being familiar with the names of all postoffices in the United States, I can readily correct such mistakes as that. Among similar errors which I can recall were 'Tossy Tanner, Texas,' for Corsicana; 'Cikepu Kornsors, Levynworth Co.' for Kickapoo City, Leavenworth County, Kan.; 'Lacy Jane, Kan.,' for La Cygne; 'Reikzbier, Stiejt Kanedika,' for Roxbury, Conn., and 'Onaston, Kabrisiti, 230,' for Cambria City, Johnstown, Pa., box 230. An example of the phonetic method was afforded by a letter from Germany which reached this office not long ago. The addressee could not be found, and all that was inside of it was the single word 'Wynheldonyourite.' That was not a very difficult problem, as you can perceive for yourself."

Of all craftsmen the printer is popularly supposed, in the pursuance of his daily or nightly tasks, to learn more of the joys and sadness of human existence than any other, and the idea is certainly substantiated by our friend Mr. John A. Parshall, of Delhi, New York, of whose interesting personality, by the way, an account appeared in The Inland Printer of November, 1890. Mr. Parshall's interesting letter is condensed to the following facts, strange in their coincidence: In February, 1839, there appeared in the *Delaware Gazette* (Delhi, N. Y.) the marriage notice of Mr. B. to Miss L., which notice was set up by Mr. Parshall, then a young printer in the office. In February, 1889, there appeared in the same paper a notice of their golden wedding, written and set up by Mr. Parshall; and in May, 1891, he attended the funeral of Mrs. B., and wrote and set up the obituary notice thereafter. In October, 1893, Mr. Parshall attended the funeral of Mr. B., and wrote and set up his obituary notice, the marriage and obituary notices being all written and composed in the same building, which Mr. B. assisted in raising in the summer of 1837.

## NEWSPAPER GOSSIP.

The *Iowa Odd Fellow*, Des Moines, Iowa, has been sold by S. K. Gregg to John Newburn.

The *Evening Tribune*, of Galveston, Texas, was announced for sale at public auction, on October 18.

The *Daily and Weekly Reporter*, of Logansport, Indiana, has recently added a new Babcock press and Dexter folder to its pressrooms.

A French tribunal has just decided that *Le Petit Journal de Medicine* has no right to use that title, it being regarded as an infringement on the title of *Le Petit Journal*.

In the rush and hurry to preëmpt business as well as lands and lots in the Cherokee Strip, a doctor hung out the following sign: "C. M. H——, Physician and Undertaker."

The *Manufacturer* is the title of a paper issued by the F. Wesel Manufacturing Company, 11 Spruce street, New York. It describes in full the various manufactures of this firm, and can be had for the asking.

The New Haven (Conn.) *Palladium* has donned a new dress, composed by Thorne typesetting machines, and it is printed on a new improved Cox duplex perfecting press, driven by an electric motor of 12 horse-power.

The October issue of *The Illustrator*, a journal devoted to good illustration, published by J. Manz & Co., Chicago, has made its appearance. Excellently printed in brown and black, the text and various styles of engravings show up in a most pleasing way.

An advertiser being solicited for patronage by the editor of a western paper, wrote to inquire where the paper went to. The editor in reply wrote that "My paper goes to North and South America, Canada and the British Isles, and it is all I can do to keep it from going to h—l!"

The Portland (Ore.) *Sunday Welcome* pleads for the elimination from everyday speech of the "dreadful Americanism 'ain't,'" and thinks that if everyone "would keep watch over his tongue and note the ain'ts that now afflict the American

language, this offensive and meaningless contraction and negation would be abolished, and even the primarily educated masses might say what they mean."

In the publication notice of the Philadelphia *Public Ledger*, George W. Childs Drexel, a son of the late A. J. Drexel, and said to be a young man of sterling business qualities, is announced as publisher; George W. Childs as editor and proprietor, and L. Clarke Davis as managing editor.

The *Saturday Review*, Des Moines, Iowa, has changed hands, and the Review Publishing Company reorganized. The new officers are: President, John E. Clarey; secretary, John M. Pope; treasurer, Ida A. Perry; business manager, F. H. Perry. Messrs. Clarey and Pope are editors of the paper.

The "fall number" of the *Canadian Grocer* has been received from the publishers, the J. B. McLean Company, of Toronto, Ontario. It is a fine specimen of trade journalism and is most handsomely printed. The lithographed cover, the work of the Toronto Lithographing Company, is particularly attractive.

Frank Smith, senior partner in the *Daily Beacon*, Wichita, Kansas, died on the morning of October 18. He was born at Richmond, Ohio, in 1851 and in 1872 went to Kansas, where he became a printer. In 1874 he founded the *Beacon*. He was a Democrat and was postmaster of Wichita under President Cleveland.

Along with Minnesota day and the fog at the World's Fair, October 13, St. Paul people had the pleasure of seeing the St. Paul *Daily Globe* in its special Minnesota day edition of twenty-four pages. The papers were distributed as mementos of the day at the Fair. The contents of the special edition were of particular interest to all Minnesota visitors.

Many people familiar with the expression, "The fourth estate," as applied to newspapers, do not understand the reason for its use. A passage in Carlyle's fifth lecture on "Heroes, Hero Worship and the Heroic in History, 1841," makes Burke the author of the expression: "Burke said there were three estates in Parliament, but in the reporters' gallery yonder there sat a fourth estate more important than they all."

Those who use the patent outside
Often get their outside upside
And their local inside downside,
Get their right side outside upside,
Or their wrong side inside downside,
Outside upside inside downside,
Rightside wrongside upside, downside.
—*Atlanta Journal.*

Editor Howe, of the Atchison *Globe*, and author of "The Story of a Country Town," who has all his life jeered reformers of every kind, has turned reformer himself, according to the Chicago *Tribune*. He will issue 100,000 copies of his strange little work, "An Ante-Mortem Statement," and distribute them throughout the state free of charge. The book is so radical and so extreme that one reading it and not knowing the author would at once put him down as a crank of the largest magnitude.

The heavy storms experienced on the Atlantic coast on October 13 and 14 interfered seriously with the telegraphic service of the daily press, only three telegraph wires being in use between Chicago and the East. An arrangement was made, however, with the long distance telephone people which overcame the difficulty. A telegraph operator sent the matter through from New York to Pittsburgh. There a telephone transmitter was hung over the Morse instrument and the other end of the wire ended in an earpiece in the United Press office in Chicago. Two expert operators took turns at receiving the "stuff," holding the earpiece up with one hand and writing with the other. They declared that they heard the clicking of the instrument in Pittsburgh as distinctly as if the machine was only six inches from them. The excellence of the service can be imagined when it is said that 3,000 words were received without a "break"—that is without the receiver having to tell the man at Pittsburgh to stop the send at New York because he had missed a word or could not understand. The Long Distance Telephone wires were used last fall to send out the reports of the Yale-Harvard football game at Springfield, Massachusetts, but telegraph instruments were attached to both ends of the wire in that case.

The Albany (N. Y.) Associated Press Company has been incorporated, with a capital stock of $1,000, divided into 100 shares of the par value of $10 each. The company is incorporated for the purpose of collecting, distributing and publishing all news. The directors are: Myron H. Rooker, of the *Press and Knickerbocker;* William Barnes, Jr., of the *Evening Journal;* William McM. Speer, of the *Argus;* John H. Farrell, of the *Times-Union;* John Hastings, of the *Morning Express.* All are from Albany with the exception of William McM. Speer, whose residence is given as New York. The result of the formation of the company will, it is said, be the laying off of several reporters on the various Albany papers.

## TRADE NOTES.

H. P. Johnson has recently opened a job printing office at Des Moines, Iowa.

Barnhart Bros. & Spindler's Midget Specimen Book of new job faces contains a number of new letters which all printers ought to have.

The Keystone Typefoundry, of Philadelphia, have issued a specimen sheet showing newspaper and magazine borders, which contains a number of very attractive designs.

The New York *World* has a complete electrotype plant where their color plates and other work is got out. Mr. "Jerry" Wogan is the foreman and a clever workman.

The business of the Olsen-Welch Printing Company, Des Moines, Iowa, was placed in the hands of a receiver last month. The plant is still in operation, but will be sold.

Through the kindness of Strauss, the well-known photographer of St. Louis, we are enabled to show one of the catchy letters from his beautiful photograph which was on exhibition at the World's Fair.

The Blair Printing Company, job printers and publishers, have commenced business at Des Moines, Iowa. The company is incorporated and has a capital stock of $50,000. The incorporators are John G. and Vic S. Blair.

The Monitor Publishing Company, Rockford, Illinois, is adding to their facilities by putting in a new largest size Babcock "Optimus" cylinder press and a new Bennett folder of largest make. Also building an addition to their establishment.

The Duplex Color Disc Company, Chicago, has received a medal and award for its two-color printing attachment for job presses at the World's Columbian Exposition. The specific points of excellence named in the diploma are: Ease of adjustment to all classes of disc job printing presses; simplicity of construction and operation, and great commercial value.

A very handsome booklet of type specimens has been issued by the MacKellar, Smiths & Jordan Foundry, of Philadelphia, being the third series of the books gotten out by them. The printer who is fortunate enough to secure one of these books will find much of value to him in the way of artistic composition and harmonious blending of colors in the printing as well as usefulness in the selection of handsome type faces and borders.

George Bruce's Son & Company, the typefounders, 13 Chambers street, New York, have recently issued a circular showing their outline series of type. There are eight different styles of letters made in this way, from plain Gothics, Latin Antiques and Aldines to the ornate letters and texts. For some

classes of work the outline letters can be used to great advantage, and as a number of these made by Bruce have a shade, which is something different from the ordinary outline letters, they will prove attractive to many printers. A page of the Gothics is shown in this issue.

THE second edition of "Router Chips from Royle Machines" has made its appearance. The book is substantially the same as the first edition, but has a few new pages. It is intended to advertise the routing machines, routing cutters, cabinet saws, column and scroll saws, drills, lathes, etc., manufactured by John Royle & Sons, Paterson, New Jersey, and does so in a most effective way. Copies of it will be sent to photo-engravers, electrotypers and others interested.

THOMAS P. NICHOLS, printer and publisher, Lynn, Massachusetts, has removed to new and spacious quarters, at 113 Market street, in the Frazier building, and informs his friends of this fact in a very neatly printed circular, a copy of which has just reached this office. Mr. Nichols' two sons, Frank H. and Fred H. are associated with him in the business. A very interesting and extended notice of this old-established house appears in the Lynn *Transcript*, of September 29 last.

IN bidding for the work of printing the official catalogue of the California Midwinter Fair, the printers were required to offer a cash bonus and a percentage of the gross receipts. The contractor is permitted to add five lines of descriptive matter to each exhibit in the catalogue, for which he may charge $2 per line. He will also be permitted to insert page advertisements between the divisions of the catalogue, on the inside of both covers and on the back, and put top and bottom lines on the pages containing the list of exhibits. He will also have the exclusive right to sell the catalogues, and in special cases allow an additional five lines under an exhibit at not less than $3 per line, of which $1 per line must be paid to the Executive Committee.—*Printers' Guide and Pacific Coast Stationer.*

## OBITUARY.

FRANKLIN S. BURRILL, a printer well known in the state of New York, died at his home on Third street, Bath-on-the-Hudson, Tuesday evening, September 28, after an illness of three weeks. Mr. Burrill was an old and honored member of Typographical Union No. 4, and served it as an officer on several occasions. He was delegate from No. 4 to the International Typographical Union in 1876, 1886 and 1887. Joining the International Printing Pressmen's Union, in 1889 he represented the Troy local union of that organization at the convention.

IT is with feelings of profound sorrow that we find ourselves called upon to record the death of the wife of our friend Mr. A. R. Leckie, employed with The Henry O. Shepard Company, Chicago. The young life that bade fair to be coupled with that of our friend for years, full of happiness and usefulness, drifted away on Saturday, October 21. The bitterness of the blow that has fallen upon their fellow is sympathized in deeply by all connected with The H. O. Shepard Company, and the memorials of that sorrow and sympathy softened in their sweetness the draperies of death. The funeral was held on Monday, October 23, to Graceland cemetery.

AMERICAN inventive genius sustains a serious loss in the untimely death of James R. McDonald, in Chicago, Sunday, October 8, 1893, in the fifty-second year of his age. Mr. McDonald was born in Meadville, Pennsylvania, educated in Marengo, Illinois, and began the practice of law in Nevada, Iowa. The second year of the civil war found him in St. Charles, Illinois, where he enlisted in the 17th Infantry. As a soldier his record was a proud one. His self-less devotion to the cause of freedom, his peerless courage as evinced on many a hard-fought battlefield won and held for him the respect of all his comrades. Not until the triumph of the cause he had espoused, when the ill-starred Confederacy went out in smoke and flame at Appomattox, did he lay down his arms and return to the pursuits of peace. Embarking in the milling trade at Conway, Iowa, he made many improvements in what, under his foresight and careful management, came to be one of the finest mills in the country. After what seemed to be an assured success, he had the misfortune to be burned out, the establishment proving to be a total loss. Undiscouraged by bad fortune he engaged in the lithographing business in Des Moines, Iowa, and speedily became noted for the number of new movements in lithography which he invented. His achievements prompted his removal to Chicago, and his entire devotion to the science of invention. The MacDonald Envelope and Circular Machine and the MacDonald Printing Press are two of the inventions which have carried his name to every part of America.

IN the death of Gustav Herman Schauppner, which occurred on October 3, 1893, at his home on Mozart street, Chicago, the printing fraternity lost one of its most ardent, talented and studious votaries, and the typefounding interests of this country a gentleman who did more to further the welfare of that particular part of the "art preservative" at the time of its first introduction into this country than any other one man who has ever had anything to do with the making of type and matrices. Mr. Schauppner was born in Darmstadt, Germany, seventy-five years ago, and at an early age showed a liking for the printer's trade, was thoroughly instructed in the mysteries of the art, became one of the most proficient workmen, and afterward reached a high position as master printer and typefounder before leaving his native land. In 1846 he decided to remove to America, and landed in New York in that year, working first as a compositor and writer on the *Staats-Zeitung*. He afterward became connected with the New York postoffice, being in the foreign department, where his duties were of a most exacting character, such as answering all foreign correspondence, deciphering the hieroglyphics on the many letters received and sent from that port, and attending to the numerous other details connected with that branch of the service. His inherent love for and talent in the typefounding and printing business would not permit him to remain long in any other calling, and he therefore severed his connection with the postoffice after a few years and took a position with the Conner typefoundry, with which he was associated for over twenty-five years. During his connection with this foundry, he had entire charge of all the foreign correspondence, and imported all the type and border matrices brought to this country, a task of no small magnitude. At the same time he did all the typesetting on the specimen books of the firm, assisted in editing the *Typographic Messenger*, and also aided in the make-up on that paper as well as attended to the many little details which naturally fall upon the shoulders of one in that position in a foundry. But one of the most important works which Mr. Schauppner undertook and carried to a successful termination was the bringing to this country of many of the noted engravers and punchcutters of Europe. For a long time he arranged for and supplied the various typefoundries with workmen in this line, the men he selected being exceptionally excellent, and the product of whose genius has been known in this country for the last forty years. In 1872 the Illinois Typefounding Company was organized and Mr. Schauppner was sent to Chicago by the Bruce and Conner typefoundries to take charge of same, and was made president of the new company. He was identified with this firm until 1884, when he received an appointment in the stamp department of the Chicago postoffice, where he remained until compelled by failing eyesight to relinquish the position about eight years ago. Mr. Schauppner left a widow, a son and a daughter.

THE oldest work in the West on algebra is that of Diophantus of Alexandria, in the fourth century. It consisted originally of thirteen books, written in Greek, and contained arithmetical problems. Only six of the books are now extant.

# BUSINESS NOTICES.

### THE J. W. BUTLER PAPER COMPANY.

Our readers will be pleased to note that the advertisement of the J. W. Butler Paper Company appears in this issue (see page 164). This company have stocked up in all departments in anticipation of a large fall trade, and never were in better shape to take care of all the business the printers of the country may send them than they are at present. In the fancy stationery department they show a line of goods which far surpasses any previous year, and the novelties presented are certainly worthy of especial notice.

### CATALOGUE OF STOCK CUTS.

C. J. Peters & Son, electrotypers, typographers and photo-engravers, 145 High street, Boston, Massachusetts, have issued a specimen book of electrotype cuts, ornaments, borders, initials, calendars, etc., which is a very complete and desirable work. While including a number of designs which have been on the market for some time, the book also contains many new ones never before shown in any catalogue. Beside the regular stock cuts shown the book contains specimens of half-tone engravings, linework, embossing dies and other specialties which the house turns out.

### THE VIKING SHIP.

Messrs. William Freund & Sons, steel and copperplate engravers, 155 State street, Chicago, have recently placed on the market a handsome example of copper etching, in "The Viking Ship," a subject which appeals strongly to all who have seen the ship at the World's Fair, and others who have read of the wonderful voyages made in these strange crafts by the early discoverers. The ship is shown in mid-ocean, and under full sail. The picture is 11 by 14 inches in size, forms a very suitable etching for framing for a Christmas gift, and as they are furnishing sample copies at twenty-five cents, no better opportunity could be had for securing a souvenir of this kind.

### A NEW MACHINERY CATALOGUE.

We acknowledge receipt of a copy of a catalogue just issued by Karl Krause, of Leipsic, Germany, manufacturer of paper-making, bookbinding and printing machinery. The work is quite a pretentious volume of 240 pages, printed in good style by Giesecke & Devrient. As a specimen of printing, the catalogue is certainly deserving of great credit, the work on it being fully equal to most of the fine catalogue work done in this country. But aside from this the work will commend itself to all who desire to purchase anything in the line of machinery manufactured by the establishment which Mr. Krause stands at the head of. Among the machines illustrated and described, are calendering machines, paper cutters, book trimmers, circular shears, standing presses, embossing presses, hand presses, plate presses and many other machines used by bookbinders and printers. The cover of the catalogue is an excellent sample of embossed work, and while executed on cloth is a most perfect imitation of leather. Copies of the catalogue can be secured by anyone who contemplates purchasing any of the machinery shown.

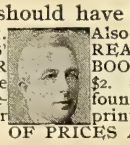
### THE SEYBOLD MACHINE COMPANY.

We take great pleasure in announcing that the patented machines made by the Seybold Machine Company, of this city, for use of printers, bookbinders, boxmakers, lithographers, etc., have been awarded medals by the World's Fair Commission, and that as an immediate result orders have been received from remote places in Europe, South America, etc. Their machines, although recent inventions, are already in use in many of the large publishing houses of the United States. The Seybold Machine Company, it will be remembered, removed here from Cincinnati a year ago, purchased, improved and refitted with the best machinery and appliances, the old Columbia Bridge Works, immediately west of the Miami river. To meet the increased demand for its machines, the company has recently been reorganized, strengthened financially, and increased in capacity and working force. Mr. Charles Seybold, the inventor of all of the forty machines made by the company, retains his place as president, and the vacancy in the office of secretary and treasurer has been filled by the appointment of Mr. Lewis W. Gunckel. An excellent appointment. We are glad to notice, notwithstanding the much-talked-of stringency of the money market, this new evidence of the prosperity of Dayton manufacturers.—*Dayton (Ohio) Herald, October 16, 1893.*

## WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 5th of each month, and no want advertisements for any issue can be received later than the 25th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

ALL LIVE PRINTERS should have Bishop's "PRACTICAL PRINTER," 200 pages, $1. Also his "DIAGRAMS OF IMPOSITION" and "PRINTERS' READY RECKONER," 50 cents each; the "PRINTERS' ORDER BOOK," price $3, and "SPECIMENS OF JOB WORK," price $2. Sold by H. G. Bishop, 128 Duane St., N. Y., and all type-founders. The handiest and most useful works ever published for printers. Also, by same author, "THE JOB PRINTER'S LIST OF PRICES AND ESTIMATE GUIDE," price $1. Just published.



A PHOTO-ENGRAVER who is in charge of the photo department of one the largest printing houses for the last eight years wishes to make a change. Is a practical man in all branches, including half-tone and color work. First-class references. Address "W. B.," care INLAND PRINTER.

ALL-ROUND MAN wants steady position in job office or foremanship of country newspaper; strictly temperate. Address "TRIPLE X," care INLAND PRINTER.

FOR SALE—Eighth Medium Cleveland Gordon Press, never been used. All complete, with steam fixtures, at a bargain. Address "CLEVELAND," care INLAND PRINTER.

FOR SALE—FORMULA and instructions for the Burning-in Process for half tones, by a practical photo-engraver. Address "FORMULA," care INLAND PRINTER.

FOR SALE—Well established job office in one of the best small cities of Wisconsin. Good plant, good business and best reasons for selling. Great bargain if you have cash. Address "A. B. C.," care INLAND PRINTER.

FOR SALE—1½ horse-power Cooper steam engine in good shape. Will sell cheap. Address O. L. ENGLE, Anderson, Ind.

FOR SALE CHEAP—Two sets electrotype patent blocks, 32 pages in each, 3½ by 5½ and 4¾ by 8¼ inside measure; 500 pounds sectional metal blocks, with 87 hooks and 95 catches; 1 Garden City 32-inch hand-power cutter; 33 fonts poster type; 1 Hoe cabinet; 1 font long primer old style, 600 pounds; 60 fonts job type; 1 dozen brass galleys; 100 pounds slugs, etc. Address "X," care INLAND PRINTER.

JOB PRINTER wants permanent position. Total abstainer, good printer and a "stayer." Address "ALL-ROUND MAN," care INLAND PRINTER.

MOLLIE AND THE BABY must eat, so I desire a permanent position in job office or foremanship of country newspaper. Address "JIMMIE," care INLAND PRINTER.

PARTNER WANTED with some capital in German weekly. Must do editorial work and soliciting. Printer preferred. Address "GERMAN," care INLAND PRINTER.

POSITION WANTED—As manager or foreman of good job or news plant by practical printer. City and country experience. Accustomed to handling men, managing, estimating and buying. Is fair pressman. Best of references. Address "N. A.," care INLAND PRINTER.

POSITION WANTED—By practical printer as job compositor or foreman. Sober, steady, union. References. Address "L. B. L.," care INLAND PRINTER.

PRACTICAL PRINTER, thirty-six years old, great executive ability, desiring change, wants position as manager or superintendent. At Chicago and New York references (Theo. L. De Vinne, for instance). Address "ALPHA," care INLAND PRINTER.

PRESSMEN—The *Pressman's Manual* is the only work of its kind published; contents: hints on cylinder and platen presswork; how to emboss; how to make, use and care for rollers; how to mix and use inks; how to bind books and make pads; simple methods whereby every printer can do his own stereotyping; price 50 cents, postpaid. J. H. SERGEANT, 206 East Tenth street, New York city, New York.



Supplement THE INLAND PRINTER, December, 1893.

THE CALVES.

From a painting by Chas. A. Gray.

Plates by
THE ILLINOIS ENGRAVING CO.,
350 Dearborn Street,
Chicago.

Specimen of
Color work in three printings by
THE HENRY O. SHEPARD CO.
Chicago.

Copyright, 1893, by THE INLAND PRINTER COMPANY.


# The Inland Printer

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

VOL. XII — No. 3. CHICAGO, DECEMBER, 1893. TERMS, $3.00 per year, in advance. Single copies, 20 cents.


LIBRARY, DEC 11 1893, U. S. PATENT OFFICE.

Written for THE INLAND PRINTER.

## CHRISTMAS FESTIVALS NOW AND FORMERLY.

BY M. J. CARROLL.

IT can safely be said that the desire to possess wealth is widespread, general, universal. This applies to the entire human family, under all conditions, and at all times, and in all places. But if this desire is strong ordinarily, it becomes a devouring passion as the holiday season approaches. How many of my readers are at the present time vainly calculating as to how they will carry out their cherished designs during the coming weeks; or, rather, how few are not. How difficult the task becomes as each loved one steps momentarily into the memory, and we make a mental note of what this and that one would most highly prize. When all have been provided for in this way, we add the total expenditure, which is largely a matter of conjecture, and no doubt much less than the actual cost, when we find that we have been unconsciously figuring on the wealth of a Crœsus. With a sigh we relegate our airy castles to oblivion, and content ourselves for the time being in dreamily watching the miscellaneous assortment of merchandise which is being stealthily conveyed into the home of our more wealthy neighbor.

It is then that we impatiently wish that we were rich, forgetting that kind philosophy which teaches us that the happiest man in all this wide world is he who finds the most contentment with what he possesses, and that such a man, be he rich or poor, is the only one who really possesses all that he desires. Proceeding in this spirit, we will find that there are but few of us who cannot make the holiday season more joyful for those around us. A little well-directed effort will accomplish much in this direction, remembering always that the cheerful giver is the one who dispenses the most real happiness, and that the intrinsic value of our offering is the least important item to be taken into consideration. Of course, all this applies directly to the home or social circle, for as a matter of fact we have reached that stage where the time-honored usages of the holiday season have almost entirely disappeared from the printing office — more's the pity. In my youthful days they did these things very differently, and I believe much better, than now. Then the printing office was the scene of much gayety during the Christmas and New Year holidays, when everybody was kindly remembered in some way, and when all hands joined in making a good will offering to the employer himself, or to the superintendent, or the foreman, as the case might be. Under our changed conditions an employé cannot subscribe to a testimonial to one above him. He would be accused of currying favor, an accusation that would not be thought of at a time when the employer, the foreman, and the journeyman were all boon companions in and out of the printing office. But the times are all so sadly changed since then!

What a genial and softening spirit comes over the old-time printer when he goes back in memory to the printing office of twenty-five or thirty years ago, and he remembers how fondly he looked forward to the Christmas festival, and how thoroughly he enjoyed himself when the happy time arrived. I was at that time employed in one of the large job offices attached to a daily paper in Chicago, and my recollections of our holiday happenings are vivid and extremely pleasant. The festivities would generally begin on the receipt of one or more large vessels filled with egg nogg, a way the neighboring hotels took of remembering the printers, an act in which mine host John B. Drake, now of the Grand Pacific hotel, always played a leading part. The well-known printers of the city would then call around in ones and twos to pay their respects, and everybody would give themselves up to a complete enjoyment of the occasion. The refreshments would be supplied in ample quantities from no one knew where, and at the proper time a presentation of some kind or another was pretty sure to take place, which would be followed by a feast of reason and a flow of soul — or something more substantial.

How natural when referring to these occasions to picture as among those present such congenial souls as

P. J. J. O'Connor, J. S. Thompson, John M. Farquahar, John Buckie and John R. Daley, one or more of whom would be called upon to do the honors in an oratorical way. The audience would make up in appreciation what they lacked in a critical sense, a condition of affairs highly relished by the speakers and very enjoyable to all present. The make-up of the visitors would be far more difficult to particularize at this distance, though one would not be far wrong when he announced as among the attendants at one or more of those gatherings the following printers: Oliver H. Perry, Isaac D. George, A. McCutcheon, William McEvoy, John Collins, John Woodlock, Ed Irwin, Joseph A. Snow, H. D. Adams, E. S. Davis, Dominick Davis, A. H. Brown, G. W. McDonald, A. C. Cameron, William Kennedy, M. H. Madden, C. B. Langley, Samuel Rastall, George W. Morris, H. S. Streat, James O'Hara, John Buchanan, James H. King, John Gordon, James H. Tracy, John K. Conklin, Michael Kearns, Joseph Bichl, John J. Carroll and others.

Dear me, how time flies, and how time has played havoc in the ranks of the above, many of whom have long since been gathered to their fathers, but every one of them retaining a tender spot in the heart of the old-time printer of today. Yes, times have sadly changed, indeed, since those days, and we no longer look for the social gatherings as of old. In these prosaic days of ours the printer hurries from the shop on Christmas eve with as much haste and as little ceremony as on ordinary days, which leads one to speculate as to whether our boasted advancement has been attended by any more happiness than was to be found under the old order of things. It is hard to account for the changes that have taken place. Money is fully as plenty now as at the time of which I write, but the old cordiality and sociability have entirely disappeared. The employer is no longer familiar or even acquainted with the man who works for him, while in all but very rare instances the foreman, for obvious reasons, no longer finds it convenient to associate with the journeyman. New conditions now prevail, the old times are gone forever, and the old-time printer, who helped to make these times memorable, is fast disappearing.

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Written for THE INLAND PRINTER.

## THE VALUE OF A GOOD LOCK-UP.

BY G. A. F.

STRANGELY enough the importance of correct and careful lock-up of forms before they are sent to the press seems to be disregarded by the majority of printers. The position of a lock-up seems to be one which foremen award out of kindly intent to the robust hustler who thinks it does not matter if the slugs and furniture work up, if the type is off its feet and pulls out, or that the register is practically nil — so long as the form is got quickly out of his hands. Pressmen are kickers anyway—perhaps it is as well to give them a basis for their protests, but the pressmen say it comes too often. "Rush it to press — get it into the press-room as quick as you can — get it out of the composing room!" These are the average foreman's instructions to the lock-up, and the lock-up is nothing loth to carry them out.

Many do not consider the fact that the cost of an hour's delay on the press is equal to three or more hours' time of the compositor who does the work — not taking into consideration the time of compositor working at press in doing what should have been done in the composing room.

Take, for instance, catalogue work. Many a first-class compositor, when shown a printed sheet, has looked with dismay at a page that he had taken great pains in setting up, to discover the careless manner in which joints of rule, etc., which appear perfect in the proof, show up on the printed sheet.

Instead of unlocking a form when letters are loose, many a printer (?) will punch a bodkin into the type or quads, or hammer in a "dutchman," to make a line lift, consequently driving the line off its feet. The pressman may, by overlaying, bring it up to show passably well at the expense of the face of the type being worn down on one side, which is sure to show when worked again.

The foreman should give a man reasonable time in getting a form to press, and if the lock-up understands his business the firm will make more money, by saving of time in delay at press, than if done by a man whose sole object is to get rid of the work in any shape.

The lock-up should first see that each page is gauged perfectly and on its feet before laying out form on stone. The cords should be taken off carefully, beginning at page in corner of bars and working outward in both ways, moving up each page as he goes on and watching carefully for any imperfection. Do not take off the cords of all pages in a section of the chase and then move up pages at once, thereby causing type to get off its feet and allowing letters to drop down at ends of lines. After placing side and foot furniture and quoins in all four sections, if two bars are used in chase, which will most always be the case if worked in eights, sixteens or thirty-twos, tighten the quoins all round with the thumb and forefinger. Next tighten quoins with key at foot of pages the same as ordinary lock-up, working gradually at both sides of bar. This will allow pages to squeeze up and not bind at sides, as side quoins will be loose. The head register of pages can then be made perfect, as follows: If a sixteen, see that the end pages on both sides of short bar are exactly same length; then line up intervening pages, and if heads and head furniture are exactly alike on all pages this will give as good head register as possible on the stone. If an eight, look to size of end pages on long bar; if a thirty-two, the end pages on long bar and also four pages in corners of bars. Next, loosen foot quoins and then tighten up sides in the same manner as before, leaving foot quoins loose. After this is done, loosen up all quoins and follow up with regular lock-up.

This is done to get up all inside corners of pages and prevent hanging and binding of sides. After locking up, raise form a trifle and place quoin-key under chase. Try pages with fingers, placing thin or thick cards, as the case may require, on lines, etc., that are loose. After unlocking and placing cards in required places, the form should be again locked. In nine times out of ten, if these instructions are followed, the form can then be lifted from stone and sent to press.

It very frequently happens that cuts more than type high are by culpable carelessness allowed to get into the form. Watch for any such carefully. The lock-up that gaily clatters the mallet and planer over a form with cuts in it sticking up from a lead to a nonpareil higher than the type, should be chained in the same gang with the man that accepted them from the engraver and the compositor that put them in place.

Before making the form ready the pressman should take an impression on both sides of sheet for register. If form is not square it will then show, when it can be squared up by using cards at either end of short bar on opposite sides. The use of a square on the stone, except in case of a single page, is in most cases wasted time, as a turned sheet will show if form is square or not in an instant.

Those who have experienced the delay and consequent extra expense of presswork will readily perceive the advantage of having such work done by careful and competent printers, and not by rushers and botchers.

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Written for THE INLAND PRINTER.

## LINOTYPE OPERATING ON THE CINCINNATI "COMMERCIAL GAZETTE."

BY FREE LANCE.

ONE often reads that the typesetting machine should have no terrors for the good printer, rather its advent should cause him to shout for joy at the advance his beloved art is making. For although the typesetting machine is indeed a wonderful invention, it cannot set type of itself. It must have a skilled operator, one who can punctuate correctly, who can decipher bad manuscript; in short, the burden of such a writer's words is that, as a matter of course the man who has spent the best years of his life in becoming a successful typesetter, has developed those faculties and qualities which will in turn make him a successful "type-operator." The printer who has observed the progress of the typesetting machine, knows that persons who write in the above fashion are not dealing with facts — simply theories. The fact is that the "type-operators" are invariably selected from among the youngest, and therefore the least experienced of the craft. The only objection against the older members of the trade as "type-operators," seems to be simply that they have learned their trade too well; that they have been so long in the habit of setting type by hand that it would be extremely difficult for them to forget it and devote the same energy and enthusiasm to learning the new method of setting type as they did to the old. It is certain, however, that the riper experience of the older members of the trade is missed on the machines. In the school of typesetting it has always been the ambition of the printer, by his knowledge of the trade and the accuracy, speed and the general excellence of his work, to earn for himself the reputation of being a good printer, an "artist." In the new school of "type-operating" its devotees seem to have but one ambition, to become swift operators, or "phenomenons." Indeed, it is claimed that operators in their endeavors to get big strings sacrifice all style and every rule of good composition, caring only that their matter "reads sense." And to prove this claim it is pointed out, that on machine-set papers the spacing is not only very wide, but is uneven, it being not unusual to see an extra em quad more space between the last two words of a line than between any other two words of the same line; that there is no serious attempt at proper punctuation; that words will be found capitalized in some parts of an article and the same words in other parts of the article kept down; numbers put in figures in one line, and perhaps in the next line the same numbers are spelled out; words compounded and again made one word or two words.

Perhaps the most notable exception to the customary method of operating the linotype is that of the Cincinnati *Commercial Gazette*. This office has nothing in common with other offices in which the linotype is used. Instead of selecting the youngest typesetters, or getting experts from outside its office to operate the machines, the *Commercial Gazette* chose its operators from among those in its composing room who had held cases the longest. And Cincinnati Union adopted as the first section of its machine scale that "In machine composition all work must be timework. Piecework can not be allowed in any case." Thus it was settled that the bonus system would not be adopted. The office even did not adopt the idea that everything should be sacrificed to speed. On the contrary, it declared that slovenly work would be no more tolerated on the machines than it had been on case; and the proofreaders take very good care that this part of the system is not violated by the "type-operators." I should say that this paper is burdened with too much style. The custom on most newspapers is to capitalize as little as possible. Here the rule is the reverse, and if one is in doubt whether a word should be kept up or down, the safest way is to keep it up. And then the punctuation is too short. Another rule is that of spelling out all titles when they precede the proper name. One is not accustomed on newspapers to spell out such titles as general, captain and lieutenant, when the owner of the title's name follows. Notwithstanding the difficult style, the proofs are remarkably clean. Even in details this office has not adopted the methods of other linotype offices. There are fifteen machines, all nonpareil. All the copy goes off the one hook, there being no special operators to set markets and tabular matter, of which

there is a great deal. The takes are short, averaging scarcely 1,000 ems each, and often ending even. The office depends entirely upon the operator's sense of honor that they do not shirk their work, as the foreman or his deputies never visit the machine section of the newsroom unless on special business. The strings of the operators are not made public, it being thought that if the work of each operator was posted up those who greatly exceeded the strings of the average operator might be disposed to soldier, on the ground that as they were paid the same wages as the average operator they ought not to be expected to get up more work than he. Operators have the same privileges as the men on the case in regard to substitutes. But no substitute can be employed on a machine who does not come up to a fair average. In case of dispute a fair average is to be decided by the office committee. There are two lady operators on the regular staff, who are remarkable for the long and clean strings they set. The operators, as a whole, are perhaps the oldest men operating type-setting machines in the country, yet they are really comparatively young men, but old compared with the great majority of type-operators. One of them received congratulations a short while ago on the fact of being twenty-two years in the office. The machines are kept in excellent condition, very rarely does it happen that an operator loses time through the machine getting out of repair. They are only run at night.

The staff of the *Commercial Gazette* must be classed as one of the best in the country. As before mentioned, the strings are not made public, but then, it is not the most reliable way by any means to judge of an operator's ability by the number of ems he has set on any particular paper. An operator averaging 40,000 ems a night in one office might be able to pass only the 30,000-em mark in another office, the conditions under which the operator works being in no two offices the same.

On the Detroit *Free Press* the machines are operated on purely business principles. Ability is alone recognized. If a stranger comes into the office and demonstrates that he is a very fast operator, he is given every inducement to stay. Those operators who are not as competent as he must give way to him, even though they had been in the employ of the office for years. On the *Commercial Gazette* the machines are operated in accordance with the ideas of Cincinnati Union, and the union believes that some consideration should be shown to men who have spent their best years in the employ of the office. It therefore claims that those longest on case as regulars should be given the first show on the machines; and should they attain a fair rate of speed they shall hold the machine. The priority law is still in force in Cincinnati. So it is not necessarily by his superior ability that a man holds a machine. There are several substitutes on the machines who have been subs in the office for years, but if merit alone was recognized they would long ago have been regulars. As it is they are patiently waiting either for some regular operator to go out of the business or to die. Then, as everything is on time, an operator's superior skill does not bring him a corresponding increase in wages. This does not tend to develop fast operators, but in spite of the system the office has an operator that may be classed as a phenomenon. But he got weary of setting 50,000 ems a night and receiving the same wages at the end of the week as the man who set 30,000 ems, so he went back to the case. He is now assistant ad. man.

Whatever one may think of the system, he can have only one opinion of the operators. It is doubtful if he would find anywhere men who combine such a thorough knowledge of the trade with such skill on the keyboard. They are too conscious of the fact that the machines are not an unmixed blessing to the trade to become machine enthusiasts.

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Written for THE INLAND PRINTER.

## PLATEN PRESS EMBOSSING.

BY HARRY S. MERRILL.

IN this very progressive age the average job printer is called upon very often for something a little out of the "beaten path." Probably no more artistic and striking effects are obtained in letterpress at the present time than by embossing.

I have employed a method for some time for embossing in the ordinary jobber that has been at once satisfactory and quite inexpensive — in fact, nothing cheaper in producing could be imagined.

Supposing that we have an artistic business card at hand executed in one very prominent line of De Vinne with lines of the very smaller sizes of Lining Gothic, and perhaps some dainty rule ornamentation. It will be well to say here that type lines intended to be embossed should not be smaller than 24-point, or of much lighter face than De Vinne, to show to advantage, and if we are going to emboss we should emboss for all it is worth. As an instance we will print the 24-point De Vinne in a good bronze red and the remainder in a very brilliant blue-black, on light buff or cream translucent stock. It is, of course, understood that great care is used in feeding to the guides — I use quads — so that our die may strike properly and our work not have any semblance to the slipshod results of some establishments. We are to emboss the De Vinne line, and before lifting form from the press we take two impressions on the tympan, and then take an impression on a good weight translucent card (not less than 140-pound stock) — the same stock and size as we have been using on the job will answer. And we look on the back of our card and see if we have a good sharp offset or reverse of the De Vinne line. Better repeat operation so as to be sure to have an extra card or so.

Now provide, on a board, say 6 by 10 inches, a pad composed of two sheets of blotting paper and about four sheets of muslin, or even more, a matter which you may determine after a little practice; tack each corner to the board with ordinary tacks — artists'

thumb tacks are better. Take the card that has the reverse impression on and lay on the pad reverse side up; take a hard pencil and trace complete outlines around each letter, taking care that the edge of the letters are followed faithfully; with a blunt point pencil, or better still, an ivory stylus or pointed tooth-brush handle, push the body of each letter out very carefully and as far as you can without breaking the card until you see by turning over card that you have embossed it very satisfactorily. Be sure that the edges of the letters come out very sharp, as this is very important for good work. Dry the ink by dusting and rubbing with whiting or magnesia, or any other suitable means.

Having finished the card and after it has sufficiently dried we treat it as a matrix and proceed to take a stereotype from it in the usual manner of making stereos. If you do not have a suitable outfit for stereotyping you can provide one for your requirements by getting two iron plates, about 4 by 6 by ½, perfectly true on the top sides, and heat them—a gas burner may be used. They should not be made hot enough to burn the card, but they should be very hot. You want a carpenter's iron clamp, for clamping them together, which you can purchase at any hardware store for 35 cents. Lay the matrix on the bottom plate, right side up, of course, and place three pieces of 10 or 12-point rule of suitable lengths on the edge of the matrix up to within about two picas of the embossing so that you will have a tight mold; lay on top plate and clamp the whole together, being careful not to disturb so that metal will run out of the bottom; set the casting box upon its edge and it is ready for the metal.

In a ladle that will hold about twice as much metal as you will need melt some of your old fonts which you have been kicking yourself for ever buying, or other old type; skim off all the dross until it is a clear bright mass; stick a card down into it and if it turns the card to a brown it is ready to pour.

Unclamp casting box and examine cast, which will probably be satisfactory; square up with saw and bevel two sides like a photo-engraving block. Mount on an old electro base (does not make any difference if it is a little large) and make type high.

On examination should the die be shallow in places, such place should be scraped with a knife-point, or cut out with a graver, which most modern offices usually have.

Lock die in chase, take rollers out of the press, ink die with brayer lightly, take an impression on tympan, make male die by gluing with liquid glue or mucilage two pieces of blotting paper slightly smaller all around than the female die on the tympan, take a careful impression on this, let dry a minute, replace draw sheet, set guides, and then go ahead.

The pad may be modified for making the original or matrix by placing on the top of the whole a piece of canvas or duck, or other coarse cloth. In making a matrix on this the letters will have a similar canvas or rough effect which will be at once artistic and pleasing. This feature alone is something entirely new in this class of printing, and catalogue covers, cards, etc., treated that way will be found entirely original, and will surely please your most fastidious customers.

It is, of course, understood that ornaments, rule work, brass swipes and spirals, in fact, anything embossable, may be daintily executed by this method.

This process was originated by the writer, and heretofore has been used by him exclusively. He would be pleased to receive samples of work done by the process and give advice concerning it through THE INLAND PRINTER. Quite intricate dies have been made in sixty minutes, which is quite a saving in time and money.

Written for THE INLAND PRINTER.

## ARTS AND CRAFTS ESSAYS.

BY W. I. WAY.

THE Messrs. Scribners' Sons have just published a collection of essays by members of the Arts and Crafts Exhibition Society (London) with the above title. This book, which is beautifully printed by R. & R. Clark, on paper of excellent quality, should be in the reference library of every well-regulated printing office. Mr. William Morris, the poet and artist, besides an essay on "Printing," and another on "Textiles," contributes the introduction, in which he writes "a few words on the way in which it seems to me we ought to face the present position of that revival in decorative art of which our Society is one of the tokens."

In his essay "Of the Revival of Design and Handiwork" Mr. Walter Crane puts forward the aims of the Arts and Crafts Exhibition Society. Two other papers are contributed by Mr. Crane, one on "Decorative Painting and Design," the other on "Wall Papers." Among others the volume includes papers by Somers Clarke on "Stone and Wood Carving," "Stained Glass," and "Table Glass"; while T. J. Cobden-Sanderson writes about "Bookbinding"; Reginald Blomfield on "Book Illustration and Book Decoration"; Lewis F. Day on "Designs and Working Drawings"; W. A. S. Benson on "Metal Work"; J. D. Sedding on "Design," and Miss May Morris (the poet's daughter) on "Embroidery," "Materials" and "Color." It will be seen from this partial list of contents that the volume contains essays on a wide range of subjects, so wide, in fact, that it cannot be treated comprehensively within the limits of a single article. We must, therefore, confine our present comments chiefly to Mr. Crane's essay, wherein is set forth the Society's aims, and in some subsequent papers we shall take occasion to bring forward several of those subjects most pertinent to the readers of THE INLAND PRINTER.

In the first words of his essay Mr. Crane complains of the subordination of the artist and handicraftsman to the proprietary manufacturer or middleman with reference to the decorative arts. It is, therefore, one of the

prime objects of the Exhibition Society to bring the artist or designer and craftsman in personal touch with the buyer or consumer. Mr. Crane believes the subordination of the artist's personal interests has been due largely to the introduction of machinery, and offensive commercial methods of competition which, instead of being as popularly supposed the "life of trade," is, rather, the death of wholesome and praiseworthy artistic endeavor. Of late years he finds that "a kind of revival has been going on, as a protest against the conviction that, with all our modern mechanical achievements, comforts, and luxuries, life is growing 'uglier every day,' as Mr. Morris puts it. Even our painters are driven to rely rather on the accidental beauty which, like a struggling ray through a London fog sometimes illumes and transfigures the sordid commonplace of everyday life." Artists cannot, he believes, live on sensational effects without impairment of their sense of beauty.

The true root and basis of all Art, he affirms, lies in the handicrafts. "If there is no room or chance of recognition for really artistic power and feeling in design and craftsmanship — if Art is not recognized in the humblest object and material, and felt to be as valuable in its own way as the more highly rewarded pictorial skill — the arts cannot be in a sound condition; and if artists cease to be found among the crafts there is great danger that they will vanish from the arts also, and become manufacturers and salesmen instead." No little difficulty was encountered by the committee in selecting the designers and handicraftsmen concealed under the designation of "So-and-So and Co.," who should be called upon to make an exhibition of their work, as "individual and independent artists in design and handicraft are as yet few and far between." But the experiment was successful and the first Exhibition put life in the members and the Arts and Crafts Society is now established on a firm foundation.

Just when the first exhibition was held Mr. Crane does not tell us, but by the time the third was held — in the autumn of 1890 — the Society had not only enlisted the sympathy of designers in all the crafts, but had come to receive encouragement by way of substantial support on the part of the public. It may be seen that the objects and purposes of these exhibitions are manifold. "Regarding design as a species of language capable of varied expression through the medium of different methods and materials," says Mr. Crane, "it naturally follows that there is all the difference in the world between one treatment and another, both of design and material; and, moreover, every material has its own proper capacity and appropriate range of expression, so that it becomes the business of the sympathetic workman to discover this and give it due expansion." We remember that a few years ago (1882) six lectures by Mr. Crane's sister Lucy were published under the title "Art and the Formation of Taste," in which was advocated the doctrine of utilitarian art, the doctrine that, as Mr. Crane puts it in his essay, there is not "the simplest article of common use made by the hand of man that is not capable of receiving some touch of art." The movement set on foot by the Arts and Crafts Exhibition Society is, therefore, "to reunite the artist and the craftsman," and "it represents in some sense a revolt against the hard mechanical conventional life and its insensibility to beauty," as also "a protest against that so-called industrial progress which produces shoddy wares, the cheapness of which is paid for by the lives of their producers and the degradation of their users." As Mr. Crane affirms, cheapness can only be obtained at the cost of cheapness — that is, the cheapening of human life and labor. "Art is, in its true sense, after all, the crown and flowering of life and labor, and we cannot reasonably expect to gain that crown except at the true value of the human life and labor of which it is the result." The programme of the Society should not be viewed in the light of a remote ideal; yet, as Mr. Crane says, "if the revival of art and handicraft is not a mere theatric and imitative impulse; if it is not merely to gratify a passing whim of fashion, or demand of commerce; if it has reality and roots of its own; if it is not merely a delicate luxury — a little glow of color at the end of a somber day, * * * it must mean either the sunset or the dawn."

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Written for THE INLAND PRINTER.

## A FEW HINTS TO COUNTRY EDITORS.

BY BURTON H. ALLBEE.

COUNTRY newspaper men seldom rise to their opportunities in a news sense as they might and should do. The tendency among country newspapers is to save space by condensing items into the fewest possible words. In most cases that arise in the average village there is little necessity, perhaps, for more than a mere statement of fact. At the same time, if one may judge by the city daily, it may be better to enlarge upon the bare announcement of fact and give one's readers the benefit of a more extended explanation than a short item will do.

There are differences in environment and differences in the policy of the paper which will modify this, but nothing should be allowed to injure the news features of a journal, whether it be published in New York city or in the cross-roads village. The news principle which always ought to govern the publication of any newspaper, however large or however small, should never be set aside, let what will come. The man who publishes a paper in a town where advertisers are liberal will take exceptions to that; but he will find that, taking one month with another, and keeping a close account for the year, that his paper will be more influential and better patronized if he does not sacrifice news to advertising, excepting in extraordinary instances. The better way to do is to limit the size of the advertisements and then charge an increased price for additions to the specified space

which will more than cover the expense in every way. The idea that advertising will fill up and does not cost as much to set as type, is faulty and always leads to more or less injurious results.

An acquaintance with an exchange list numbering hundreds of country papers from all over the United States, nearly every state in the Union being represented, has led me to offer a few suggestions upon what seems to me to be the cardinal fault of the country publisher as regards his news. Before going farther I wish to state that this is not a criticism nor a fault-finding article. I write, knowing full well the difficulties under which all country publishers labor, for I have myself undertaken to do everything about an office and write the local news besides, and I know that there are things more difficult; but I am bound to say that I have forgotten just what they are, now. The city man who thinks his brother worker in the country field has an easy time when he writes but four or five columns a week knows very little about the business. Otherwise he would appreciate the fact that he can write his articles and send them to the city editor's desk and never be bothered with them any more. His responsibility ends there. Where does the country worker's responsibility end? When he lays down his pen for the last time and not until then.

A few weeks ago, a man prominent in the state where his home was, visited a neighboring state, and while away met with an accident which resulted in death. The man was well known to a large circle of people and was a personal acquaintance of more than one of the editors to whom a knowledge of his death was sent. In the section near his home half a dozen or more weekly papers are published, and probably a large proportion of all the readers knew the man and had considerable knowledge of his work. The methods adopted by these papers in reporting the death will illustrate the truth I want to bring out.

The first one said that Doctor Blank was killed in New York, we will say. Not another word of explanation was added. The inference could be whatever one might choose to make it for himself. Time was no excuse in this editor's case. The day of the accident and the day of publication were a long way apart.

Another paper, published in a town where the gentleman had formerly been a resident, said that he was killed in a town in the state where he was visiting. Particulars were wanting in this paper as well. But in another place in the same paper it was told that he was killed in a runaway. But nothing further was added even there.

The third sheet said that the gentleman was visiting his sister and a runaway accident resulted in his death, an attempt to use large words which signally failed, because the reader wanted more information and could not appreciate the elegance of the language.

The fourth said that Doctor Blank was out riding and was thrown from a carriage and killed. In another place in the same paper it stated that Doctor Blank was riding with his wife, the horse became unmanageable and ran, throwing both out, killing him and severely injuring his wife.

Now, the facts in the case were something like this: The doctor, his wife, his sister and her husband were driving together near the doctor's sister's home, where he and his wife were visiting. The horse became frightened at an electric light shadow, ran down a hill and threw all of the occupants of the carriage out. The doctor was almost instantly killed. His wife sustained a compound fracture of the arm, while the other occupants of the carriage escaped with severe bruises. Each one of those who wrote that item could have easily ascertained the facts. The Associated Press dispatch from which the item was written stated them all very plainly, but the bare announcement of his accident and death was deemed sufficient.

The difficulty in this case was a lack of comprehension of news values. It is all right to say that John Smith's cow was killed; but even then it would be better to state whether the creature was killed by lightning or fell out of the barn. The people appreciate the news if it contains all the information possible about the accident or incident reported. Ordinarily it would be all that was necessary to say that Jones had shingled his barn, but if the shingles came from the great redwood forest of California, it would add to the interest if that statement was added. If Mrs. Brown goes to visit her brother in a distant part of the state or country, it adds to the interest of the item if the writer takes pains to ascertain all the facts and tells how long she will be away and how long it is since she has seen her brother. These little additions are what attract the attention. Country people appreciate the value of a newspaper as well as the residents of cities.

The right way for all those papers to have done in reference to reporting the death of that doctor was to prepare a complete account of the accident and then in addition print a short biographical sketch, giving the most prominent characteristics of his life and the work he had done. In the city a man of that prominence would have had half a column story of his injury and a column of biography with a portrait. That would have been the policy to have adopted in the case of the country papers in a modified form. It would not have been difficult to obtain — but why need one speak of difficulty in newspaper work. There should be no difficulties recognized in getting news. This rule is as applicable to country as to city work.

The main thing in city or country is to tell the news and tell all of it. Then the contemporary over the way or in the next town must be wide awake or you will be taking his patronage away from him. The news is what people want. The more a paper gives them the better they will support it, and I firmly believe if country publishers would take more interest in their local columns and see that they have everything that they would secure a greatly increased benefit as a result of their efforts.



THE REHEARSAL.

Half-tone engraving by
ILLINOIS ENGRAVING COMPANY,
350 Dearborn street,
Chicago.

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# The Inland Printer

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

[Entered at the Chicago postoffice as second-class matter.]

*Published Monthly by*

THE INLAND PRINTER COMPANY,

212, 214 MONROE STREET, CHICAGO.

ADDRESS ALL CORRESPONDENCE TO THE INLAND PRINTER COMPANY.

CHICAGO, DECEMBER, 1893.

THE INLAND PRINTER is issued promptly on the fifth of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines of industry will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

## SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings per annum, in advance. Make *foreign* money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted.

## ADVERTISING RATES

**Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.**

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers throughout the United States and Canada.

Any printer who is a friend of this journal will confer a favor on us by sending the names of responsible newsdealers in his city in case he cannot find it on sale there.

## FOREIGN AGENTS.

M. P. MCCOY, 54 Farringdon Road, London, England.

ALEX. COWAN & SONS (LIMITED), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.

G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany. An denselben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.


## DECISION IN ADVERTISEMENT COMPETITION.

IN rendering their decision the gentlemen selected to make the awards in THE INLAND PRINTER contest of advertisement composition state that chief consideration has been paid by them to utility, i. e., which advertisement display best served the purpose of an advertisement, following in order with regard to originality, tasteful combination and the minor details of type composition. The judges, three in number, unanimously award the first prize, a year's subscription to THE INLAND PRINTER, to Bert D. Jones, senior apprentice with Messrs. Brough & Caswell, Jordan street, Toronto, Ontario. The second prize, six months' subscription to THE INLAND PRINTER, to C. Edward Lebtien, with MacCrellish & Quigley, Trenton, New Jersey, and the third prize, three months' subscription to THE INLAND PRINTER, to F. G. McNaughton, with the W. M. Bayne Printing Company, Cleveland, Ohio. Honorable mention is made of the design of Mr. Sylvester Grogg, *Daily Herald*, St. Joseph, Missouri.




FIRST PRIZE.—BERT D. JONES, Toronto, Ontario.




SECOND PRIZE.—C. EDW LEBTIEN, Trenton, New Jersey.




THIRD PRIZE.—F. G. MCNAUGHTON, Cleveland, Ohio.




HONORABLE MENTION.—SYLVESTER GROGG, St. Joseph, Mo.

To such of the contributors as have forwarded additional proofs or electros for the purpose, some forty in all, will be sent a collection of such proofs, bound, at an early date.

We take this opportunity to thank our contributors for their assistance in this contest and for many hints and suggestions in regard thereto. On another page we submit a proposition which we trust will be found no less interesting than that made in our October issue.

## THE TYPOTHETÆ AS A SOCIAL ORGANIZATION.

WHY not make the United Typothetæ of America a social organization in the full sense of the term? The original purpose of the founders was to establish a strictly social organization, to be modeled largely after the typothetæ of New York city, whose social gatherings were counted among the most brilliant annual festivities of the eastern metropolis. Socially considered, the United Typothetæ has been eminently successful; when it has attempted to regulate trade usages, or to lay down a principle or a law for the guidance of its members in the transaction of their

business, it has caused ill-feeling, discord, and, in many cases, the disruption of local bodies of the Typothetæ. We say that originally the intention was to organize the Typothetæ upon purely social lines, an intention that would have been adhered to and carried out but for a movement among the printers for a shorter workday, which movement culminated at the same time that the employing printers of the country met for the first time to form a national association, and which had the effect of changing the entire course of that body.

There have been many indications that this effort to combine business and pleasure has not been entirely successful or harmonious, which no doubt accounted for the insertion of the following paragraph in the annual report of President Woodward at the last convention :

Membership in many of the local bodies has been extended to include paper dealers, typefounders, supply houses, etc. While this latitude may be very pleasant in social meetings, and, in fact, it is both pleasant and profitable to cultivate the kindest feelings between the master printer and kindred branches, there should be a limit to this commingling where questions affecting the vital interests of the master printer are discussed and decided. I would recommend that subordinate bodies be requested to provide for two classes of members—active and social; that at social meetings only questions of general character be discussed, and that matters concerning the personal interests of the craft be left to the closer meetings of the Typothetæ. Delegates to our convention from bodies mentioned above are chosen from the list of actual printers, but the list of alternates is largely made up of those who are not engaged in the printing business. In the absence of delegates the alternates are called upon to vote. Some plan should be provided by which alternates who are not printers should not be required to vote in the convention.

The writer quoted above brings to the surface some of the difficulties we hinted at, but a little reflection will make it evident that the remedies he suggests would, in the course of time, complicate matters worse than ever. Men who may be induced to join an association will eventually become possessed of a desire to be full members to all intents and purposes, or, failing in that, will lose interest in the whole subject. The result of any effort to combine business and pleasure in an organization of this kind, even on the lines suggested by Mr. Woodward, will not be productive of the most gratifying success. It may well be doubted if a strictly business organization composed of employing printers could be successfully carried on. There is, however, no possible doubt as to their ability to maintain a social order, to judge by past experiences. We are constantly in receipt of communications on this point from employing printers, all confirming us in the opinion expressed above. The general tenor of these communications is well expressed in the following selections from a letter from a well-known and very successful employer :

The idea of the organization seems to be excellent and the intentions of the people good, and, I am told, that in some of the larger cities it is really a strong sort of combination, but in Toledo it certainly is a complete failure. This is because a few of the employers tried to force the adoption of a scale of prices. The scale was broken, of course. Every fellow called every other fellow a rascal, and as an organization we are no more. So long as we were practically a social organization all was well; but the suspicion with which each employer regards every other employer prevents the possibility of successful combination.

It is my belief that much good can be accomplished by a local typothetæ if their efforts are confined to having a good time, getting better acquainted and simply the discussion of prices and the reading of papers by various members showing the cost of different kinds of work. I do not believe that any printer intentionally does work for less than it costs him. What is needed is to educate the cut-rate men as to the actual cost of printing. This the Typothetæ could do, but I have seen no effort in this direction.

We could add to this testimony indefinitely were it desirable. Enough is given to point out some of the difficulties standing in the way of the establishment of an organization of employing printers which would be devoted to the discussion of questions of a business character and a fixation of prices. Of course, such a consummation is among the possibilities, but the organization would necessarily be surrounded by so many restrictions that they would limit its scope for action to an extent that would render it useless. As a social organization, pure and simple, the United Typothetæ of America will prosper beyond the most sanguine expectations of its founders and members.

### JOB COMPETITION AND SPECIMEN EXCHANGE.

FOLLOWING up the idea originating with the advertisement competition commenced in the October number of this magazine, we beg to submit to our readers the terms of a somewhat similar contest, but embracing also the features of a specimen exchange.

For the best displayed bill-head, stock 8½ by 2¾, made up from the copy herewith printed in typewriter type, will be awarded one year's subscription to THE INLAND PRINTER.

Woodlawn Park, Illinois, 189
M Bought of Brown-Jones Company, manufacturers and wholesale and retail dealers in building, sheathing and insulating papers, and prepared roofing. Factory 112 Division street. Office 625 Fifth ave. Dry saturated felt, Threaded felt, Silver bar sheathing, Rosin-sized sheathing, Two-ply felts—Silver bar brand, Three-ply felts—Bison brand. Carpet linings, deadening felts, insulating rope paper. Cement, tar, pitch, paint, varnish and brushes. Terms: Cash 5 per cent thirty days.

For the second best, six months' subscription to THE INLAND PRINTER.

For the third best, three months' subscription to THE INLAND PRINTER.

Competitors will kindly observe the following conditions, without which their contributions cannot be considered:

No cuts, ornamentation, twisted or curved rule will be allowed.

Six proofs of the form must be submitted, with one electrotype or stereotype of the form.

One inch below the form, both in the proofs and on the plate, the lines following, with the blanks properly filled in, must be placed, namely:

THE INLAND PRINTER JOB COMPETITION AND SPECIMEN EXCHANGE.
Time occupied in composition: (give time).
Submitted by: (give name, business, and address).

Particular care is requested in noting the time taken to compose the form. The time occupied in composing the lines subjoined must not be taken into account. The awards will be made solely on the merit of the work. Time will not be considered — our object in asking that the time taken to compose the form be noted accurately, is to add value and interest to the Specimen Exchange feature of the competition.

Each contributor will receive a bound set of the specimens submitted.

We reserve the right to reject any specimen, as it is necessary to establish in this contest and those that are to follow, a minimum standard of excellence.

Contributors preparing suitable designs but unable to provide plates may make arrangements with this office for a reproduction of their contributions.

The contest will close on January 5, 1893. Award will be given in February number. The judges will be selected at the discretion of this office.

Depending on the interest which this contest and exchange awakens, other contests will be invited at regular intervals, in regard to which we solicit that advice and suggestion from our readers that have heretofore assisted us so materially.

## ADVISORY AND CONTRIBUTING EDITORS OF THE INLAND PRINTER.

WITH a view to giving to the readers of THE INLAND PRINTER the latest as well as the most reliable information in the various branches of the printing trade, advertising and newspaperdom, arrangements will shortly be completed placing the conduct of these departments in the control of a corps of contributing and advisory editors. By this means it is anticipated that the matters pertaining to each department will be treated not only concisely and briefly, but authoritatively. No change will be made in the make-up of the paper by this arrangement. A department of questions and answers will be conducted as heretofore, but subdivided and relegated to the several advisory editors. Mr. A. H. McQuilkin, who has conducted the journal of late, will remain in editorial charge.

Written for THE INLAND PRINTER.

## THE COUNTRY PRINTER'S LEDGER AND JOB BOOK.

BY IRA BROWNE.

WHETHER the country publisher's ledger is kept on a fraction of blotting paper — on a sheet of besmeared foolscap, or in a well-bound ten-quire book, in single or double entry, the one most important — all important thing — is, to be sure and keep the credit side of that record always ahead. The first obligation is to pay the hands; the next, to keep your credit good with the paperman, the typefounder, your ink-maker; and then as soon as possible square off — and keep square — with your grocer, your butcher and all little and big local debts.

Do you say this is easier said than done? Agreed; but if it cannot be done it will be only a question of time when the sheriff will demand the keys of your office. Do not allow yourself to say in your own mind, when you have collected a few bills, and feel a little flush, and want a lay-off, which costs money, yet "butters no parsnips": "Well, my paperman can wait — I must have a little fun myself," etc.

Remember that if your paper-supply man "gets on" to your free and easy habits — at his expense — he has a very easy way to turn the valve and cut off the supply.

To run a newspaper or job office without paper and other stock would be more fallacious than to leave Hamlet out of the play of "Hamlet." It is one of the fatal mistakes of country publishers to lullaby little and big debts off to sleep until they get too large and too stale to think of paying, and your venture comes to an untimely end.

Keep your credit good and you can command the aid of any and all acquaintances. Good credit is the open sesame of many plethoric pockets and vaults in time of need. Abandon your credit, and you cannot expect otherwise than your friends will abandon you. If, as a wanton casteth away her offspring, you become the credicide of your own honor, you can never expect to figure in the volume of successful publishers.

Trust the ante-election promises of pseudo politicians as Byron would "trust a woman or believe an epitaph!"

Trust only your types, your integrity and industry. This is the alpha and omega of success in the art of arts.

In all towns you will find base, selfish men who, with no thought of remunerating you — but to gratify spite, revenge or personal ambition, would use your types, your paper, ink and labor to lampoon some supposed rival. In all such cases the editor should be sure of the cash and the facts in advance. A demand of these essentials might lose the friendship and "patronage" of the exacting parties. So much the better. No loss to the country, or any other publisher. Better be minus a dog than suffer from the rabies betimes.

One killing fault of many country publishers is a dilly-dally laxity in the delivery of jobs they have

taken on time promises, with no thought or care to fulfillment. Nothing will destroy the jobbing patronage of any establishment so effectually as this too often fatal fault. Even slipshod botchwork may be condoned under cover of reasonable excuses; but promises habitually violated, without care for consequences, like the unpardonable sin, cannot be condoned.

An office always in disorder — the floor covered with dirt and litter; "dead forms" lying hither and thither, toppling into pi; cobwebs fringed about the windows and ceilings; the whole internal aspect presenting a dreary, forbidding appearance — is more depressing to customers and visitors than sheriffs' sales tacked on the front door, which such conditions portend and invite.

Not only is "order heaven's first law," but it is the only law that tends to the longevity of a printing office.

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Written for THE INLAND PRINTER.

## AMERICAN TYPOGRAPHICAL MAKE-READY.

NO. VIII.—BY WILLIAM J. KELLY.

IN the preceding chapter I have minutely described what constitutes a solidly packed and reliable tympan for executing in the best possible manner the higher grades of letterpress printing, including color and illustrated work.

It is practicable to amend the make-up of the tympan described in certain cases, but dependent upon the character of the contents of the form and the special method of make-ready decided upon. For instance, when a form is composed of very light illustrations, whether these be from wood engravings, pen-and-ink drawn etchings, or process half-tone plates, it will be necessary to make the overlays correspondingly light, in which case it is judicious to place the overlays *nearer* to the printing surface than when the reverse—heavy. As before stated, it is not presumed — nor is it possible for anyone else to do so — to lay down an absolute rule for a tympan that will prove adaptable for all kinds of artistic productions. My object at this time is to build up and describe purely feasible primaries whereby the beginner, as well as the more advanced, may be aided in their search for correct methods.

### TYMPANS FOR MAGAZINE OR BOOK WORK.

In dealing with the make-up of tympans suitable for the general kinds of magazine and book work, which is usually printed on two-revolution cylinder presses and run at a fast speed, I will confine my remarks mainly to the make-up of a tympan that will not only prove efficient in a mechanical way, but be sufficiently durable for a large edition.

### PRIMARY STEPS.

Clothe the press cylinder with one sheet of thick "hard-packing" board (glazed press-board), or with two thin ones when the former cannot be obtained. Over the "hard-packing" sheet place the muslin covering, which must be made fast over the tongues in the opening in the cylinder head, and then passed over the ratchet bar and drawn as tightly as the muslin will permit without tearing. This will hold the manila close to the face of the cylinder. When this has been done, take a fairly thick sheet of smooth manila, crease it over along one edge in a straight manner, and paste it over the edge of the muslin in the front opening of the cylinder. As soon as dry draw the manila sheet as evenly as possible, and firmly paste it onto the muslin in lateral opening of the cylinder. When this end has become dry take a sponge and dampen the manila covering moderately and evenly all over. After this has dried the press will be ready for the make-ready sheets.

### PROGRESSIVE STEPS.

It is now in order to fasten over the manila two sheets of good paper which has little or no sizing matter in its finish, but smoothly calendered. These can be left loose at the bottom or temporarily fastened there; after which an impression from the form should be taken on a sheet of the paper to be used on the job. This impression may be taken singly on the "sheet of its own," or with two additional make-ready sheets under it; the latter way is the best. From the face of the impression the pressman will be able to judge the extent of underlaying that is necessary, and will proceed to do this at once. After this duty has been attended to, it is wise to run through another clean sheet, as before, in order to see that no defects in the underlay have escaped attention.

### READY FOR MARKED-OUT SHEET.

Assuming that the contents of the form have been made type-high, the two sheets of book paper which cover the manila one should now be fastened down at the ends and middle, and an impression taken on a clean make-ready sheet, or one of its own; but this should have at least three additional make-ready sheets under it when the impression is taken; and a printed impression should also be run on the top fastened-down sheet, to show where the patched-up one is to be attached after the marked-out places have been gone over.

The printed sheet which is to be used for marking out defects in the face of the form, and which can only be made on the tympan, should be taken to a light that will, when the back of the sheet has been submitted to its rays, distinctly show all indentations or excessively strong impression marks as well as indicate the weaker parts.

### WHERE FORESIGHT IS NEEDED.

The greatest care is necessary and it should be discriminatingly exercised in marking out where patches are needed, portions erased, or cut out entirely; for it is here that most of our efficient pressmen execute the greater part of the general make-ready, and thereby save what may be termed constant "fussing" and loss of time after they have considered the make-ready perfect and started the press on the work in hand.

Nothing but experience can fit a man to become an expert at this stage of make-ready ; therefore it is wise to proceed with some degree of foresight, and avoid unnecessary haste, especially where large editions are to be run off.

### DETAIL ON MARKED-OUT SHEET.

A good method to pursue in the case of forms with large pages is to divide the sheet into sections, say of one, two, four or eight pages ; after each section has been patched up, trim it close in such a way that it can be registered onto its own folio or line of demarkation. Only enough paste should be used to tack down the edges. Do not allow paste to get on the face of the impression unnecessarily, and use it — paste — as sparingly as possible when fastening on the patches on the back of the sheet. *Avoid "puckering" the sheet.* Too much paste and tight patching will always pucker the marked-out make-ready sheet.

When the marked-out sheet has been fastened on the cylinder, let us take another smooth manila sheet (a little thinner than the former one, if possible to be had) and fasten it as in the previous case, and also dampen it, and then give it time to thoroughly dry. When ready, proceed to run up an impression on it, and use this to fasten on all overlays of whatsoever kind. As this sheet will have shrunk to rigidness all beneath it, and is practically immovable, the several overlays must be registered on to their respective places with absolute correctness. Here also let me enjoin the greatest degree of foresight, coupled with conscientious care, as a failure to properly place any one of the overlays would be fatal to the end sought in making it.

### ALLOWANCE FOR OVERLAYS.

It is usual to allow three paper thicknesses for the general character of illustrations used in such work as is under consideration. When such allowance is made, there are still left two more make-ready sheets and a strong sheet of manila to go over the entire make-ready. Paste along the front opening of the cylinder one of the make-ready sheets and temporarily tack it at the bottom ; it should extend only about an inch below the printing. Now put up two sheets (a thin make-ready sheet and one of its own) and run an impression on the top one, and also on the top tympan sheet. From these any deficiency can be seen, and correction can be made, and then fasten over these the last thin white make-ready sheet. Draw this one as tightly as possible, and paste it along the bottom onto the manila holding the overlays. When this is done, let the last manila sheet be pasted and securely fastened over all ; then dampen it over for stretching. When dry it should be ready for work. Rub a little oil over the entire surface of the manila. Avoid using coated or highly-sized calendered papers for make-ready sheets, where dampened sheets are employed to tighten the tympan. These papers are liable to cockle as soon as dampened, and to dry in the same shape.

*(To be continued.)*

Written for THE INLAND PRINTER.

## THE USE AND ABUSE OF PAPER.

BY F. J. HURLBUT.

IT might almost be said that the whole subject of printing is involved in a consideration of this topic in all its bearings, but it is my purpose to confine this article to the question of its appropriateness. Many jobs of printing, otherwise of great merit, are ruined by the ill-chosen stock on which they are printed. The eternal fitness of things, which in any art or trade should be brought to a technical conclusion, is too often entirely overlooked, or made subsidiary to other features of vastly less importance.

It may not always be just to condemn the printer because the paper on which his job is printed is unsuited for it, because it sometimes happens that his patron is one of those misguided but self-willed fellows who think they know more about printing than the printer, who have their stubborn hearts set upon some kind of stock, and will have it, whether or not the printer approves of it. In fact, they are apt to suspect that the printer has motives of economy when he suggests other paper, because self-willed people are nearly always suspicious. While in the majority of cases the printer can convince his patron that his choice of stock is unwise, the exception above described occurs too frequently, and it may then be a vital question whether to let the job go to another printer or spoil it according to specifications.

Where the choice of stock is left to the printer, or where he can influence its choice, there is no excuse but ignorance when it is badly adapted for the work.

As an illustration of this kind, I call to mind the case of a job done by the Henry O. Shepard Company some two years since. It was the holiday number of a southern daily paper, and of course the customer furnished the stock. This was one of but a few cases when I saw our honored friend, the late and widely lamented R. F. Sullivan, in despair over his work. He was foreman of the pressroom, and I happened to call upon him when he began to run the job. He pointed to the work, handed me a sheet of the paper, and asked, with disgust written in his face, "What am I to do with that outfit?"

The form was a newspaper, but it was filled with exceptionally fine half-tone cuts, and the stock was not better than a machine finished book. Elaborate write-ups of the city and its business houses were a feature of the publication, and altogether the foundation was laid for a handsome number. The details also were all in accord with that purpose, up to the selection of stock, and there the publisher fell down. He might as well have used much cheaper cuts, and would have shown a better acquaintance with printing. His excellent half-tones, which would have rendered his publication a work of art if the same had been printed on a super-calendered paper, appeared dim and misty or dirty and unsightly, according as more or less ink was used. Mr. Sullivan said : "I gave the form all the color it

would stand, and he told me to use more ink. Then when I increased the color a little and the cuts filled up he said the form was not properly made ready."

A combination of circumstances like this could scarcely have but one result, namely, mutual dissatisfaction between the printer and his patron, and of course, a spoiled job, which was entirely the patron's fault.

It is not infrequent that I see catalogues and small leaflets wherein the stock is highly calendered, and a thin ink is used, with the result that the job appears muddy, and as though worn-out type was employed. If the printer had taken the precaution, which ordinary experience should have suggested, to use ink which had good body, with a soft consistency, the work would have been transformed.

Good judgment in the selection of ink for a given kind of paper is something that does not come by intuition. Experience is the only safe guide, and even that is not always infallible. Good ink is not always good ink for the work in hand. It may be too good, and it may be only of the wrong consistency. A printer is frequently using poor economy when he orders a high-priced black ink for a job simply because it is to be a fine piece of work. It often happens that a cheaper article would do the work better. This also brings to mind a subject wherein there seems to be a wide divergence of opinion, especially between the West and the East in this country. Here in the West we seldom use, for cylinder presswork, a black ink costing more than one dollar per pound, net, and probably three-fourths of the printing, even on coated paper, is done with ink which costs from fifty to seventy-five cents. Our eastern contemporaries still believe in two-dollar and three-dollar inks. Indeed, several large and experienced publishers still insist that nothing less than a five-dollar black will produce the effect they desire. Confront them with equally good printing done in the West with dollar ink, and, while they will not attempt to gainsay the fact, they will not yield their preference.

In commercial printing, especially letter-heads and note-heads, so much linen and laid or cold-pressed paper is now used that fine presswork is not always possible. The surface of such stock absolutely forbids it. The only conditions under which the paper will receive fair treatment are: hard packing, a vigorous squeeze, and a strong ink, with plenty of the latter if the job is to be well covered. Even with the most favorable conditions a clear, sharp impression is not to be obtained.

The abuse of paper may therefore be objective or subjective. It is abusing paper to employ a certain kind for work whose conditions demand another kind, and it is abuse to apply to paper stock an ink that is not adapted to its peculiar surface.

The secret of good presswork is an open one, and it consists largely of an intelligent understanding of the conditions under discussion, namely, the association of paper, ink and form in such a manner and of such relative appropriateness as to produce the best primary result.

It is my firm belief, and I base that belief upon years of careful observation, that the men who have earned a reputation above their fellows for fine presswork have done so — not by any mysterious faculty of overlaying and cutting out, but by an intelligent use of what might be termed the law of association in printing — an association of the proper stock, the proper ink, the proper packing and other primary conditions before the process of making ready began.

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Written for THE INLAND PRINTER.

## PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

AMONG the patents relating to printing granted during the past month there were four which covered folding mechanism for use in connection with presses. Luther C. Crowell, of Brooklyn, New York, received a patent covering a device in which the longitudinal fold of a sheet running at a high rate of speed may be obtained with accuracy. It combines with internal and external tapes, converging from guides at opposite sides of the folder, pressing devices by which the tapes are pressed together to secure a positive grip upon the sheet.

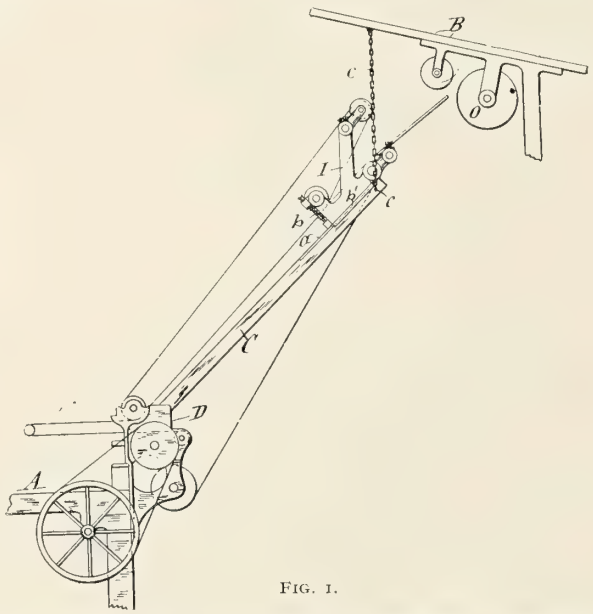



FIG. 1.

The device patented by Edward P. Sheldon, of Brooklyn, differs from that described above by substituting for the tapes and pressing devices of Crowell a series of grippers which seize the sheet at opposite sides and move it positively over the folder. The grippers are mounted upon endless conveying belts and are opened by cams acting against spring pressure. Both of these patents have been assigned to Robert Hoe and others of New York.

The folding machine patented by Walter Scott, of Plainfield, New Jersey, operates upon sheets which may be fed thereto by hand or directly from the printing machine. The sheets are clamped along a central margin, severed, gripped at the adjacent edges and brought together alongside of each other, before folding.

The fourth patent was granted to Talbott C. Dexter, of Fulton, New York, and has been assigned by him to the Dexter Folder Company, of the same place.

Fig. 1 shows the peculiarities of the invention very clearly. In place of the cumbersome bridge heretofore employed, the

inventor substitutes a light framework, one end of which is suspended beneath the delivery end of the press ; the side bars of the frame rest loosely in sockets on the folding table. The tapes occupy the space between the side bars and may be easily adjusted by moving the carriage I toward or away from the folding table.

Two patents besides the one before mentioned were granted to Walter Scott, one covering cutting and feeding mechanism for printing presses, and the other a printing press. The former

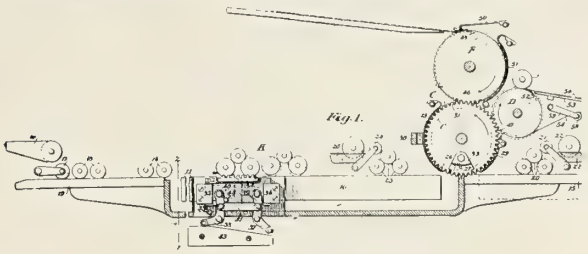



FIG. 2.

covers mechanism in which the feed-rolls are provided with change gears so as to vary the length of the sheet fed in each complete movement of the press. The feed-rolls are mounted on a frame so as to be moved toward or away from the cutting cylinder, and at the time of the cut the movement of the paper corresponds with that of the cutter.

Fig. 2 shows a detail of the printing press. It is of the stop-cylinder type and the cylinder makes two revolutions to each forward stroke of the bed and rests during the return stroke. As shown, the press is especially designed for lithographing and it prints from the stone at each operation.

Walter B. Carr and Augustus G. French, of St. Louis, Missouri, received a joint patent for a matrix board consisting of a semi-porous blanket forming a backing for the impression-sheet, said impression-sheet being formed on the blanket. The sheet is removed from the type and dried by itself instead of,

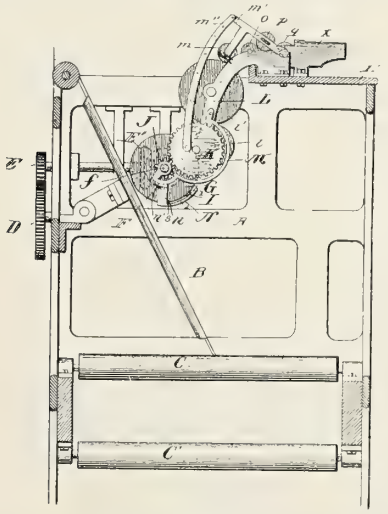


FIG. 3.

as in the old way, being heated while still in contact with the type.

Mr. Carr also received a patent as sole inventor of the numbering attachment for printing presses shown in Fig. 3.

The cut shows a sectional view through the folder of an ordinary press. The cylinder G carries a series of numbering wheels which are automatically advanced. Ink is supplied from the well X, and as each sheet is delivered it receives a number.

Fig. 4 shows in side elevation a sheet-delivery apparatus patented by George P. Fenner, of New London, Connecticut. The sheets are taken by the impression-cylinder C from the table B, carried into contact with type form upon the reciprocating table D, and then delivered to the type-carriage E. This carriage rides upon a movable track and conveys the printed sheet to the receiving table G. A screen beneath the tapes prevents their falling between the gears in case they should break.

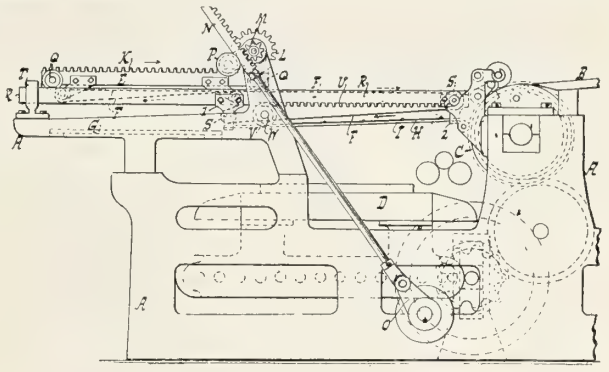


FIG. 4.

Fig. 5 shows a novel chase invented by Harry S. Foster, of Albany, New York. The small frame having a removable chase, shown in the lower left-hand corner, contains a portion of the type, which may be arranged at any desired angle. This supplemental chase is then locked in a larger one which contains the balance of the type.

An interesting apparatus for producing printed matter upon the "point" system for the blind was patented by Thomas C. Ordorff, of Worcester, Massachusetts. The pins, which have

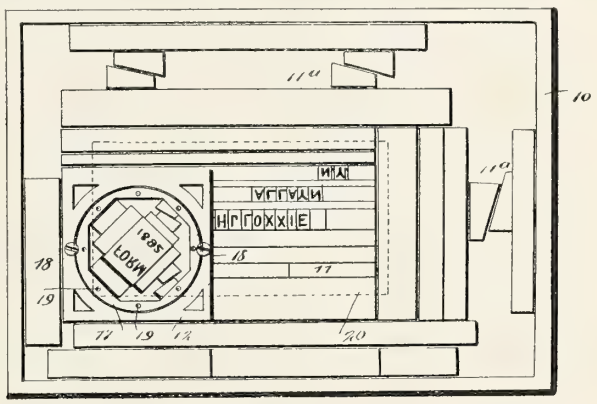


FIG. 5.

square bases and conical heads, are set up in a perforated plate. A matrix-plate of vulcanized fiber is then pressed down upon the pins and receives an impression therefrom. The sheet receives the impression by being clamped between the pins and the matrix-plate. If desired, an electrotype plate may be made from the matrix-plate and substituted for it in printing.

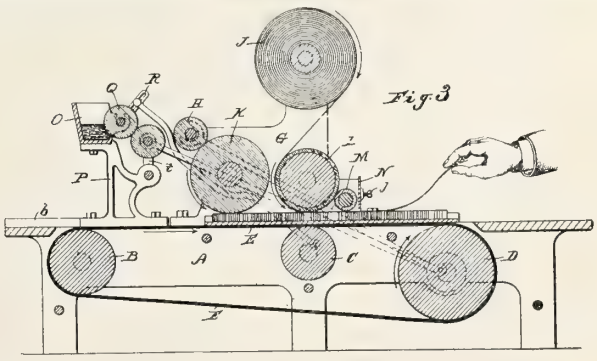



FIG. 6.

Fig. 6 shows a longitudinal section of a press patented by Charles A. Corbitt, of Racine, Wisconsin, who assigned the entire patent to the Corbitt Press Company, of the same place. It is intended for use in obtaining clear galley proof and doing small jobs. The galley is carried between rollers L, and

C by the belt E. The paper is fed from the roll J, and when the impression is taken the sheet may be severed by drawing the same across the knife N.

Fig. 7 shows an improved type-matrix designed by William Kemp, Jr., of Washington, D. C. The body portion is made of steel or other hard metal. It has at its upper end a kerf in

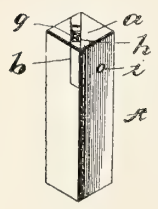


FIG. 7.

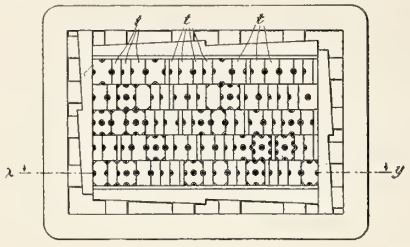


FIG. 8.

which is removably seated a block of softer metal having the letter formed in a depression in the center of the same. It will thus be seen that two of the walls of the matrix are of hard metal.

A press for bending printing plates accurately to any desired curve was patented in the United States by Alexander

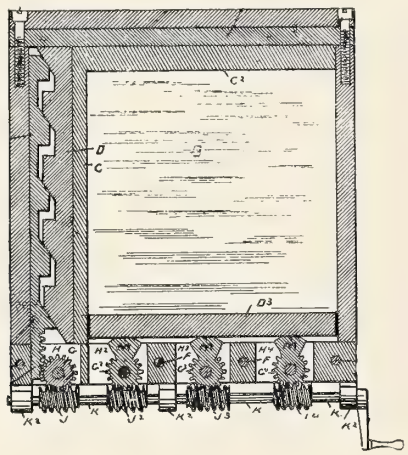


FIG. 9.

Gray, of London, England. A concaved sheet of flexible material is forced down by fluid pressure to bend the type-plate over a properly shaped former. A movable table, raised and lowered by a system of levers, makes the machine easy to operate. The former is mounted upon wheels so that it can be run from the table under the press.

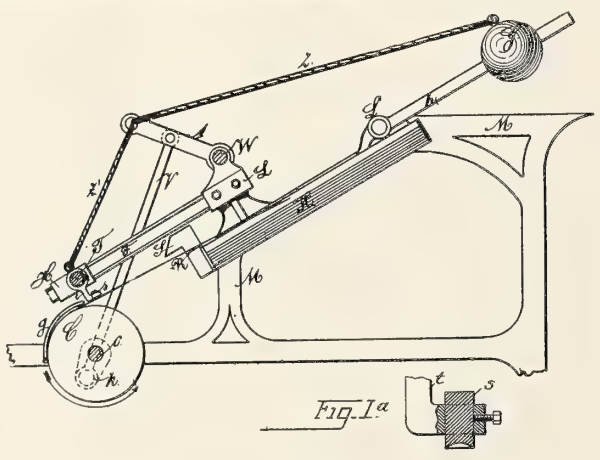



FIG. 10.

Fig. 8 shows the reverse of a chase of type so formed that the stereotype matrix may be easily and quickly dried. Each type has one or more horizontal grooves along its sides or holes through its body so that the matrix may be dried by radiated heat. The inventor is Albert L. Thomas, of New York city, New York.

Fig. 9 shows a combined chase-frame and table, patented by George S. Davis, of Waltham, Massachusetts, a three-fourths interest in the patent being assigned to parties in Boston and Somerville. The lengthwise and laterally moving sticks are simultaneously advanced by the rotation of the shaft K.

Thomas A. Briggs, of Arlington, Massachusetts, received a patent for a paper-feeding machine. The sheets are taken by a fly, delivered to the feed-board of the press, accurately registered thereon and automatically fed to the impression cylinder as the fly recedes.

Fig. 10 shows a side view of a paper-feeder patented by Edward Paesler, of Hanover, Germany. The reciprocating carrier W picks up the top sheet from a pile by atmospheric pressure by means of a collapsible vacuum cup and transfers the same to the press. A cleaning cushion or brush, arranged in the plane of movement of the mouths of the cups, keeps them cleaned.

Written for THE INLAND PRINTER.

## GOSSIP ABOUT BOOKS, AUTHORS AND KINDRED SUBJECTS.

BY IRVING.

MR. E. S. MARTIN, who edits a department in *Harper's Weekly*, and is the author of two very bright books, "A Little Brother of the Rich," and "Windfalls of Observation," made a visit to Newport some time ago. He had heard of Mr. W. K. Vanderbilt's summer villa and was curious to see it. But imagine, if you can, his chagrin on finding it surrounded with an impenetrable wall. His only means of getting a peep inside was to look under the front gate. Not until then had it dawned upon him why the place was named "Belle-view."

THE original manuscript of Mrs. Henry Siddons' Parting Address, written for her by Sir Walter Scott, was recently offered for sale. Mrs. Henry Siddons was the daughter-in-law of the great Mrs. Siddons, and Sir Walter wrote this Address for her farewell appearance in Edinburgh, on March 29, 1830. It begins as follows:

"The curtain drops — the minute soon is past,
One word remains, the saddest and the last —
A word which oft in careless mood we say
When parting friends have passed a social day:
As oft pronounced in agony of heart
When friends must sever or when lovers part;
Or o'er the dying couch, in whisper spoken,
When the frail thread of life is all but broken,
When all that ear can list or tongue can tell
Are the last faltering accents, 'Fare you well.'"

MR. W. D. HOWELLS writes occasional verse that is not less attractive than his fiction. The following choice bit is taken from *Harper's Magazine*, and is entitled

"HOPE.

"Yes, death is at the bottom of the cup,
And everyone that lives must drink it up;
And yet between the sparkle at the top
And the black lees where lurks that bitter drop
There swims enough good liquor, Heaven knows,
To ease our hearts of all our other woes.

"The bubbles rise in sunshine at the brim;
That drop below is very far and dim;
The quick fumes spread and shape us such bright dreams
That in the glad delirium it seems
As though by some deft sleight, if so we willed,
That drop untasted might be somehow spilled."

While we are on the subject of verse it may interest our readers to learn that a copy of the first edition of Mr. Eugene Ware's "Rhymes of Ironquill," recently reviewed in THE INLAND PRINTER, is probably the most valuable production of a Kansas man. There were only 500 copies in the first edition,



"FEAR NOT, FOR LO, I BRING YOU TIDINGS OF GREAT JOY."

**Half-tone engraving** from photograph by
A. ZEESE & CO., CHICAGO.

Duplicate plates for sale.

which was shortly exhausted and a second of 1,200 copies called for. The third edition, published by Messrs. McClurg & Co., of Chicago, contains only a portion of those poems printed in the earlier editions, and these have been changed in many particulars, even as to the titles. Mr. T. J. Kellam, of Topeka, who issued the first two editions, has been offered as high as $10 for a copy of the first issue. A short time since he advertised for some copies, offering $3 each, but he received only one answer to his advertisement. The "Rhymes of Ironquill" of 1885 promises to be as interesting a bibliographical rarity as the "Poems by Two Brothers."

THE new publishing house of Stone & Kimball (Cambridge and Chicago) is to have the American market for "Pagan Papers," by Kenneth Grahame. The other important books announced for early publication by this firm are: "The Holy Cross and Other Tales," by Eugene Field, and "The Building of the City Beautiful," by Joaquin Miller.

MESSRS. Elkin Matthews and John Lane, the London publishers, announce a book of verse by Grant Allen with the seductive title, "The Lower Slopes: Reminiscences of Excursions round the Base of Helicon, undertaken for the most Part in early Manhood."

A WELL-KNOWN scholar and man of letters has sent the following *jeu d'esprit* to Dr. Murray on hearing the news that the "New English Dictionary" has at last got through the letter C, and that D is now in hand:

"Wherever the English speech has spread,
And the Union Jack flies free,
The news will be gratefully, proudly read,
That you've conquered your A B C!
But I fear it will come
As a shock to some
That the sad result must be
That you're taking to dabble and dawdle and doze
To dullness and dumps and (worse than those)
To danger and drink,
And—shocking to think—
To words that begin with a d——."

LOOKING over Mr. Richard Le Gallienne's "English Poems" of a rainy Sunday, the title to one of them, "Saint Charles!" caught our fancy, and we found that a letter from the late Edward Fitzgerald to Prof. C. E. Norton, of Cambridge provided the text. "'Saint Charles,' said Thackeray to me, thirty years ago, putting one of Charles Lamb's letters to his forehead." These letters by Fitzgerald are vastly entertaining. Professor Norton and Lowell and Professor Cowell were among the correspondents of "Old Fitz," as Tennyson called him:

". . . . . none can say
That Lenten fare makes Lenten thought,
Who reads your golden Eastern lay,
Than which I know no version done
In English more divinely well."

Very gracious is this "birthday line" of the noble poet to his friend, who is asked to take it

"Less for its own than for the sake
Of one recalling gracious times,
When, in our younger London days,
You found some merit in my rhymes,
And I more pleasure in your praise."

And odd it is, too, to find this line introducing a volume that is dedicated to a poet who addressed a very different kind of line to the shade of the English Omar, Mr. Robert Browning.

THE apostle of the new Literary West has run amuck of a Saturday Reviewer. "Wild he may be, so are our b'ars; rough he may be, so are our buffaloes; but his proud answer to the tyrant and the oppressor is that his bright home is in the setting sun." These are the words that "echo in the memory" of the reviewer and that he "often repeats in moments of emotion." The apostle seems to the reviewer "provincial." "The West must have something to show before she can join in the competition with Boston and New York." "You're always saying you're going to do it; then *do* it," says Tom Sawyer. The apostle says that "the literature of the West will not be dominated by the English idea. It will have no reference to Tennyson or Longfellow or Arnold." This strikes the reviewer as "charming," and he is reminded of the unprincipled Edgar Poe. "As a literary people," said this worthy, "we are a vast perambulating humbug." But the amiable reviewer's conclusion is probably right. "What does all this mean? Can it possibly signify no more than that eastern magazine editors do not often accept the articles of western literary gentlemen?" Yes; and it means something more. The *literary* West repudiates the apostle of the new "composite" Western Literature.



A SUBJECT OF INTEREST.

## SPELLING IN ENGLISH.

"Spell toes," said the mother, who was teaching her little daughter, seven years old, how to spell.

"T-o-z-e," answered the child.

"No, dear, that's not right. T-o-e-s spells toes."

"But it sounds like t-o-z-e."

"I know it, but you cannot go by the sound."

"Then in order to enforce this proposition, the mother called on her daughter to spell froze.

"F-r-o-e-s," said the child.

"No, you're wrong again. This time we do use the z, and spell the word f-r-o-z-e."

"Huh!" grunted the child.

"Now spell rose," said the mother.

The child hesitated. Finally she said I don't know whether to say r-o-z-e, or r-o-e-s."

"Spell it r-o-s-e," said the mother, "though there is another word pronounced just like it, that's spelled r-o-e-s."

The poor child looked very miserable.

"Just one more word," said the mother. "Tell me how you spell blows."

"Well," said the child, "I spell it in three ways. I spell it b-l-o-s-e for breakfast, b-l-o-e-s for dinner, and b-l-o-z-e for supper."

"I spell it b-l-o-w-s, all the time," said the mother.

The child said nothing for a minute or two. Then, looking up, she solemnly remarked: "I think, mamma, that the English language was made for persons who are very, very well educated."—*Boston Journal.*



OLD WINE AND YOUNG LOVE.

Half-tone engraving by
GEORGE H. BENEDICT & CO.,
175 Clark street,
Chicago.

See page 197.




While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

## ASSOCIATION OF PRACTICAL PROOFREADERS.

*To the Editor:* CHICAGO, November 9, 1893.

The idea of forming a practical proofreaders' association is one that receives my hearty indorsement, and I hope the suggestion as put forth by THE INLAND PRINTER will bear fruition. Having mentioned the matter in a letter to a friend, I received the following reply: "I think such a society as is contemplated would do a great deal of good. It would, if properly managed, be able to reach many of our craft whom our typographical unions do not attempt to reach; but it should, at the same time, be very particular as to who shall be admitted to membership. Of course, the starting of it is not to be regarded as a very easy task, for it is just here where the main difficulty will be met in regard to credentials, so to speak, or recommendations as to eligibility for membership. Both competency and character ought to be considered of vital importance. Three members at least ought to be required as indorsers for a recommendation, or rather a proposition for membership. However, I am not expecting to make of such a society a Methodist prayer-meeting or class-meeting, nor a branch of the civil-service bureau; but I should think it proper to insist upon a very definite answer to the question: 'Who is my neighbor?'"

As the foregoing extract from my friend's letter expresses my own views pretty fairly, I will only add that I think the society should not be formed or run on trade-union lines, but partake more of a social or family nature. The London (England) Society of the Correctors of the Press would give us something to pattern after, for a starter.

The following from the Philadelphia *Public Ledger*, indicates that the proposed society is attracting attention in the East:

"A practical proofreaders' association is again suggested by THE INLAND PRINTER, which maintains that it is not only time to form such an organization, but that there 'is no class of workers in printerdom which will benefit more from an association for the interchange of experiences and views than proofreaders.'"

It would ill become the progressive spirit of Chicagoans to allow the "effete East" to get the start of them in this matter.

DELE.

## FROM NEW ZEALAND.

*To the Editor:* WELLINGTON, October 4, 1893.

The event of the past month, and not of the month only, but the year — overshadows all else. The wires will have conveyed you the news — that female franchise throughout this colony is an accomplished fact. Every adult, male or female, Maori or European (save and except aliens who have neglected naturalization, for which no fee is charged), is now by virtue of manhood or womanhood, and half-a-year's residence, a free and independent elector. Thousands of women have already registered, and by the time the writs are issued and the rolls closed, the majority of the womanhood of the colony will be on the rolls. Here and there a woman is found who obstinately refuses to avail herself of the rights — and an angry woman she will be on polling-day, when "that" Mrs. Jones, who *has* registered, exercises the privilege that she has neglected to secure. For the past fortnight the subject has been the all-engrossing theme. To the printers and compositors it means rolls of nearly double bulk; to the registration department it means extra clerical assistance and a good deal of additional work; to the country generally it means, if we can trust the signs of the times, accelerated progress in social reform, though I, for one, can see no reason to anticipate either the immediate regeneration of society which certain enthusiasts foretell, or the wild and revolutionary experiments which others profess to dread.

On all sides it is recognized that the step, once taken, can never be retracted. It is an immeasurably more striking, though far less revolutionary change than the adoption of manhood suffrage, which attracted but little notice. And it is the necessary, though unexpected corollary of that step. So long as there was some kind of selection — educational, social, or substantial — as a safeguard against reckless legislation, no one asked for a female franchise. But when every drunken loafer, every lazy tramp, every pauper in the refuge, every criminal who had qualified for a vote by six months' residence in jail, had the same political power in the state as the clergyman, the merchant, or the college professor — educated women, almost with one accord, demanded the same right. For three years the question has been before parliament — the ladies' champion being Sir John Hall, who is generally regarded as a typical "Tory" and conservative. The first year the bill was thrown out. Last year the government took it up and quietly killed it, though it passed both houses. This year it was quite expected that the same thing would be repeated. The upper house, whose amendments were made the pretext for abandoning the measure, this year declined to meddle with any of the details, leaving the responsibility with the cabinet. Not one member of the ministry was in favor of the bill, government measure though it was — but in the face of both houses of parliament, and the gigantic petitions from all parts of the country, they had no option but to recommend his excellency to attend to the bill.

If any argument were required in its favor, it would be found in the nature of the active opposition which arose when it became probable that the bill would become law. The petitions against the measure were promoted in nearly every case by the liquor rings. A still more astute device was adopted as soon as the bill came into operation. Men went from house to house with registration forms, which they filled and attested, in some cases charging the women a fee. The applications, it is scarcely necessary to add, never reached the registrar's office. Sir John Hall, having secured the reform for which he has worked so long, now retires, at an advanced age, from public life.

The month has been singularly barren in news of the craft. There have been, as usual, a few births and deaths of unimportant periodicals. The various trade organizations have been very quiet. The Institute of Journalists has held its second annual meeting and presented its report, which shows a healthy state of affairs. The officers of the executive were unanimously reëlected. Two bills in which the institute were interested came before parliament — an incorporation bill and the libel bill. The first, which simply gave the institute such powers as can be claimed as a matter of right by religious, charitable, educational or scientific institutions, was thrown out — its chief opponents, I regret to say, being old newspaper men, Mr. Feldwick in the upper house, and Mr. Hogg in the lower. Their plea was that it would make the profession of journalism a close corporation — an assertion quite unwarranted by anything in the bill. The libel bill, though still on the order paper, has little prospect of passing through committee. It will be strenuously opposed by Mr. Fisher, who, like certain other ex-journalists in parliament, seems to cherish a grudge against his old profession. A number of old and honored journalists have been appointed honorary members of the institute.

As the session approached its close, there became manifest a strange disintegration of parties. The labor members wavered

in their support of the ministry, and in some cases deserted altogether. Policy bills were passed by majorities of one or two, secured by desperate whipping, only to be thrown out or modified beyond recognition in the upper chamber. The efforts of the Premier, in view of a general election, to obtain personal and practically unchecked control of the state railways, the lands of the colony, not to mention the officers of parliament, hitherto under the control of the Speaker, caused alarm, even among his best supporters, and it is doubtful if the policy bills would have passed at all had the upper chamber not been expected to reject them. One mischievous measure has, however, become law — the new licensing act. Its operative provisions are wholly in favor of the liquor interest, and it is most decidedly retrogressive.

Outside parliament, parties are in chaos. The "labor party," which made so strong a mark in last parliament, is dead as Julius Cæsar. The Knights of Labor, the Trades Hall, and the Liberal Associations, have been trying to find some common ground, or, as they absurdly express it, to "join issue," but in vain. Then there are minor bodies of socialists, anti-poverty men, single-taxers, etc., each with their own champions. The increased honorarium is an attraction, and there is already a host of candidates in the field. In Wellington, the president and vice-president of the Liberal Association are both candidates, and the body over which they preside refuses to pledge its support to either. The Hon. John Rigg, (Typographical Society) has withdrawn in dudgeon from the Trades Hall, because it declined to accept his suggestion of a candidate.

On all hands it is recognized that the women hold the balance of power if they choose to use it, and as their vote will be mainly independent of party considerations, the result will not be easy to predict. It is ludicrous to note how the opponents of women's franchise are now figuring as friends of the reform all through; and it is equally comical to find government organs like the Wanganui *Herald*, which bitterly and consistently opposed it to the last, patronizing the enfranchised sex and directing them how to vote. There was no more virulent opponent of the reform than the Dunedin *Tablet*, the organ of the party which advocates state support of Roman Catholic schools. It indulged in elegant reference to "wild women," "breeches," etc. Nevertheless, the party has lost no time in enrolling all the women, wild and tame, within the sphere of its influence, and organizing as solid a vote of both sexes as it can bring to the polls.

The approaching close of the session is indicated by the slackness at the government printing office. Twenty men were paid off on Saturday, and another twenty follow in a few days. Some may find work for three or four weeks on the electoral rolls, but the majority will have to seek other fields.

The festive compositor is to the front once more. A few days ago a paper in a mining district had to explain that at the sacred concert reported in the previous issue, Mrs. ——'s solo was not "Pass Under the Bed," as printed, but "Pass Under the Rod." R. C. H.

## FROM FRANCE.

*To the Editor:* PARIS, France, November 1, 1893.

The city of Lyons will have an international exhibition next year, and taking advantage of the occasion, a movement has been preliminarily organized for holding a congress of the master printers and lithographers of France. This is the first time the attempt has been made to group the employers, and weld them into corporate action. All such unionism is to be encouraged; it alone can protect the interests of the body, either by abolishing trade impediments or winning new facilities. The age is past when individual effort could conquer alone. Providence is still on the side of the large battalions.

The committee *pro tem.* has drawn up a list of questions to be threshed and winnowed. It has shown tact, by eliminating those likely to divide, and possibly wreck, the whole movement, that of drawing up a minimum scale of trade prices. But it is to be regretted, that it did not at once include in its programme, the admission of the working printer. That question has been left open till May, a significant month for labor interests. This is to be the more deplored, when the sharp antagonism between the employers and the employed is remembered. The first step to promote harmony between opposing powers that have a common interest to uphold and advance, is to bring them together. Capital has everything to gain by the step. There is no necessity for creating or sustaining privileges or barriers between the higher and the lower *couches* of labor.

Among a few of the subjects sketched for deliberation and that possess more than a local interest figure: the responsibility of printers; the pirating of trade-marks; the legal depositing of a copy of a work by the publisher and not by the printer; the right of the state to compete with private printing offices, by its typographic establishments — the *Imprimerie Nationale* and those in the penitentiaries; the claim of clients to engravings, etc., after an order has been executed and paid for; the law regulating the workhours of women and children in the binderies; the permission, by the abolition of all licenses, for any person to set up as printer, etc., and the union of employers into a national federation. There is not the slightest likelihood that the Republic will listen to making the printing trade a close borough, by limiting, as under the second empire, the number of printing offices following the population of a town. Such restrictions have gone to join the old moons. A common law and common rights for all, whether Tritons or minnows. No obstacle must be placed in the way for the working printer of today, becoming a master printer tomorrow.

The congress could help the proposition now being revived, to erect a statue to Ulrich Gering, who first introduced printing into France, in 1470. It is urged, that as the new Sorbonne will be soon fully completed, it cannot be so regarded till a statue be erected to Gering, who there set up his first printing presses, to practice the art of all arts. There is no reason to be opposed to the realization of the project, save that Gering was a German, a native of Beromünster, near Constance. The honor is to be paid to an event of the fifteenth century, and in no way connected with any unpalatable incidents of the nineteenth. The honor can well be claimed by France, in the sense that they were two professors of the Paris University, Guillaume Fichet and Jean de Lapiene, that invited Gering and two of his associates, Crantz and Friburger, to come to Paris. They did more, they established his printing office in the Sorbonne itself, and protected his operations. The innovation was fiercely opposed by the copyists, whose daily bread was destined to be taken away.

The Cercle de la Librairie ought to step in and take the lead in the movement, which would not only honor Gering, but themselves. The site for the statue is naturally indicated; it is near the spot where the first printing presses rolled. The quarter, too, is full of typographical souvenirs; there is the statue to Dolet, the martyr of freedom of printing and writing, and to Renaudat, who established the first newspaper in France. The honor for erecting a statue to Gering, originally due to a proposal made in 1853, belongs to a printer, M. Alkan. It was his intention to demand a national subscription; it would be better now to limit it to the printing, publishing and papermaking professions, including, of course, the manufacturers of type and printing machinery. The government has plenty of old cannon to supply the bronze for the statue, and could not oppose a refusal, intended to honor, nearly five centuries after his death, the man who secured such priceless benefits for the country of his adoption. An authentic bust of Ulrich Gering occupies the entrance hall of the Bibliotheque Sainte Geneviève. Art, like science, has no nationality. Gering's bust is in white marble; underneath is an open book; on the

right-hand page figure the first three lines of the first book that he printed in Paris; the page on the left-hand is blank. It is in its present position since 1850.

The printers of France may be regarded as united by local syndicates, and the latter welded into a general federation. The secretary, the man at the helm, of this federation is M. Keufer, a practical mind, handling only realities, and the uncompromising opponent of all utopias. Just now the printers have the endemic of the general strike as the perfect and immediate cure for the grievances they desire to have redressed. Instead of bearing the ills they have, they seem to fly to those they know not of. The printers have no sustenance fund to keep soul and body together during a general strike, and the misery the general strike of the Paris printers not many years has left behind, is still painfully and prominently as plain as the road to the parish church. Impossible to make war without the sinews of war. Only Don Quixote tilted at windmills. Italy recently dabbled with the general strike, and that situation points a moral and adorns a tale. The home minister at once ordered all the inmates of the prisons acquainted with printing to be mustered for action. Thanks to the typographical syndicate of Rome, seconded by the artisans of other trades unions, the minister held back his hand.

It may be naturally asked, what rôle did printing play during the recent Franco-Russian rejoicings? A very poor one, indeed; the Slav language is not only next to unknown, but no Russian type apparently exists in Paris. It is strange that the national printing office, which claims to possess a collection of type of the 2,750 languages and dialects of the world, had not a case with that of the Slav. Nor was any printer sufficiently enterprising, though having plenty of time to do so, to order the necessary material — and hands — from Moscow. However, more than a French printer might have his hair on end if asked to make a stick of "Long Live Russia!" in vernacular — *Da Sdrav-Stvanist Rossia.* Not even the national hymn of Russia—not borrowed from her "Liturgy," like as was asserted "God Save the Queen!" is from England's — *Bojé Tzara Krani* was set up in roman type. It appears that some printing offices will henceforth correct this state of things, and intend executing bill-heads and complimentary cards in true Slav type and "work the boom."

The specimens of chromo typography and lithography displayed ingenuity of design, but very poor workmanship; all was hurry, and the market was only for a limited period. Those firms that had stocks of yellows and golds must have done a brisk business in the printing of the Russian flag. The legend, that the municipality of Rheims possessed a copy of the Four Gospels in the Slav dialect, and on which the French kings were sworn since the time of the first down to the last Capet, is erroneous. It is in Bohemian; but that is something of the difference between Celtic and Gaelic. It is but fair to add that one paper managed to set up a compliment, by means of nursery type, in Russian for the Russian sailors. The only leading artist that contributed his talent to the rejoicings was Rochetgosse; he executed the design for the vignette of the Popular Banquet. It represented Russia as a heavy weight boyard, clad in skins, with his arm clasping the neck of a delicate figure in armor, symbolizing France; the latter was too effeminate, and might pass at first glance for a female, were it not for a peeping tuft of a mustache. Russia seems to say to France, "Come, rest on this bosom, my own stricken dear!" Overhead is the figure of a winged Bacchante, filling two bumpers fair, out of an amphor. The printing of the sketch was good, however.

*Fiat lux!* Certainly, if to demonstrate a truth, one commences by showing its absurd side, those who demand that only professional typographers be allowed to print, can score reasons in the case of the "grocer"-printer near Marseilles who adds on the printing of circulars and of posters to his natural calling of selling tea and sugar and dips. The fact exists, for the grocer signs the work as the responsible printer. And he receives orders, because he undercuts the professional workman. Perhaps it is to retaliate on those coal and firewood shops in Paris that deal in liqueurs, wine, coffee, newspapers, squashes and greens.

Many persons may not be aware that the Louvre Museum sells, at a very reasonable price, copies of engravings, by the first artists, of the ancient and contemporary pictures exhibited in its rich galleries. The public, in ignorance no doubt, purchases a bad photo of the same picture for what they could secure a real work of art — a thing of beauty, that would be a joy forever.

The printers of Nantes complained of the excessive number of apprentices — fully fifty per cent as compared with the skilled workmen — in the offices, and that really was threatening to become a deluge of boy labor. The Men's Syndicate courteously sought interviews with the masters; tact and good sense carried the day; a treaty was signed between the interested, limiting the number of years of apprenticeship to three; the ratio of apprentices, one for every five workmen; after their apprenticeship, the lads are to be paid 30 cents per day the first year, 70 cents the second year, and then "stab" wages. The Municipal Typographical School, of Paris, only admits apprentices, and those young artisans occupied in the other branches of bookmaking; the age of admission is twelve to thirteen, following ability; the classes commence in the evening at 8:30 and last two hours. The pupils acquire a knowlege of all the processes of printing, stereotyping, lithography, artistic printing, etc. The lessons are gratuitous. Adult printers can, elsewhere, follow a free course of stenography.

In the south of France, the paper manufacturers have decided, since last month, that each mill would cease work during six days per month, under an accepted penalty, to be inflicted on whoever would break the ring. By diminishing the production, paper would be scarce, and the price run up — just the European coal question. Q. E. D.

EDWARD CONNER.

## EIGHT HOURS.

*To the Editor:* TOPEKA, Kansas, November 13, 1893.

We also suggest that *the condition of the labor market* and financial stringency of the times are such as to demand a reduction in the present scale of wages.— *Report of Executive Committee, Seventh Annual Session of the United Typothetæ.*

WHEREAS, The condition of the book and job printers throughout the jurisdiction of the International Typographical Union has become such as to demand instant relief; and

WHEREAS, The surplus labor which is on the market is getting much larger year after year, thereby making a pressing demand for situations, which has a tendency to decrease the wages of our members.— *Adopted by the last International Convention, page 170 of Proceedings.*

Before the advent of the machines the Detroit *Free Press* carried from eighty to one hundred and twenty cases. The office took down the frames, put eighteen linotypes, with the best operators they could find in the composing room, and from the start set up the paper with the machines. * * * While in the beginning it took eighteen operators to set up the paper, now, since the operators have become so fast, the office has been able to decrease the staff by half, and now requires only eight operators during the week, with a full force on Saturday nights.— *Inland Printer for October, 1893, pages 31, 32.*

These extracts indicate a startling state of affairs. The only remedy that suggests itself is a shorter work-day — an eight-hour day. While there is much to be said of the benefits of the eight-hour day from a mental, moral and physical standpoint, I shall confine myself to discussing the necessity of adopting it and the chances of success.

First, we cannot hope to secure eight hours without a corresponding reduction in wages. Employers already are struggling hard to keep their heads above water, and any additional burden, they say, would swamp them. This is no doubt true; at any rate, a twenty-five per cent increase in wages would enhance the cost of printing enough to materially lessen offerings of work by patrons, and we cannot afford such a result.

The above quotations certainly show that if we do not voluntarily accept a reduction with less hours, we will *in*voluntarily accept one with ten hours. If a shorter day is not adopted, wages must fall from the competition of the unemployed; we shall see strike after strike against reductions fail because these unemployed take strikers' places, and because those having situations will accept reductions rather than strike, for the reason that once out of work it will be next to impossible (it is now) to again find employment. Let us examine the quotation referring to the *Free Press* for a moment. Taking the lowest figures for every day except Saturday, and the highest for Saturday (the lowest possible estimate), we find that before the advent of the machines work was given out to the amount of 600 days each week — that is, there was enough work each week to give 600 printers one day each. At present 66 days are given out each week. In other words, were the *Free Press* to run at its full capacity every day now, there would be eighteen situations; before the machines were put in there would under similar circumstances have been 120 situations.

THE PROSPECT.

There is some warrant for the belief that if we will go about the matter as we ought, and treat employers as if they were entitled to some consideration, the concession will be granted. Something more than a year ago a committee of the United Typothetæ addressed letters of inquiry regarding the nine-hour day to about five thousand employing printers, and while only some seven per cent of the firms addressed made answer, the replies to the question, "Do you think this request [for nine hours] when made should be conceded or refused or compromised?" show some sentiment in favor of shorter hours. Sixty-two employers were unconditionally in favor of granting the nine-hour day, 70 favored a compromise, 113 were unconditionally opposed, and 68 either did not answer or their replies were so ambiguous that they could not be counted. Leaving out the 68 who expressed no opinion, we find 132 favoring shorter hours or a compromise, and 113 opposed.

Mr. Lewis S. Graham, secretary of the New Orleans Typothetæ, and the largest publisher in that city, expressed the views of his association on this subject in a very interesting letter to the secretary of the United Typothetæ. Among other things he says: "For the present we do not consider it practical nor advisable to make nine hours a day's work without any reduction in wages; but we do believe that at a given date, to be determined by mutual agreement, said date to be fixed at least six months — in fact, a year — ahead, the change could be accomplished without detrimental results. The general feeling on this subject seems to be that any arrangement can be made satisfactory that is universal, or approximately so. * * * I advise that the request [for nine hours] when made be conceded. It should be on the plan outlined above, namely, to go into effect at a date to be fixed by mutual agreement of the representative bodies."

Mr. J. S. Cushing, of Boston, was a member of the Committee on Labor of the sixth annual session of the United Typothetæ. The majority of that committee reported that they did not believe there was any general demand from the employés of the printing trades for shorter hours, and recommended that the association dismiss the subject from further consideration. From this Mr. Cushing dissented, and in a minority report reminded the convention of the fact that the Typothetæ came into existence because of a demand for a shorter day by the printers. Continuing, he states that the only inference to be drawn from the small number of replies to the letters of inquiry is that the questions were so evidently one-sided in their intent, and so plainly indicative of the wishes of the framers, that in many cases they were ignored entirely, but that nevertheless a majority of the replies favor a nine-hour day or recommend a compromise. His report concludes as follows:

*Resolved*, By the United Typothetæ of America in annual convention assembled, that the executive committee be instructed to prepare an address recommending to its members the adoption of a nine-hour day; that said address be sent to the members of the United Typothetæ of America; that prompt replies be solicited; and that a date be set for the adoption of a nine-hour day by the executive committee, when three-fourths of the membership express themselves in favor of it.

SOME OBJECTIONS.

Employers will probably object to granting an eight-hour day, arguing that their fixed charges will be increased because of the smaller earning power of their plants. It is true that if an office has work sufficient to keep it busy at its full capacity ten hours a day, less hours will increase fixed charges. However, few offices are so fortunate even in the best of times — none in times like these. And in the nature of things such a condition can never permanently obtain. To be sure, there will be times in the future, as there have been in the past, when it will be necessary to work overtime; but so long as it is possible to do in eight hours all the work offered, there can be no increase in fixed charges if wages are proportionally reduced. For what is the difference to the employer whether he runs ten hours with four men or eight hours with five, if he is doing all the work offered and is at no additional expense? In fact, it will benefit him, for it is proverbial that men do quicker and better work when there is plenty to do than when things drag. All that can be claimed on this score is that fixed charges will be slightly increased when extra work is necessary. On the assumption that overtime would be necessary two days a week on the average, the increase would amount to two and a half per cent if the force was worked ten hours during the day and three after supper, eight hours being worked the remainder of the week. Should it be decided to do no night work, but to work ten hours during the busy seasons, the increase would amount to a trifle less than seven per cent during the time long hours were worked; if this overtime were necessary only half the time the increase would be about three and a half per cent. This is based on price and a third for overtime, and takes no account of time worked over ten hours, as employers already pay extra for that. I believe employers can add so small an increase to present prices without loss of business, for it is a fact that the per cent of difference between printers' bids averages more than the above increase in wages.

CONCLUSION.

I propose that the president of the International appoint a committee to present the eight-hour question to the next meeting of the Typothetæ, on a basis of a reduction in wages equal to the reduction in hours; that an assessment of 10 cents per week be levied on every member of the International Typographical Union, to take effect as soon as possible and to continue for at least one year prior to the inauguration of the eight-hour day, but to be kept up until shorter hours are secured; that the defense fund so raised shall be available only to aid unions in cities where employers will not agree to less hours with correspondingly less pay, no financial aid to be given unions striking for eight hours with ten hours' pay. Should the Typothetæ refuse to confer with our committee, the International committee should have full power to arrange the details and fix the date for the adoption of the eight-hour day, allowing ample time for the completion of existing contracts by employers.

A. E. DAVIS.

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IT has been a matter of some speculation if any adequate means would be taken to preserve an historical and descriptive account of the Columbian Exposition, suitably illustrated. The Bancroft Company have set this matter at rest by the publication of a superb book of the Fair. From the publisher's announcement we take the following paragraph: "For the publication of his 'Book of the Fair,' the author, Hubert Howe Bancroft, moved with his family to Chicago, and brought thither his publishing house from San Francisco, and chosen artists from New York and Paris. His work is a reproduction of the great Exposition, so far as it can within reasonable limits in print and pictures." The text is pure and classic, and the illustrations the finest that can be made.



A Matter of Thought.




Certain Affinities.



An Air of Distinction.



A Capacity to Fulfill.



Energy and Confidence.



Strong and Brief.



A Moment of Reflection.



A Spirit of Inquiry.



Ghost Stories.

## SUGGESTIONS FOR ILLUSTRATED ADVERTISEMENTS, BOOKLET COVERS, ETC.

Drawn for The Inland Printer by William Schmedtgen, Chicago.



THE TOILET.

Specimen of half-tone engraving by
SANDERS ENGRAVING CO.
400 and 402 N. Third St.
St. Louis, Mo.

Written for THE INLAND PRINTER.

## A VOCATION FOR WRITERS—THE THEATRICAL PRESS AGENT.

BY CLARK STAMFORD.

IN common with the uninitiated, until recently I had, I confess, but a vague idea of the duties of the theatrical press agent, or of the influence an experienced and energetic press agent has upon the public in keeping before it as a subject of comment and discussion the favorites of the stage. I say "had," because my eyes have only recently been opened to the adroit methods of these gentlemen, and a careful inquiry leads me to believe that in the field of advertising they stand alone in their versatility in tickling the curiosity of that mighty power, "the public." My experience came abruptly.



CHAS. ASTOR PARKER.

"All about Lillian Russell!" shrieked a shrill-voiced newsboy under the window of my hotel room one balmy evening last summer.

I had been enjoying the wondrous sights of the World's Fair all day with a party of ladies and gentlemen from England. We had returned to the hotel about 6 o'clock, tired out, and I, with some of the others, had determined to at once seek my room and rest.

I was just dozing into a reverie, through the uncertain mists of which there was again repictured before me the buxom butter maids of the Irish Village; the turbanned Turks of the Street in Cairo; the soft, laughing eyes of the dainty Javanese belles; the mad soundings of the Algerian pipe blowers and tom-tom beaters; that ponderous revolving iron framework, the Ferris Wheel, and other strange sights and sounds I had seen that day at the great Columbian Exposition, when I was vigorously recalled to the full control of my senses by the young vendor's penetrating shout:

"Evening papers, all about Lillian Russell."

As I was thinking of getting up, preparatory to buying an evening paper, a knock came to my door.

"Who's there," I cried."

"The whole party," replied the familiar voice of my English friend, "we have just been reading about one of your American actresses, a Lillian Russell, and the curiosity of the ladies has been so aroused that nothing else will do but that we all go to the theater, secure stalls, and see her tonight. We want you to go with us."

"But, my dear fellow," replied I, "I'm dead tired, and the day's jogging at the Fair, and—" —"All about Lillian Russell," shrieked half a dozen newsboys in a discord that drowned my further remarks.

"Well," thought I, "if Lillian Russell is to be drummed into my ears even though I stay in my room, I might as well go to the theater and see what she looks like."

We inquired where Lillian Russell was playing, and found the place to be the Columbia theater. So off the party started, twelve in all, and purchased tickets to the amount of $24. Well, we heard her sing; she was a handsome woman and sang well, but nothing so extraordinary. I have heard better in London.

After the first act of Audran's "La Cigale" some of the men of our party passed to the buffet. While there I met Mr. John B. Livingston, a journalist friend of mine who used to be on the London press.

"What is there about your American prima donna here that causes her to be so much talked about in the columns of the Chicago papers. I see nothing so remarkably divine about her," said I.

"She does nothing in particular to cause her to be talked about so much," replied my friend.

"But, bless my soul, every newsboy in Chicago tonight is yelling her name and it's in everybody's mouth."

"Ah, yes," came the answer, "but the press agent of this theater causes that to be done."

"The press agent?"



"Yes, the press agent of this theater either wrote that article that's causing the tongues of half Chicago to wag, or caused it to be written."

"But is the matter contained in the article true?"

"Oh, that's immaterial."

"Why is it published then?"

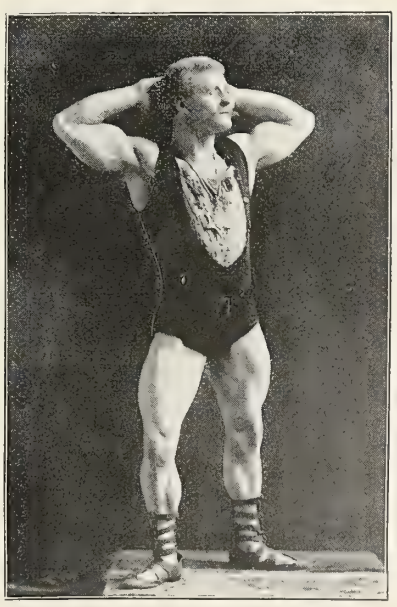
"What are the first principles in running a newspaper? To give its readers news and interesting reading matter. The Lillian Russell article will be read by more people and with greater interest than three-fourths of the other matter in the entire paper."

"Well," said I, "that press agent should be given a good percentage of the $24 that we paid for tickets. For if it hadn't been for the press agent and his article my party would not have been at this theater tonight."

My attention was called to this genius of modern theatrical advertising upon my picking up a paper and reading a long account on stage costumes. I began to smell a mouse when at the close of the article I read that "Lillian Russell, now playing a most brilliant engagement at Chicago's leading theater, the Columbia, was not only the best dressed but the handsomest woman on the American stage." Isn't that a deftly inserted advertisement for you?

That settled it, and led to my carefully investigating as to who the press agent of the above named theater was. From a gentleman I learned the following:

Charles Astor Parker, the press representative for managers Al Hayman and William J. Davis, is considered to be one of the most ingenious and indefatigable men in America who follows such a vocation. At the same time his name rarely appears in the public prints and he is seldom extolled regarding his really brilliant work. He is a native of the city of Minneapolis, Minnesota; is less than thirty years of age; was for ten years the assistant manager of the Grand Opera House and Lyceum theater in that city and afterward the lessee and manager of those places of amusement. He is a most engaging short story writer; a frequent contributor to several eastern magazines over the title of a familiarly known *nom de plume*, and has a most valuable knowledge of the histrionic boards of all countries. He created much excitement some years ago by causing to be inaugurated a cynical crusade against the big theater hat. So effective was his written comments regarding this obnoxious head-gear that a traveling man began suit against the management of the



theater where Mr. Parker was employed because the gentleman claimed that he could not see the performance on the stage owing to the obstruction of two immense hats in front of him. The gentleman's suit was to get back the purchase price of his tickets. A dozen or more of Mr. Parker's ingeniously worded articles pertaining to the theater and its people have in their order been the sensation of the period through the country. All these, which have been heralded and recouriered across the country by means of the Associated Press and other mediums, have in some form or other *mentioned the name of the theater* at which Mr. Parker was engaged. The great fuss and feather about a year ago between Lillian Russell and Miss Ada Rehan regarding the model for the silver statue of Justice for the Montana exhibit at the World's Fair was instituted by this virile writer.

Mr. Parker's superiority as a press agent lies in the fact that besides his other qualifications he has, as a managing editor might say, "a great nose for news." He goes on the principle that a press agent is not a writer employed, as too many have misconstrued the title, "to work the papers," but to act as a newsgatherer for the papers, stationed at some particular theater. To offer the papers matter written not only in consistent language but matter that will be of interest to readers. Following this policy he has probably gained a position second to no theatrical press agent in America — and a press agent, in these days when everything is drawn to a fine science, is a most important and effective adjunct in running a modern theater.

In addition to his other duties Mr. Parker does the newspaper work for the Haymarket theater and is constantly supplying some dozen advance agents with their season's press notices.

It is hardly possible to comprehend the widespread effect of Mr. Parker's work. In closing this article regarding a vocation for writers that I had never known existed until last summer in Chicago, I will cite a little instance that happened in our party after we had returned to New York. We had all boarded the Lahn of the Norddeutscher Lloyd line some two hours before departure time from pier preparatory to returning to England and were seated in the cabin chatting of the sights of the summer.

Suddenly one of the ladies startled the entire company by loudly exclaiming: "What do you think? Lillian Russell, whom we saw at the Columbia theater, Chicago, is going to marry Sandow, the strong man."

Then ensued a perfect fusilade of comments by every lady present, during which the Columbia theater, Chicago, and Lillian Russell, were mentioned again and again — all advertising for both institution and singer — I picked up the copy of the New York daily which the lady had laid down. Sure enough, there it was, a column in length, with these interesting headlines:

"RUSSELL AND SANDOW."

"*The most beautiful woman on the stage to marry the most perfect man.*"

"That's all right," ladies, thought I, with a knowing wink to myself as I felt the movement of the big ship pulling out to sea. "You have not investigated the workings of the theatrical press agent; much less the one at the Columbia theater, Chicago." But I bought nearly all the copies of the New York paper I could get, just the same. So did nearly everyone in the party.

## WARRANTED TO FIT.

"And where have you been spending the summer?"

"At Sengekonkquatacketuck."

"Wat!"

"Sengekonkquatacketuck."

"And is that on earth?"

"Oh, yes, indeed; it's one of those rocky little harbors down in Massachusetts. The name was made to fit the coast line, I suppose."—*Detroit Tribune.*

Written for THE INLAND PRINTER.

## THE NEWSPAPER OFFICE.

BY WILDER GRAHAME.

Now the office boy has hied,
And the door is open wide
That all may freely enter if they will.
There's a welcome in the air;
And a greeting everywhere
From the chore boy to the man who runs the till.

Every man is in his place
And a welcome on his face,
And the editor no longer "out of town."
You are treated like a king
By the force; by everything;
Where you once were made to feel yourself a clown.

Is there aught that they can do?
At your service, if they knew.
They cannot be too clever or too kind.
What has made this wondrous change
Since last summer — it is strange —
When their service was so very hard to find.

Let me tell you; it is clear,
Why your friendship is so dear;
And why the smiles of welcome are so bland:
You have many goods to sell;
And a bank account, as well,
And the advertising season is at hand.

Written for THE INLAND PRINTER.

## RECENT TYPE DESIGNS.

BY R. COUPLAND HARDING.

I do not know whether there has been any falling off lately in the production of type novelties in the United States. For the past two or three months neither in trade journals nor in founders' specimen sheets have I noticed any new face in type or border. It was with some surprise that I saw that the well-known combination brass rule patterns have only now been introduced, and that they are referred to as a great novelty. The Americans are really all behind in fancy brass rule cutting. These "new" patterns are merely the original designs by Mr. E. Pechey, of London, brought out so long ago as 1882 by Messrs. Stephenson, Blake & Co., and which had a great run. By an oversight the pattern (in the earlier designs) was not cut to the regular nonpareil standard. The idea was taken up by Berthold, of Berlin, who has cut a great number of designs to the Didot point standard, both pattern and bodywise. This magnificent book of specimens would, I feel sure, be a revelation to many American printers. His cutting and mitering, too, are absolutely perfect — which is more than can be said of some of the principal houses in the United States. Berthold is probably the premier rulemaker of the world. Accuracy is a pleasing and notable feature of all his work, but of late he has had powerful rivals in the Berlin Brass Rule Company and in the rule factories connected with leading typefoundries, notably that of Julius Klinkhardt. Each of these has introduced and protected rule novelties which seem as yet quite unknown in the United States, and which are rarely seen in Britain.

To Raithby & Lawrence, of Leicester, is due the credit of developing the capabilities of medium-face rule (especially the double face on 3-point body) as a boundary for borders and groundworks. The effect is far better than either 8-to-pica full-face, double, or double-fine. There is now a great demand for this face, and all manner of adjuncts in the way of fancy corners, curves, face terminals, etc., have been produced by German rulemakers. Hitherto all these have been to the Didot point (American "Minionette") standard; but Messrs. Stephenson, Blake & Co. have now produced a series of rule, single

and double, with appropriate corners and terminals, to their pica standard, which is almost identical with that in general use in America. It has filled a vacancy in the English printer's material, and would be of great value to the American job compositor. The first house that introduces this or some similar design to the American trade will find a ready and profitable market.

Messrs. Schelter & Giesecke, Leipsic, have brought out a variation of their "Mediæval" script, which is quite original. The form of the letter itself is unchanged, but it is outlined on the right and at the foot with a fine line. The nearest approach




to this style hitherto is to be found in the outlined ronde of Otto Weisert. The effect is pleasing, the ornamentation being more uniform than in the fancy scripts where the decoration is confined to the caps, but the letter will require very careful handling. It is shown in three sizes. Among other late productions of the same firm may be noted the "Propaganda" script, a heavy, upright style of the paint-brush type, the line uniform in thickness and rounded at the ends. It will stand unlimited wear, and its boldness and legibility will doubtless bring it into favor. A neat, complete series of two-letter monograms, in three sizes, is another novelty. The design in each




case is an expanded gothic crossed by a condensed gothic, in pure silhouette. The two new series of floral initial, 130 and 131, are as pretty and useful as any that have yet appeared. The first is Roman, the second German text; otherwise the same description applies to each. The blocks are about an inch and a half deep, the letter, in solid black, nearly an inch. There is no attempt at ornament — not so much as an outline shade — in the letters themselves, the whole decoration consisting of the graceful and artistic floral spray forming the background of the letter. Combination Border No. 140 (fifty characters) is one of the lightest ever produced. The pieces vary from 6-point to 36-point body (point Didot), and are mostly of the kind familiar to American printers under the title of "line ornaments." Some neat festoon pieces are supplied, some grotesque masks and pretty geometrical square and corner ornaments. For light decoration of initials or card borders the combination is useful, but it is too light and delicate to stand alone. In strong contrast are a series of bold and robust running borders, some in unrelieved silhouette, on 36-point and 48-point body.

## DANA ON SCHOOLS OF JOURNALISM.

CHARLES A. DANA, the editor of the New York *Sun*, delivered a lecture on "Journalism and the Press" at Union College, Schenectady, New York, October 13, that was characteristic of that Nestor of journalists. Mr. Dana's discourse was practical, humorous and at times decidedly critical. His reference to schools of journalism in colleges showed that Mr. Dana does not think highly of their practicability. In the course of his address Mr. Dana said:

"The profession of journalism is comparatively new. It really is, as it exists today, an affair of the last forty or fifty years. When I began to practice it in a weekly paper, the apparatus which we have now, and which General Butterfield has referred to, was quite unknown. The sheets which we daily take in our hands and from which we gather a view of the whole world and of all that has been going on in it, all the sciences, all the ideas, all the achievements, all the new lights that influence the destiny of mankind: all that was entirely out of the question. There was no such apparatus, and it has been created by the necessities of the public and by the genius of a few men who have invented, step by step, the machinery and the methods that are indispensable, and without which we could not undertake to do what we do.

"The number of intellectual young men who are looking at this new profession, which for the want of a better name we call the profession of journalism, is very great. I suppose that I receive myself every day, taking one day with another, half a dozen letters from men, many of them college graduates, asking for employment and for an opportunity of showing what is in them. Of course, they cannot all get it in the same paper. Now and then one obtains a place, but generally the rule that is observed in all well organized newspaper offices is that the boys who began at the beginning are taken up step by step in accordance with their faculties and their merits. This is so because, as we know in college, it is impossible that there should be any imposture which sets a man's abilities above their real value, since in the daily intercourse and the daily competition of study and of recitation the real worth of a man's brain is demonstrated, so that there is never any doubt. So it is in a newspaper office. The boys who begin at the bottom come out at the top. At the same time these boys do not all start out with the best outfit, that is to say, with the best education; and I have known very distinguished authorities who doubted whether high education was of any great use to a journalist. Horace Greeley told me several times that the real newspaper man was the boy who had slept on newspapers and ate ink. [Laughter.] Although I served him for years and we were very near in our personal relations, I think he always had a little grudge against me because I came up through a college. [Laughter.]

"* * * But as for these departments of journalism in the colleges: There has been one at Cornell University for several years, for six or eight years I should say, and I have never found that a student or graduate who had pursued that department there instead of pursuing other studies was of any great avail as a practical worker in the newspaper work that he had been trying to learn. In fact, it seems to me, if I may be allowed a little criticism, that the colleges generally are rather branching out too much, until they are inclined to take the whole universe into their curriculum, and to teach things which do not exactly belong there. Give the young man a first-class course of general education; and if I could have my way, every young man who is going to be a newspaper man, and who is not absolutely rebellious against it, should learn Greek and Latin after the good old fashion. [Applause.] I had rather take a young fellow who knows the Ajax of Sophocles, and who has read Tacitus, and can scan every ode of Horace — I would rather take him to report a prize fight or a spelling match, for instance, than to take one who has never had those advantages. [Applause.] I believe in the colleges; I believe in high education; but I do not believe in scattering your fire before you are in the face of the enemy."

UNIQUE.— A country publisher duns his subscribers in the following novel manner: "All persons knowing themselves to be indebted to this office are requested to call and settle. All those indebted to this office and not knowing it are requested to call and find out. Those knowing themselves to be indebted and not wishing to call are requested to stay at one place long enough for us to catch them."

Compiled for THE INLAND PRINTER.

## FACTS OF INTEREST TO PRINTERS.

COLLATED BY JOHN F. WILLIAMS.

THE first Bible printed in America was issued by Saur, in the year 1743.

COMPOSITION rollers were first used in 1814.

THE first copyright law was passed by Parliament in 1709.

WILLIAM CAXTON introduced printing into England about 1477.

PAPER has been made from almost everything, not excepting iron.

PRINTING was introduced into America in 1536, by Viceroy Mendoza.

THE first printing press made of iron was constructed by the Earl of Stanhope.

PRINTING was introduced into Scotland in 1503, into Iceland in 1530, and into Dublin in 1551.

THE system of shorthand was formulated by Peter Bales toward the end of the sixteenth century.

THE first books printed in Roman type were two editions of Pliny's "Natural History," in 1469 and 1472.

THE first American typefoundry was established at Germantown, Pennsylvania, about the year 1735.

THE first American paper mill was established in 1690, near Germantown, Pennsylvania, by William Rittenhouse.

THE first successful process for photo-engraving was invented by W. H. Fox Talbott, who was granted a patent in 1852.

COATS of arms were first used about the middle of the twelfth century. It seems that they were first used by the Normans.

THE first patent for papermaking was taken out in 1665. The first patent for making paper from wood was granted in 1801.

LAURENTIUS (or Koster) is doubtless the inventor of printing (between 1420 and 1426), though it has been credited to others.

THE practice of making a distinctive water mark on paper was of very early date, as MSS. as old as the thirteenth century bear it.

IT is stated that Louis Roberts, a Frenchman, invented the first machine for making paper, which was improved upon by Fourdrinier.

THE matrix compositor, the first machine for stereotyping type lines as set by the compositor, was brought into use in the year 1867.

DAVID BRUCE, Jr., of New York, invented the first successful typecasting machine, on which he was granted a patent March 17, 1838.

POLYCHROME printing, or printing from metal plates in two or more colors at the same time, was first successfully accomplished by Sir William Congreve in 1820.

THE Gregorian calendar, suggested by Pope Gregory XIII, the one now in use, was adopted in 1582 by all Catholic countries, but was resisted by Protestants until 1700.

METAL type was first cast about 1429. Black letter was used exclusively until 1465, when a letter similar to our modern type was produced by Sweinheim & Pannartz, in Italy.

THE issue of the London *Times* of November 28, 1814, was the first ever printed by steam-propelled machinery, the credit of which is due to a German by the name of Konig.

LINEN paper was used as far back as 1242, a mandate of Frederick II having been found in the monastery of Goss, in Upper Styria, which was written on linen paper and dated 1242.

THE earliest work of an encyclopædic character is ascribed to Spensippus, about 380 years before the birth of Christ. The earliest dictionary extant is the Homeric Lexicon, published by Apollonius, grammarian of the time of Augustus, about the middle of the sixteenth century.

MR. THOMAS NELSON is entitled to the credit of inventing the process of printing from curved stereotype plates and a continuous roll of paper. His machine was first exhibited in 1851.

IN the latter half of the fifteenth century Gutenburg printed the Bible, which edition, however, bears no date. Only six copies of this work are now extant, one of which, printed on vellum, was sold in London for $20,000.

THE style of type called black letter was used exclusively until 1465, when it was supplanted by romans, aldines and italics. For this reason books printed in black letter are highly prized by antiquaries and bibliomaniacs.

THE only punctuation marks used until the close of the fifteenth century were the colon, period and comma. The system of punctuation now in use was introduced by Manutius, in the latter half of the fifteenth century.

THE art of wood engraving was discovered in the fifteenth century, the earliest wood engraving with a date being 1423. The credit of this discovery, which is said to have been accidental, is claimed for Tomasco Finiguerra.

GRAFFITI, a class of ancient inscriptions, is a rude scribbling or scratching with a sharp instrument on the plaster of a wall, a pillar, or a door post, commonly found on the substructions of Roman ruins, in the catacombs and in Pompeii.

THE Chinese were acquainted with the art of making paper as early as the commencement of the Christian era. In the seventh century the Arabians learned the art of making paper from cotton, and the first manufactory was established at Samarcand about A.D. 706.

THE Arabic numerals were first used by the Hindus, and did not come into general use until the invention of printing. The origin and period at which they were first used is not definitely known, but it is proved that they were invented by the Brahmins sometime before Christ.

THE Alexandrian Greeks had almanacs. The oldest almanacs now extant are of the fourteenth century, in manuscript. The first printed almanac was that composed by Regiomontanus, for the thirty years from 1475 to 1506. The first American almanac was published at Cambridge, Massachusetts, by John Day in 1639.

SEPARATE parts of the Bible were first printed. The Psalms appeared in 1477. The Old Testament was printed in Spanish in 1479, but was suppressed by the Inquisition and only four leaves of that issue now remain. The whole of the Old Testament again appeared in small folio, at Soncino, in 1488, printed in Hebrew. The whole of the New Testament was first printed in 1514.

THE principles upon which printing was afterward developed existed among the Assyrian nations. Entire and undecayed bricks of the city and tower of Babylon, stamped with various symbolical figures and hieroglyphic characters, have been found. The object which stamped the figure was in one piece and therefore could only be employed for one distinct subject. This, though a kind of printing, was totally useless for the propagation of literature, on account of its expensiveness and tediousness.

THE first embossed book for the use of the blind was printed by M. Valentine, at Paris, in 1784. The Gospel by St. John was the first book of the Bible printed for the blind in any language, in 1834. Doctor Howe, of the Perkins Institute, Boston, printed the Acts of the Apostles in 1834, and completed the whole of the New Testament in 1836. He also completed the Old Testament in 1842. Mr. John Alston, of Glasgow, printed the New Testament in 1838 and finished the whole Bible in 1840. To him belongs the honor of having printed the first complete Bible for the blind in any language.



THE HOLY FAMILY.

Half-tone engraving by
BINNER ENGRAVING COMPANY,
Chicago.

See page 186.

## RICHARD F. SULLIVAN.

WITH feelings of poignant regret we announce the death of Richard F. Sullivan. Though in ill health for many months, there was no conception that his life was ebbing swiftly away — and the senses of his old friends and companions were stunned by the suddenness of their loss. On Saturday, November 11, at 11:15 P.M., his life ended. That he was esteemed, we knew; that he had many friends, we also knew, and ranked ourselves with pleasure among them — but we were little prepared for the passion of sorrow the sight of Dick's face fixed forever in the mask of death aroused in the usually self-contained men who hurried to his side on hearing the news of his death.

In a letter recently received Mr. William J. Kelly pays the following tribute to Mr. Sullivan as a workman and as a friend, well exemplifying the esteem and affection with which he was generally regarded: "The death of our dear and valued friend and craftsman, Mr. Richard F. Sullivan, has been too sudden for me to realize. It was like yesterday that we shook hands, and that he showed me through the pressroom of THE INLAND PRINTER office. He had there demonstrated his skill as an organizer of no mean ability, for the mechanical arrangement of that department was to my mind simply perfect, while his skill as a workman is too well known to need commendation. The printing trade has lost one of its cleverest master mechanics — one whose teachings have permeated many lands by the aid of the journal which he so ably presided over as its pressman. To the great West he was the very embodiment of the progressive workman, and an extremely warm-hearted and lovable man. The memory and greatness of 'Dick' Sullivan will not soon pass away from western artisanship, nor from the lips of his many eastern brother pressmen."

Richard F. Sullivan was born in New York city on November 22, 1852, and in 1868 came to Chicago and obtained a situation with Horton & Leonard, printers. Two years later he left to study civil engineering, at which he remained only one year, returning to the printing business and running the *Legal News* pressroom for Judge Bradwell. After completing his term of apprenticeship he worked for three years in Springfield, Ohio, having charge of the *Transcript* pressroom in that city. He spent one year on the road as salesman for the Campbell press, after which he took charge of the pressroom of Cushing & Thomas, and thereafter the pressroom of Ottaway & Co., and finally, in 1883, he assumed the foremanship of the pressroom of The Henry O. Shepard Company, Chicago. Here he identified himself with the progress of the house and with THE INLAND PRINTER, and, imbued with a genuine love of his art, the work turned out of the establishment under his direction bore evidences of the thoroughness that has done so much to advance the interests of the company.

At one time and another he held all the important offices in the Pressmen's Union of Chicago, where his sagacity was valued at its true worth. At the New Orleans convention of the International Typographical Union, in 1884, he represented the pressmen's organization of Chicago and was there unanimously elected first vice-president of the international body, and in 1888 he again ably represented No. 3 at the Kansas City convention.

Some years ago, Mr. Sullivan had a severe illness from an affection of the lungs, and since that time he never was robust; yet while he felt his strength wasting he continued his duties at the office, heroically accepting the inevitable and quietly waiting for the end, which he knew was quickly approaching, making no complaint, but manfully fulfilling what he esteemed to be his duty until the last. His death was due to recurrent pneumonia. He expired suddenly in the arms of a few of his old friends who had called upon him at his home, hearing that he was indisposed and unable to be at the office on the Friday preceding his death.

The funeral was held on Tuesday, November 14, from his late residence to St. Charles Borromeo church, where high mass was celebrated, the choir being assisted by Mr. C. M. Moore, a life-long friend of Mr. Sullivan. A pathetic interest attached itself to this incident, inasmuch as it was a special request made by our friend at the time when a brother pressman passed away in the person of his old friend and instructor, Steve McNamara. At Mr. McNamara's funeral Mr. Moore sang "Angels, Ever Bright and Fair," and meeting Mr. Sullivan a few days later the latter said: "Charley, that song just touched me, and when I die I want you to sing it at my funeral." In fulfillment of his promise, Mr. Moore with difficulty could command his feelings, yet sang with all his wonted taste and feeling. The circumstances of Mr. Moore's selection of the song were generally known, and tear-blurred eyes everywhere paid their tribute to the worth of our friend.

The Rev. Father Bonfield delivered the funeral sermon, and paid a touching tribute to the nobility of the pressman's calling and to the labors of Mr. Sullivan.

The funeral was very large. Chicago Printing Pressmen's Union attended in a body, Golden Rule Lodge, No. 276, K. P., and Court Arion, No. 21, I. O. F., sending large representations, preceded by Forest's Aldine Band. The pallbearers were chosen from his old associates: Alderman M. Knowles, John S. Burke, W. Casey, J. H. Bowman, M. J. Kiley and John Leander, officiating. Among those present were H. O. Shepard, P. R. Hilton, Sam R. Carter and C. F. Whitmarsh, of the Henry O. Shepard Company; A. H. McQuilkin, of THE INLAND PRINTER; Messrs. Battell and Rogers, of the Queen City Printing Ink Co.; M. F. Bingham; Louis Schauppner; P. Gleason, of Poole Brothers; M. F. Dougherty, of J. M. W. Jones Company; Theo. Galoskowsky, president International Printing Pressmen's Union; C. M. Moore, of Globe Ink Works; Representative William Burke; Joseph Bichl, of the *Herald;* J. M. Shea, secretary of the Feeders' Union; Robert and J. Miehle, Isaac Walker, Andrew McLaughlin, J. W. Langston, James Rowe, William Schnitzer, John Mahler, John Hoey, J. J. Hayes, Frank Scanlan, George Nye, R. McDonald, Robert McIntyre, James Campbell, of the Campbell Press Company; Ash Beckler, Garrett Burns, Frank Rheims, James Boland and Henry Bartell. Chancellor R. Johnson and Charles Burke, of Golden Rule Lodge, had fifty men in line, Pressmen's Union one hundred, and numerous members of all the other branches of the printing fraternity were present.

The floral offerings were both numerous and beautiful. Among them was a scroll four feet high, from the Chicago Printing Pressmen's Union, No. 3, bearing the words "A king among men"; a reproduction of a cylinder press from the different departments of The Henry O. Shepard Co.; a broken wheel from The Henry O. Shepard Co.; and one from Messrs. Burke, Knowles, Leander, Kiley, Casey and Bowman, with the seventh spoke missing; a cross from William Schnitzer; a star and crescent from the Miehle Brothers; a harp from James Rowe, a wreath from J. Rogers, and flowers from many others, making two carriage loads of flowers altogether.

The funeral proceeded from the church to the depot by carriages and thence to Calvary cemetery. At the grave, President J. H. Bowman, on behalf of the Pressmen's Union, spoke briefly and paid a tribute to the unselfish labors of the deceased to advance the cause of unionism and build up No. 3, attributing its success to his wise counsel and untiring energy, and urged those present to proceed with the work so nobly performed by him. And finally, on behalf of the employés of The Henry O. Shepard Co., he placed their floral offering on the grave as a tribute of love and affection from those whom Mr. Sullivan had by voice and example trained in the art they practiced.

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BUSINESS of all kinds is improving in New York. Many houses that were running on broken time have resumed full time. There seems to be plenty of work to be put in hand, but money is still scarce, and this fact holds many enterprises in a state of abeyance.



RICHARD F. SULLIVAN,

Vice-President, Chicago Printing Pressmen's Union, No. 3.

DIED NOVEMBER 11, 1893.

Written for THE INLAND PRINTER.

## NEWSPAPER ILLUSTRATORS—CHARLES LEDERER.

BY F. PENN.

ONE of the most brilliant of the newspaper cartoonists of Chicago, Mr. Charles Lederer's sketches in the *Herald*, have been a strong attraction in that handsome sheet for a period of over six years. Mr. Lederer was born in Lowell, Massachusetts, thirty-four years ago. Lederer *pere* was an artist of repute, and imparted to the son that artistic temperament and appreciation notable in the best artists. At the age of fourteen the subject of our sketch was apprenticed to George D. Hammer, a wood engraver, then located at 208 Broadway, New York, the site of the *Evening Post* building, but a year's application was sufficient — he struck, and took a studio room jointly with Henry Lovie, one of the most prominent artists in the illustrated weekly line in New York; and his first work was in drawing comic valentines for Fisher & Dennison.



His genius developed early, for while a mere boy from fifteen to twenty years old, he did very good piecework for *Harper's*, *Leslie's*, *Graphic*, *Hearth and Home*, *Irish World*, *Christian at Work*, and other publications. At an early age he showed a marked talent for caricature. He was ambitious, and this led him to dabble in the publishing business, at which, according to his own accounts, he was "invariably unsuccessful," although at one time, when only eighteen years old, he was doing a business of $75,000 a year.




In 1877 Mr. Lederer appeared in Chicago, and again tried his hand at publishing an illustrated weekly, at which he struggled with varying success for six months. Then he designed for book publishers, illustrated stories, made occasional cartoons, and for two years helped the National Printing Company paint the bill-posters' boards red. In 1883 he began making pictures for the daily papers of Chicago, working first on one and then another. Nearly every paper in town had a chance at him, but did not appear to know how to make the most of his talents. When he joined the *Herald* he found himself in his element. He was not repressed, but was given full latitude and encouraged to higher flights. Apart from the management of James W. Scott, and the editorship of Horatio W. Seymour, it is said that no man has done more than Mr. Lederer to advance the Chicago *Herald* to its present position. His work at first was solely on the Sunday edition, which he succeeded in popularizing to an unprecedented degree, and as a consequence his services were demanded on the paper every day in the week.



Mr. Lederer is one of the few men who can write entertainingly as well as draw, and the articles published in the *Herald* over his signature have attracted much attention, and been widely copied. He is a member of the Press Club, and of several other clubs in Chicago. He is unmarried, and one of the most popular young men in the city, his personal friends being numbered by the hundreds.



In his work Mr. Lederer is prolific and versatile. He makes pictures of all sorts, sad, satirical, humorous and attractive. He is quick to perceive the strong points in an article for illustrative purposes. Let a proofsheet be given him, and in an incredibly short time he will find the wit, and with a rapidity truly admirable will fill in a graphic situation to illumine and emphasize it. His work is characterized by a vigor and a boldness with a delicacy of touch peculiar to himself.



It has been said that a man is a genius who can take the suggestions of others and make more of them than the originators ever dreamed, and who can, with equal facility, suggest ideas to others, not in words, but with a few quick strokes of a pencil. Lederer is this sort of a genius. He is great when he works with a proofsheet, he is greater when he makes pictures for an article to be written to.

Years ago, it is said, a pretty woman dubbed the subject of our article "Champagne Charley," and "Champagne Charley" he still is — sparkling, effervescing, cheery.

## SETTING TYPE AT LONG RANGE.

THE New Orleans *Picayune* says that Donald Murray, a newspaper man of Sydney, New South Wales, employed on the Sydney *Morning Herald*, has invented and patented in this and other countries, a device which bids fair to revolutionize the methods of newspapers all the world over.

By this invention an operator in New York, with a keyboard before him like that of an ordinary typewriter, can not only produce typewritten copy in New Orleans, but, it is claimed, can operate a typesetting machine here, and deliver his matter thus in lead ready for the forms. Not only that, but the same operator, by using a number of telegraph lines, can set up the same copy simultaneously in a dozen different places. In this operation only ordinary telegraphic currents are used, such as are capable of being relayed, and are subject to all conditions of ordinary telegraphy. The work can be done with the same speed as an ordinary typewriter is operated, and dispenses with all clockwork mechanism, synchronously moving type wheels, and other cumbrous devices. It is said to be capable of manipulating some eighty different characters.

The invention consists of two very simple elements. One is a transmitter and transmits a certain combination of five short positive and negative currents. The other is an interpreter, by the passage through which of a certain combination of positive and negative currents a lever is released and makes electrical contact, thus energizing a particular electro-magnet, which operates a type key. A given combination of currents only unlocks a certain corresponding key. The transmitter consists of thirty-two elements, arranged like the keys of a typewriter,

together with shift-key arrangements similar to those on the typewriter, and the interpreter is equipped to correspond.

The *Scientific American* gives the following description of the mechanism and use of the invention: "The transmitter has a series of keys, each consisting of a rod operating a peculiarly constructed pole changer, and comprises a commutator having on the side parallel rows of stationary contacts connected in parallel with the line, and having a portion of the connections crossed, the commutator having its top surface inclined and its lower surface inclined at right angles to the inclination of the top surface, a key sliding adjacent to the commutator, and a contact block having a spring connection with the key-carrying contacts adapted to connect with a surface of electricity, the contact block being arranged to move downward on one side of the commutator, and to slide inward and move upward so as to make contact with the contacts of the commutator. The interpreter comprises a series of electromagnets adapted to connect with a line through mechanism for printing a character or operating a key of the keyboard machine, each quadrant having a series of teeth in a different combination from the teeth of any other quadrant in the series. Swinging detents adapted to be actuated by the magnets engage the teeth of the quadrants, and electrically and automatically rotated shafts adapted to be set in motion by the closing of the circuit in which the quadrants are arranged to carry mechanism to return the quadrants to locked position. One of the transmitter keys operates the space key of the typewriter and three other transmitter keys operate the shift-key mechanism, shifting the capitals, lower case, or figures. When the paper carriage of the typewriter comes to the end of a line, it may be returned by the attendant at the receiving station by an automatic mechanism provided for this purpose. The galvanometer on the main line at each station indicates when a current is passing. When the instruments are not in use the bells are put in circuit, and, when the interpreters are left in circuit, the operator at either station can send a message to the other station, where it will be recorded on the typewriter without an attendant being present, the process being automatic, and it being only necessary to provide a sufficient amount of paper in the typewriter to receive the message."

## STATE FEDERATION OF LABOR.

ON Tuesday morning, November 14, at 10:30 o'clock, the eleventh annual session of the Illinois State Federation of Labor was called to order by President M. H. Madden, of Chicago, in the city of Galesburg. About sixty delegates were in attendance, a considerably larger number than had attended any previous convention of this body. The convention was a memorable one in so far as it considered a much larger amount of work of a wider range than formerly, and was attended by much interest, much enthusiasm, and a remarkable flow of oratory.



M. H. MADDEN.

When the convention was fully organized Delegate William C. Pomeroy, of Chicago, presented President Madden with a magnificent gavel, the gift of John W. Connerton, also of Chicago. The gavel has an historic interest. Its various parts were made of portions of a Remington rifle captured from a Pinkerton detective at Homestead. The barrels, the stock, the screws, were all put to service in this gavel. The handle was made from the wood of the tree under which the three revolutionary heroes captured Major Andre and refused to accept his bribe. On the gavel, and in appropriate places were the inscriptions, "Captured Homestead, 1892," and "Presented to M. H. Madden, president Illinois State Federation of Labor, by John W. Connerton."

In considering that portion of the president's address urging that efforts be made to provide work for the unemployed, many of the delegates criticised the action of Governor Altgeld in failing to meet regularly constituted committees from labor organizations. This was taken advantage of by the public press who sought to give the incident partisan coloring and to lead the public to suppose that the convention denounced the governor. The position taken by the delegates in this matter was simply that they regarded all officials, even the governor of the state, as public servants, and as such should be approachable by all citizens who might have business to bring before them. That there should be no mistake as to the attitude of the convention on this point, the following resolution was read and adopted unanimously:

*Resolved*, That the State Federation of Labor of Illinois on behalf of organized labor, indignantly deny that we have in any way passed resolutions denunciatory of John P. Altgeld, governor of the state of Illinois for his action toward labor in the past.

On Wednesday evening a public meeting was held in the Opera House, being attended by a large and attentive audience.

Among the speakers on the stage, Professor Finley was formerly a printer, Rev. Charles R. Hodge was a printer in his younger days (his wife also was a printer), Mrs. Stevens was a printer, while President Madden and the editor of the *Eight-Hour Herald* represent the same craft. It will be seen by this that the printers were pretty much in it on this occasion.

On Thursday evening the delegates were entertained at a ball given by the local trades assembly, which turned out to be a very enjoyable affair.

The convention closed its labors on Friday, the election of officers being among the events of that day, resulting as follows: M. H. Madden, president; C. T. Salisbury, Galesburg, vice-president; W. H. Rippe, of Alton, secretary and treasurer; delegate to American Federation of Labor, George Geer, of Chicago; executive committee — A. M. Everly, Cigarmakers' Union, Galesburg; Frederick Madden, of Belleville; Schuch, Carpenters', of Peoria; Mulber, Cigarmakers', of Aurora; Forent, Painters', of Quincy; Bourland, Printers', of Bloomington.

The federation selected Belleville as the next place of meeting.

## AN INTERCHANGEABLE PRINTERS' CHASE.

OUR Detroit correspondent says that Ruliff Duryea has applied for a patent on his interchangeable printers' chase, which is a chase made to fit the form, thus doing away with hunting for wood furniture to fill up the chase, or sawing it up and finally throwing it away. The chase consists of bars of different lengths, cut from polished steel, which are ⅝ of an inch thick and 1¼ inch wide and are smooth enough to lock type immediately against them. The corners are milled and fitted by machinery constructed for this work and are therefore accurate. This is a perfect chase, as it is absolutely strong, square, rigid and interchangeable. Can be made to fit a long narrow form, a square form or any form. Can be taken apart when not in use and laid away in drawers or on shelves out of the way. It is a necessity in every printing office and will pay for itself in six months in saving of time and expense of buying furniture; one man can lock up more forms in a day with this chase than two men can with the usual ancient one.

It is put up in sets of four chases, or sixteen bars, as follows:

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Two bars | 10½ | inches | long, | 8 | inches | inside. | |
| " " | 12½ | " | " | 10 | " | " | |
| " " | 15½ | " | " | 13 | " | " | |
| " " | 18½ | " | " | 16 | " | " | |
| " " | 21½ | " | " | 19 | " | " | |
| " " | 24½ | " | " | 22 | " | " | |
| " " | 27½ | " | " | 25 | " | " | |
| " " | 31 | " | " | 28½ | " | " | |

These bars will, by interchanging, make twenty-eight different size chases or a double set, or four bars of each size will make thirty-six different sizes and two of any size (except square), for locking colored work when two chases just alike are required.




THE ECHO.

Specimen of half-tone engraving by
CROSSCUP & WEST ENGRAVING CO.,
907 Filbert street,
Philadelphia.

Duplicates for sale.

See page 187.

## PRINTING ON HARD PAPERS.

OMNIPARIENT as is the pressroom, it is not without its vexatious queries regarding the fabrications of its manifold productions, not the least, by far, of which is that of how to print on the various kinds of papers used therein.

If the writer is to consider this a fitting subject at this time, let me say that it is not so easy of elucidation as at first it might appear; but as it is an ever-occurring question, the experience of one who has given the matter personal attention may be of some benefit to my readers.

Briefly stated, hard papers are among those which come under the trade name of "flat papers," and are chiefly handmade, or partly so. They are used for stationery purposes, as, for instance, blank books, legal, insurance and commercial forms, headings and other desirable aids in the transaction of daily business. These papers are known under appropriate technicality, among which is parchment, vellum, linen, wedding, manila, rice, silk, bamboo and bark — the last four being made and used chiefly by the Chinese.

The bamboo paper, made from the fiber of that plant, is of ancient origin, and, perhaps, antedates that known as bark, which is made from the smaller branches of a variety of the mulberry tree. Silk paper is made from cotton and linen rags, hemp, raw cotton and the like, sometimes mixed with wood and bamboo pulp and a little silk. Rice paper is a delicate and filmy material, and is made from the pith of a leguminous plant which grows in India and in Formosa, and imported therefrom by the Chinese.

"Hard papers" derive their classification from their grade of manufacture, as well as from the material and methods employed in the mills to perfect the article for the market. Besides being loft-dried and triple-sized by some of the leading papermakers, the sheets are placed between the finest polished zinc plates and passed through a calendering press, which exerts a force equal to 330 tons weight. From this simple statement of fact it will appear evident that there is good reason for the application of the term "hard papers." But all hard-surfaced papers are not so made — only the best are.

The difficulty of printing on such paper as just alluded to is not so great as when this has been treated by a different method, say that of making depressions on its face in imitation of linen fabrics or antique paper productions. All that is requisite — besides skill — to print on the beautiful satin or velvet finish of the paper that is perfected when it leaves the polished zinc plates, are the following: Good type, rollers, fairly strong and quick-drying ink (any color), very hard tympan and light make-ready, being careful to carry only enough ink to give solidity to the color. There should not be the least indentation of the printing pressure visible on the paper. The result from such a course should be equal to the finish of the average of steel-plate effects.

Linen, or other grades of paper having a rough or uneven surface of face and back, require special make-ready, which must not be as hard as that used for smooth paper; but it should not be too soft, either, as that would permit of sloppy work and look as if treated to too much impression. Still, such paper cannot be properly printed upon without showing more or less impression marks on the reverse side.

When stock of this kind is to be worked on cylinder presses, a tympan made of soft book paper, covered with a stretched sheet of medium thick manila, or super-calendered paper, will be found desirable. If it is printed on a flat bed machine the same kind of tympan will do; but if a sheet of 80 or 100-pound blotting paper is inserted near the face of the platen, a much better result can be got — the impression must not be too strong. Of course, where the ridges in the paper are very deep and the surface rough, as is usually the case in the thicker grades, the impression and tympan must be equalized in their special functions — that is, the tympan should be somewhat softer than for a lighter weight of the same grade of paper, and the impression made rigid enough to press up the form solidly on the paper. Remember, it is always judicious to print with the least possible indentation consistent with good work.

Parchment and vellum are not so difficult in their treatment, at least so far as tympans are considered, when the grade of stock is smooth or satin-surfaced. When this is not the case the softer tympans are a wise expedient. Ledger papers, and much of the flat papers used for checks, bill and letter heads, etc., are made very hard and have an unkind touch with ink, rollers, and impression; the general appearance being as if the printing looked greasy, the type faces imperfect, and the impression stronger than necessary. Some makes of these papers lead to this condition of things; not that the stock is not good, strong or desirable, but because it is not treated right at the printing press.

Next in importance to having proper tympans for printing on hard papers comes the matter of suitable inks. Let me here add that much of the failure experienced in printing on this kind of paper is directly due to the misapplication of printing inks. Printing inks, of any color, according to the peculiarities of hard-made or finished papers, should be short, full colored, of medium body, and contain a quicker drier than is used in ordinary jobbing inks. The rollers should be well seasoned, and have a quick and flexible touch, with just sufficient suction to instantly take hold of and thoroughly distribute the ink; care being taken that only enough ink is carried to cover the form solidly. In this case all the rollers should be "set" as lightly to the respective parts as possible, so as to deliver the ink to the greatest advantage on all distributing and covering points.

Hard papers can easily be distinguished from the softer made flat writing papers by touch of the hand or tongue, or by scraping the face of the stock. The softer makes will readily yield to the natural warmth of the hand, the moisture of the tongue, and separate in shreds when scraped with the point of a sharp pocketknife. The contrary will be the case with hard-made papers. It is because of the unkind hardness of these loft-dried and extra-sized and calendered papers that "long" or strong-varnish printing inks will not render desirable results. A short, full-color and quick-drying black ink should be used in all cases where parchment, vellum, smooth or ribbed linen, antique, ledger or other named hard-made papers are printed upon.—*W. J. Kelly, in American Art Printer.*

## CUMAR A SENUR DHU?

Capt. J. M. Matthieson came in from Atlanta Heights yesterday. He is an enthusiastic Scotchman, of the true blue old sort, and his salutation was, "Cumar a senur dhu?"

"What's eatin' on you now, captain?"

"Why, young man, don't you know that is the Gael's polite way of asking how do you do? Here are two verses that explain the salutation:

"Should Gaelic speech be e'er forgot
And never brocht to min',
It shall be spoke in Paradise
In auld lang syne!

"When Eve all fresh in beauty's charms
First met fond Adam's view,
The first words that he spoke to her
Were 'Cumar a senur dhu?'"

—*Atlanta Journal.*

## A MONEY SAVER.

THE INLAND PRINTER, CHICAGO.—This magnificent journal is a joy to the eye, and feast for the mind. No progressive publisher's office is complete without it. It would prove a money saver were its price $10 a year, instead of the nominal one of $2. —*Bossier Banner, Benton, La.*

## PERSONAL.

WE take pleasure in acknowledging calls from the following friends of THE INLAND PRINTER: Miss Agnes Brown, Newton, Kan.; John Rychen, President Queen City Printing Ink Co., Cincinnati, Ohio; Julius H. Appleton, President Riverside Paper Co., Holyoke, Mass.; J. A. Imrie, Toronto Typefoundry Co., Toronto, Ont.; L. S. Bigelow, Manager W. O. Hickok Mfg. Co., Harrisburg, Pa.; J. Boni Hemsteger, Correspondent Show Print House, Piqua, Ohio; Louis Theyson, Frederick H. Levey Co., New York; L. S. Whitcomb, Simonson & Whitcomb, Albert Lea, Minn.; Clarence L. De Pew, Henderson & De Pew, Jacksonville, Ill.; N. W. Thurlow, *North Star*, Marinette, Wis.; Rev. Baker Smith, Flanders, N. J.; L. S Palmquist, Porter Printing Co., Moline, Ill.; R. S. Denham, job printer, Superior, Wis.; William J. Rohr, Rochester, N. Y.; J. Harry Minds, President O. P. P. U. No. 32, Omaha, Neb.; Harold S. Wilkinson, *Engraver and Printer*, Boston, Mass.; Harry Franks, Sydney, Australia; O. H. Henkel, Henkel & Co., New Market, Va.; Elon O. Henkel, Editor *Shenandoah Valley*, New Market, Va.; W. A. Taylor, Byron Weston Co., Dalton, Mass.; A. G. Mackay, Manager J. L. Morrison Co., New York; Cyrus L. Barnes, Poughkeepsie, N. Y.; Harold R. Shields, W. J. Denchfield and Frank Hynes, of the Smith-Brooks Printing Co., Denver, Col.; James H. Dempsey, Dempsey Bros., Paterson, N. J.; Herman M. Dernell, stationer, Brooklyn, N. Y.; H. L. Wagner, Wagner's Printery, Davenport, Iowa; George Wilby, Victoria, B. C.; Thomas Yorke, Rochester, N. Y.; Alf W. Wood, Toronto, Ont.; H. M. Williamson, Denver, Col.; Ernest Hart, Rochester, N. Y.; Andrew J. Wegman, Rochester, N. Y.; J. L. Tillotson, *Evening News*, Bolton, England; E. S. McMaster, *Herald*, Grand Forks, N. D.; John J. Horton, Enterprise Printing Co., Cleveland, Ohio; Fred W. Hering, engraver, Jersey City, N. J.; W. E. Grooms, Carlon & Hollenbeck, Indianapolis, Ind.; Felix J. Krieg, with William H. Robson, Indianapolis, Ind.; W. W. Cisne, *Chronicle*, Fort Dodge, Iowa; George D. Graham, Charles Eneu Johnson & Co., San Francisco, Cal.; W. E. Irons, Utica, N. Y.; Decroix, delegue de Paris, *Impremerie Nationale*, Paris, France; Ambrose R. Turney, *Leisure Hours*, Philadelphia, Pa.; E. D. Pissis, Dichman-Jones Co., San Francisco, Cal.; Will Flannery, Cincinnati, Ohio; Charles G. Mills, Morgans & Wilcox Manufacturing Co., Middletown, N. Y.; Charles S. Patteson, *Newspaperdom*, New York; C. E. Gerberich and A. M. Varner, *Telegrapher*, Vinton, Iowa; C. R. Secord, *Express*, Fort Collins, Col.; Albert F. Benson, job printer, Rochester, N. Y.; William J. Freckleton, Rochester, N. Y.; Vernon Royle, machinist, Paterson, N. J.; W. E. Harris, Glens Falls, N. Y.; H. H. Thorp, typefounder, Daytona, Fla.; Albert B. Zeis, job printer, Rock Island, Ill.; Fred A. Keener, *Plain Dealer*, Cleveland, Ohio; John S. Richards, *Plain Dealer* job department, Cleveland, Ohio; J. W. DeVeny, *Tribune* job department, Minneapolis, Minn.; H. Estes Wright, Boston, Mass.; Johnston Fleming, *Mason and Builder*, Poughkeepsie, N.Y.; W.A. McCune, Sidney, Ohio; Marcus S. Brower, Brower & Son, San Jose, Cal.; André Fonget, John Anderson Publishing Co., Chicago; Henry Mylacraine, Union & Advertiser Co., Rochester, N. Y.; C. T. Ranlet, St. Johnsbury, Vt.; C. M. Barden, L. L. Brown Paper Co., Adams, Mass.; W. A. Nosworthy, John Dickinson & Co., Ltd., London, Eng.; Finlay, Finlay Bros., Hartford, Conn.; Edw. L. Stone, president Stone Printing and Manufacturing Co., Roanoke, Va.; Charles Hartmann, Democrat Printing Co., Monroe, Mich.; J. H. Schroeter, Dodson's Printers' Supply Co., Atlanta, Ga.; F. W. Baltes, F. W. Baltes & Co., Portland, Ore.; James Schermerhorn, editor *Gazette*, Hudson, Mich.; W. M. Newstetter, *Gleaner*, Massillon, Ohio; A. B. Maxwell, *Tribune*, Dell Rapids, S. D.; O. L. Engel, Anderson, Ind.; Lon Hardman, *Western Breeder*, St. Joseph, Mo.; William J. Kelly, *World*, New York; R. B. May, Waukon, Iowa; M. J. Roth, New York; Albert Schiffers, New York; John Foley, the *Cassville Index*, Cassville, Wis.; Paul R. Herwig, Yewdale Sons' Co., Milwaukee, Wis.; W. W. Anderson, Atlanta, Ga.; E. J. Duchene, Courier Co., Buffalo, N. Y.; C. A. Crane, *Jackson County Pilot*, Jackson, Minn.; Herbert J. Wilson, Creed & Wilson, Rochester, N. Y.; George W. Finlay, South Manchester, Conn.; W. U. Nichols, D. C. Cook Publishing Co., Elgin, Ill.; A. F. Roth, Brooklyn, N. Y.; William Berliner, Hathaway & Bros., Philadelphia, Pa.

## SPECIMENS RECEIVED.

A VERY large number of specimens have been received during the past month, review of which, for want of space, must be postponed till our next issue.

C. W. STANTON, Appleton, Minnesota. Fair samples of general job printing.

FROM James H. Goodall, Sanford, Maine. Samples of society and commercial work. The society work is far ahead of the commercial in point of execution.

CHAMBERS PRINTERY, Philadelphia, Pennsylvania. Samples of almost every kind of work a printer is called upon to do, most of which give evidence of good display and careful presswork.

THE Watters-Talbott Printing Company. Bill-head and letter-head, which are examples of rule-twisting with little beauty. Also a 96-page catalogue, with cover, which is a fairly good sample of work in that line.

FRANK H. WEST, Detroit, Michigan. Specimen book of types, borders, etc., in use by him, showing his office to be well equipped for job printing, and some samples of work done by him, which prove him entitled to the name of "printer." Bill-heads and cards in tints and black, some being embossed, are good.

THE tenth anniversary of the South Framingham (Mass.) *Tribune* was the occasion of issuing a special number, in an attractive cover in red and black. Frank Purrington is the artist-compositor who executed the design, which reflects great credit upon him for ingenuity and skill, both in type display and excellent rulework.

FROM the Hosterman Publishing Company, Springfield, Ohio. Several samples of general work and advertising, in the main good; but the firm's business card contains an unpardonable error — the omission of the letter "b" from the line "Prices Very Reasonable," which, by the way, is a very prominent line on the card.

C. G. BURGOYNE, New York, in a pamphlet of eighty pages and cover, submits to his patrons a "few" of the type faces and borders with which he is prepared to fill their orders for printing. From the excellent style in which this specimen book is printed, and especially the artistic front page of cover, we should judge he employs workmen of a high average of ability in both the composing and press rooms.

CHARLES F. Spencer, Atwater, Minnesota, is modest. He says that Atwater is "a country village of 485 inhabitants," and he is printer for the same. The samples of work inclosed with his letter proclaim him to be an artist in the profession, and we would advise him to open an office in a *town* with fifty times the population of his *village*. His excellent work would gain him sufficient patronage to maintain a fair-sized establishment.

THE Evelyn Patent Tint Block Company, of Baltimore, Maryland, forward for criticism several samples of work done by printers in various parts of the United States from their patent tint blocks, showing the various uses and pleasing and peculiar effects that may be produced by an intelligent handling of their process plates. Some of the samples submitted are truly works of art. A half-tone portrait, "Little Sunbeam," worked in four tints, by Gilbert G. Davis, Worcester, Massachusetts, is very pleasing; and samples by Alfred M. Slocum Company, and the American Printing Company, of Philadelphia, Pennsylvania,

are well worthy of notice. A programme in imitation of Japanese printing, by the last named company, is very attractive. Judging from the results attained by the firms whose work is shown, the Evelyn process blocks are well worthy of a place in the office of every printer who aspires to do "artistic" work.

WILLIAM BROOKS, Sydney, Australia, forwards samples of work which show that our brethren on the other side of the globe are trying to keep pace with us Americans in the matter of type display and ornamental rulework. An eight-leaved pamphlet, tied with a blue silk cord, proclaims to his patrons his ability to please them in any line of printing they may desire to have executed. The work is very tastefully and neatly performed.

THE American Printing House, Philadelphia, Pennsylvania, submit some of the finest samples of letterpress printing and embossing that has ever come into our hands, consisting of business cards, letter and bill heads, and a very unique advertising brochure. The disposition of colors and shading of bronzes are all that could be desired, and the execution of the trade-mark is especially deserving of mention. It consists of a dragon rampant above a silver shield, the dragon being printed in green, red and silver bronze, with the letters "A. P. H." standing out boldly in red and green on the shield, the whole clearly and sharply embossed. The brochure is a delicate morceau, 9 by 2½ inches in size, its beauty being almost impossible to describe. The cover represents a strip of bark, inclosing six leaves of lace-embossed paper, on which, in three shades of bronze, the words "Straws show which way the wind blows" are attractively disposed. The wording on the cover is as follows:

> "A modest opinion inside may be had,
> The maxim's a true one, though its rhythm be bad,
> And typework and presswork be all out of joint,
> But we honestly think you'll find A GOOD POINT,"

the last three words being made the feature of the attraction. This gem must be seen to be understood and appreciated. Progressive printers would covet a copy of this artistic piece of work as a standard for emulation.

## PAPER TRADE ITEMS.

THE United States Stamped Envelope Works, Hartford, Connecticut, have resumed the ten-hour schedule.

AN American living in France has succeeded in making a clock entirely of paper, which will run two years without wearing out.

THE pulp mill of the Mason-Perkins Paper Company, at Bristol, New Hampshire, has resumed operations, after a shutdown of more than four months.

THE Kaukauna Fiber Company, Kaukauna, Wisconsin, is again in operation. It is said to be one of the handiest and best built fiber mills in the West.

ABOUT 3,000,000 spruce logs have been accumulated by the paper company at Rumford, Maine. As many more will be piled up there this fall. The logs will be converted into paper.

THE paper-bottle works at Gloucester, New Jersey, the only establishment of its kind in America, has closed. It is said operations will not be resumed, and this unique industry, therefore, will be abandoned.

THE Derby paper mill, Shelton, Connecticut, has restored the 15 per cent cut made in the wages of its employés three months ago. No previous announcement was made, the extra money simply being put in the pay envelopes.

IN its October number, the *New England Stationer and Printer* has an article on "Pulp Industry in Maine." It says: "Maine is now the foremost pulp making state we have. We have found that we can hardly afford to turn our forests into timber when we can turn them into books and papers." An instance is given of a single edition of a prominent paper which required seventeen tons of blank paper, made from sixty-seven cords of poplar, and which was turned into printed papers in twenty-two hours from the time of felling the trees. "It is not improbable that editors will before long write on pulp paper with pulp pens and print their newspapers on pulp printing paper with pulp type on pulp printing presses."

THE paper mill at Salina, Kansas, has been experimenting with wild sunflowers as a material from which to make paper. The tests are said to have been a complete success, and several tons of the weeds were made into paper. The fiber of the product is said to be as tough and pliable as rag paper. The sunflower paper can be made very cheap and the mill proposes to make it a specialty. This is the first experiment of the kind ever made.

THE following paper mills have resumed operations, after an idleness of greater or less duration: Spring Grove paper mills, Spring Forge, Pennsylvania; Sugar river paper mill, Claremont, New Hampshire; Slack Water paper mills, Lancaster, Pennsylvania; Moline paper mill, Moline, Illinois; Salina Paper Mill Company, Salina, Kansas; Xenia paper mill, Xenia, Ohio; Paul Paper Company mill, Neenah, Wisconsin, running on manilas; Hudson River Water Power and Paper Company, Mechanicsville, New York; Folded Paper Company, Thamesville, Connecticut; Ashland paper mills, Manayunk, Pennsylvania; Morris mill, Morris, Illinois; No. 1 mill, of the Columbia Straw Paper Company, Marseilles, Illinois; Noblesville strawboard mill, Noblesville, Indiana; Thamesville Paper Company, Norwich, Connecticut.



A SCION OF NEWSPAPERDOM.

"I UNDERSTAND," said a handsome young woman, entering the printing office, "that you employ only girls, and that you are in need of a forewoman."

"Yes," replied the printer. "Can you make up a form?"

"Just look at me and see," she answered, turning herself around.

She was engaged.—*Boston Courier.*

## CHICAGO NOTES.

JULIUS HEINEMANN & Co., makers of brass rule, have removed from their old stand on Madison street, to 340 and 342 Dearborn street.

WE acknowledge receipt of a copy of pamphlet recently issued by J. W. Ostrander, manufacturer of electrotype, stereotype, zinc and photo process engravers' machinery, 88 West Jackson street, Chicago, giving illustrations of the various machines manufactured by him.

IN its issue of October 27, 1893, the day previous to the shooting of Mayor Harrison, the *Pebble*, Fort Meade, Florida, almost prophetically remarked: "One of the worst features of a season of hard times or public excitement is the crop of murderous cranks it always produces."

THE Chicago Newspaper Publishers' Association has given notice to the Chicago Typographical Union that it desires to open the newspaper scale for amendment. This is according to the agreement between the two organizations. The present scale remains in effect until March 5, 1894.

C. C. BURNES, of St. Joseph, Missouri, died at the Auditorium Annex November 20. Mr. Burnes was one of the proprietors of the *Daily News* of St. Joseph, Missouri, and came to Chicago on the Wednesday previous to his death for medical treatment. His body was sent home for interment.

MESSRS. W. B. CONKEY & COMPANY, Chicago, have published, under the title of "Amy Leslie at the Fair," a series of newspaper articles which appeared during the summer from the pen of Miss Leslie. The book opens the "White City Series," which these publishers evidently have in hand.

THE foremanship of the pressrooms of the Henry O. Shepard Company, a position left vacant by the death of Mr. Richard F. Sullivan, has been accepted by Mr. Frank Beck, secretary of Chicago Printing Pressmen's Union, No. 3. Under Mr. Beck's experienced and skilled care the high standard of the work produced by the company will be successfully maintained.

THE Henry O. Shepard Company have removed their exhibit of blank books, embossed work and general printing, which attracted so much attention in the gallery of the Manufactures building at the World's Fair, to their office, 212–214 Monroe street, and have set it up and arranged it in the same way it appeared at the Exposition. They have recently sent out an attractive circular, asking their friends to call and see the exhibit, and would also be glad to have any readers of this publication, when in Chicago, drop in and take a look at it.

AS AN instance of appropriate conception the pen drawing of cover for a book of the World's Fair, made by Mr. Harry O. Landers, and shown in this issue of THE INLAND PRINTER, is noteworthy. Mr. Landers is winning a reputation for thoroughly artistic work and his clientele is rapidly enlarging. Located in the busy center of the city — in the Chicago *Post* building — he is promptly attainable for consultation. His patrons find their ideas respected and faithfully carried out. Adapting their suggestions he submits preliminary sketches until the wishes of the purchaser are attained, and it is rarely that his first sketch fails to catch the full desire of the client. We anticipate showing in these pages, at an early date, further evidences of his skill.

THE INLAND PRINTER is in receipt of a copy of the October, 1893, issue of the *Electrotype Journal*, published by A. Zeese & Co., 345 Dearborn street, Chicago, which is fully up to, if not superior to issues that have preceded it in the variety of the engravings, beauty of their execution, and care used in printing. The frontispiece gives a view of their exhibit at the World's Fair, which received an award and medal, the other pages being devoted to an assortment of half-tone plates, both in black and colors, calendar designs, corner ornaments and process engraving specimens of various kinds. No one can examine the work in this book without a feeling that if they placed an order with this firm it would be turned out in a way that would be sure to give satisfaction. Printers who have not been fortunate enough to secure a copy of this work should send for one at once.

AT a meeting of the Chicago Newspaper Club, at the Sherman House, November 19, the Committee on Permanent Quarters reported that the suite of rooms in the Boyce Building had been offered free of charge to the club until May 1, 1894, on condition that it would lease them at $1,800 a year, beginning at that date. It was decided to accept this offer. Plans were submitted by the acting house committee relative to furnishing and fitting up the rooms, and the committee was authorized to carry out its plans. The club met on the Sunday following in its own quarters at Nos. 112 and 114 Dearborn street.

AT a special meeting of the chapel of the Henry O. Shepard Company, held during the month, the following resolutions of sympathy were passed:

WHEREAS, It has pleased an All-wise-Providence to call from this life to the Kingdom above, after a brief and painful illness, the beloved wife of our friend and fellow-craftsman, Mr. A. Leckie; and,

WHEREAS, This terrible affliction has been laid upon him at the very threshold of his domestic life, when looking forward to long years of peace and happiness with her whom he had chosen as the partner of his earthly joys and sorrows; therefore, be it

*Resolved*, By the job and bookroom chapels, in the office of the Henry O. Shepard Company, in joint meeting assembled, that we hereby tender to Brother Leckie our heartfelt sympathy for the irreparable loss he has sustained as he stands in the shadow of the great sorrow that has fallen like a blight upon his once happy home, rendering his future dark and desolate indeed.

*Resolved*, That a copy of these resolutions be presented to Brother Leckie, and they be spread on the minutes of this meeting, and published in THE INLAND PRINTER.

K. M. GRISWOLD,
WILLIAM H. LOOMIS,
ROBERT D. WATTS,
*Committee.*

THE Chicago Press Club dedicated and unveiled its monument at Mount Hope Cemetery on Sunday, November 12. At the cemetery Luther Laflin Mills delivered the dedicatory address. Prayer was offered, and music furnished by a quartette. The Chicago Press Club has had a lot in this cemetery for some years, presented by the Mount Hope Cemetery Association. Two of the club's members have been interred in the club lot, the last being Charles Gentile. It is expected that the monument committee of the club will have the remains of several members of the club that are buried elsewhere reinterred in Mount Hope Cemetery. The monument is of Berea sandstone, from the same quarry from which came the material used in the $500,000 Garfield monument at Cleveland, Ohio. It is in the form of an obelisk, the main shaft being twenty-five feet in height. On the west face of the shaft is the club's monogram, "C. P. C.," through which runs an artistically designed quill pen. On the same side, at the base of the monument, are the words "Press Club of Chicago" in raised letters, while immediately above this is the date of the laying of the cornerstone, "1892." This shaft is erected at the most prominent point in the cemetery and the highest point in Cook county, on a lot of 1,600 square feet, and can be seen for miles around. The club having set aside a sum sufficient to pay the cost of the monument, its dedication realizes the work of some years to have a final resting-place for the club members. Happily the monument committee is enabled to turn over this handsome monument without a dollar of debt, the entire cost having been liquidated from funds placed in the committee's possession from time to time. The committee to whose labors are due the successful erection of the monument are: Montgomery Gibbs, chairman; James W. Scott, L. A. Fleming, John McGovern, A. T. Packard, Ernest McGaffey, and the late John C. Bundy.

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A GERMAN student, wrestling with the English language, rendered a text as follows: "The ghost is willing, but the meat is feeble."—*Educational News.*




JENNIE GOLDTHWAITE.

Specimen of half-tone engraving by
NEW YORK ENGRAVING & PRINTING CO.,
320 and 322 Pearl street,
New York.

See page 256.

**We will commence to deliver this type for general use December 1, 1893.**

## DE VINNE SHADED

PATENT PENDING

*ORIGINATED BY DICKINSON TYPE FOUNDERY, BOSTON, MASS.*

5 a 4 A — 72 POINT *(Twelve Line Nonpareil)* — $17 00

# Table 8 Talks HEARTS

5 a 4 A — 60 POINT *(Ten Line Nonpareil)* — $12 50

# Dread 94 Heard BRIGHTON

5 a 4 A — 54 POINT *(Nine Line Nonpareil)* — $10 50

# Return 2 Fervent Gratitude FINDS FRIEND

**For Sale by all Foundries and Branches of the American Type Founders' Co.**

**We will commence to deliver this type for general use December 1, 1893.**

## DE VINNE SHADED

PATENT PENDING

*ORIGINATED BY DICKINSON TYPE FOUNDERY, BOSTON, MASS.*

5 a 4 A — 48 POINT *(Eight Line Nonpareil)* — $7 75

# Morning 5 Rambles PROMENADE

6 a 4 A — 42 POINT *(Seven Line Nonpareil)* — $7 50

# Discovery 14 Rewarded CONGREGATION

8 a 5 A — 36 POINT *(Six Line Nonpareil)* — $5 75

# Gluttonous $9 Delegations ORIGINAL OUTLINES

10 a 8 A — 24 POINT *(Four Line Nonpareil)* — $4 50

## Artists Appreciate 78 Later Productions SERVICEABLE MANUFACTURE

16 a 10 A — 18 POINT *(Three Line Nonp)* — $3 75

Wandering 3 Grimalkin FELINE CONCERT

20 a 16 A — 12 POINT *(Two Line Nonp)* — $3 25

Champion Heavyweights Defeat 90 INTERNATIONAL DISPUTES

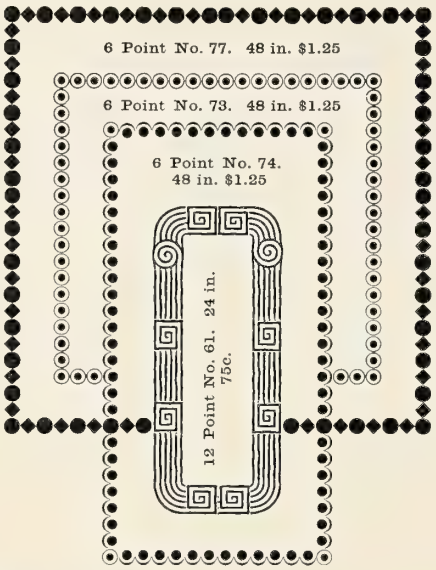
**For Sale by all Foundries and Branches of the American Type Founders' Co.**

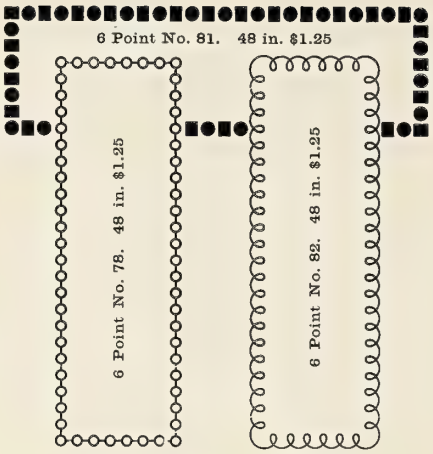
# New Style Borders

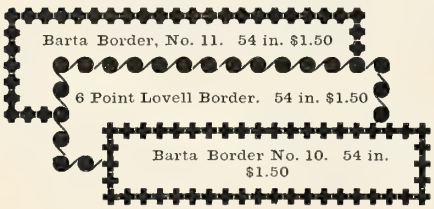
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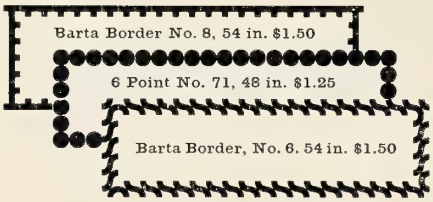
Newspaper and Magazine Advertising.










FOR SALE BY ALL BRANCHES AND FOUNDRIES

—OF THE—

American Type Founders' Co.

# French Old Style Extended.

3A, 6a, Four Line Pica (48 Point). $8.25

Sending 85 Medals
EXCURSION

4A, 8a, Double Great Primer (36 Point). $5.25

Remarkable 97 Advertising
MISCONCEIVING

6A, 12a, Double Pica (24 Point). $4.00

Rehearsing $265 Melodrama
Unconsciously Absorbing Information
NUMBERS COMPARED

8A, 16a, Great Primer (18 Point). $3.00

234 Dead Nations Never Rise Again 567
Many Egyptian Ornaments Received Wednesday
Champagne Excursions
RENOWNED ENGLISH DICTIONARY

CAST BY MARDER, LUSE & CO. FOUNDRY, CHICAGO, ILL.

For Sale by all Foundries and Branches of the American Type Founders' Co.



A WORLD'S FAIR VISITOR—ON THE MIDWAY PLAISANCE.

Copper half-tone engraving
From "A Few World's Fair Views,"
issued by
BLOMGREN BROS. & CO.,
175 Monroe St., Chicago.

See page 254.

## NEWSPAPER GOSSIP.

THE *News*, by John Pomeroy, is a new publication at Shelby, Iowa.

LORENZO S. BOSLEY has established a new paper, the *Argus*, at Griswold, Iowa.

THE Syracuse (N. Y.) *Courier* Company has been dissolved by an order of the Supreme court, and George M. Barnes appointed receiver.

THE publishers of the *Illustrated Kentuckian* have removed the mechanical department of that paper from Harrodsburg, Kentucky, to Lexington.

THE Cass County *Herald*, independent, edited by Messrs. Henderberg and Dejean, has made its appearance during the month at Arenzville, Illinois.

THE Des Moines (Iowa) *Capital* has been sued by E. C. Reed for "a certain false libellous article appearing April 7, 1892." Damages asked for, $5,000.

JOHN PALMER, secretary-elect for the state of New York, has selected Andrew Davidson, editor of the Otsego *Republican*, of Cooperstown, as his deputy.

CHAUNCEY DEPEW said to the students of Yale, recently: "What made the class of '53 so famous is that half of its members went into journalism and praised the other half."

THE Middleville (Mich.) *Sun* has a "progidy 'prentice" in the person of a young woman, who, it claims, in eight hours, set 4,000 ems brevier (partly manuscript copy), on the third day of her apprenticeship.

SAN FRANCISCO preachers have begun a campaign against the "sensational press," to which one of their number sensibly objects. He says the newspapers have ten times as many readers as the churches have hearers.

THE *Argus*, the literary democratic weekly of St. Joseph, Missouri, has died for want of support. The plant, which cost about $1,000, the new hardly worn off, was sold for $500 to the King City *Democrat*, lately burnt out.

THE Signal Publishing Company announces that it has purchased the Kentucky *Blade*, and in future the weekly *Signal* and the *Blade* will be published as one paper under the name of the *Saturday Blade and Weekly Signal*.

COL. CHARLES H. TAYLOR, editor of the Boston *Globe*, gave a dinner lately in Boston to about twenty of his old associates on the Boston *Traveller* when he was an apprentice in the composing room of that paper in 1862–66.

J. A. PARSHALL, of the Delhi (N. Y.) *Gazette*, has set type in the same room for fifty-five years, during which time he has never been absent longer than two weeks, and his case has been at the same window for more than fifty-two years.

ONE of the latest births in the newspaper world is a weekly with the title, *The Servants' Own Paper*. An exchange observes it is hardly necessary to say it is published in England, for if a paper of the kind were to appear in this country it would be called the *Ladies' Help Society Journal*.

FRANK HOSKINS, editor of the *Alliance Advocate*, at Henning, Minnesota, was arrested November 23 for criminal libel. During the panic last summer he made repeated attacks upon the three Fergus Falls banks, urging people to draw out their money. The grand jury had indicted him.

PRINCE BISMARCK has added another feather to the journalistic cap. The man of iron is reported to have said that books written by journalists have a vividness and dash altogether wanting in the labored productions of professors, magazinists, literary workers, and learned writers generally.

EDITOR BYINGTON, of the Norwalk (Conn.) *Gazette*, has been connected with that paper as compositor, reporter and editor over fifty-one years. The Hon. A. E. Burr has been connected with the Hartford *Times* fifty-four years, and for twelve years previously was in the office of the Hartford *Courant*. Gen. Joseph R. Hawley has seen thirty-six years' newspaper service in Hartford, and Charles Dudley Warner thirty-three years.

THEY wrote the editor's epitaph
In a plain and practical way;
One line upon his tombstone:
"We are here and here to stay."
— *Atlanta Constitution.*

THE *Republican-Register*, of Galesburg, Illinois, has begun moving to its new building, and will have a nice office when settled. The management bought the Cox Duplex press which was on exhibition at the World's Fair, and has added a new Cranston job cylinder to the pressroom department.

THE Russian newsboy must be fearfully and wonderfully made. The following are specimens of the papers he cries out on the streets of St. Petersburg and Moscow: *Wjedomosty Granonatshalstwa*, *Olonetzkija Goubernskija*, *Pskoffsky Gorodskoi Listok*, *Jekaterinoslawsky Listok*, *Wostotshuoje Objaafienij*, *Estlandskije Wjedomosty*.

THE Providence *News* states, on what it considers reliable authority, that a combination, with a capital of $10,000,000, is about to be formed to control the business interests of the leading papers of New England. It is expected that expenses of operation would be reduced fully 25 per cent. The plan is said to have no political significance.

MAJ. HENTRY T. DUNCAN, for years the owner of the Lexington (Ky.) *Press*, was recently elected mayor of that city. Major Duncan for fifteen years had nothing but union printers about him, and they showed their gratitude by standing by him to a man. He polled almost the entire labor vote of the city. In fact, it might be said he was labor's candidate.

A DISPATCH of November 16 states that the French Court of Appeals has awarded to the *Dix Neuvieme Siecle* 2,000 francs damages against the *Eclair* for simultaneously reproducing extracts from articles published in the former paper. The court also issued an injunction forbidding the *Eclair* to publish extracts from the *Dix Neuveime Siecle* even if they are credited to the latter paper.

THAT breezy, wide-awake penny paper of Cleveland, *The Press*, celebrated its fifteenth birthday, on November 2 last, commemorating the event by an extended write-up of itself, graphically illustrated with portraits of attachés of the paper and views of its business office, pressroom and composing room. The success attained by *The Press* is well deserved, and its people have good reason to be proud of it.

AT New Orleans a case was tried last spring before a jury in the Civil District court. On the morning of the day on which it was to have been submitted, the *Times-Democrat* printed a report of the testimony and made comments on it. The editor and the president of the publishing company of the paper were called before the bar of the court and found guilty of contempt, and, while no punishment was imposed, the case attracted considerable attention. The *Times-Democrat* carried the matter to the Supreme court on a writ of certiorari, and Chief Justice Nicholls has now rendered a decision sustaining the judgment of the lower court.

THE *Japanese Gazette*, a Yokohama paper lately edited by a lady now displaced by a change of proprietorship, has a farewell editorial from her pen which gives an amusing idea of journalistic amenities in Yokohama. "It has been urged more than once," the lady writes, "that under the present editorship it has been impossible for our contemporaries to write freely. But when we recall the fact that we have been termed a liar and a virago, likened to a senseless creature who pokes the fire from the top, stigmatized as an imposter, an irate female, a female fibber, and alluded to in a variety of other amicable ways, we are tempted to wonder to what limits journalistic freedom aspires to soar." In another column the retiring editress supplements her leading article by a poem addressed to

"My Editorial Chair," in the course of which she hints that her sex is the real ground for her enforced departure:

"I leave thee not with vain regret,
Nor yet with vow to thee forget;
A man, I might have filled thee yet,
My Editorial Chair!"

ONE of the unique features of the California Midwinter Fair is to be an old-time Nevada mining camp. In connection with this camp it is announced by the Hutchinson (Kan.) *Daily News*, that "the veracious Sam Davis, of the Carson (Nev.) *Appeal*, is to run an antique log cabin printing office and get out a regular screamer of a frontier weekly, to be called the *Sagebrush Selfcocker*. It will be printed on a hand press, without any of the modern improvements, and will be filled with just such items and editorials as appeared in the columns of its prototypes of forty years ago. Bret Harte, Mark Twain, Joaquin Miller and other pioneers in literature on the Pacific Coast will be invited to contribute, but Sam Davis will ordinarily keep the columns full if he is not lynched too early in the game."

## TRADE NOTES.

C. M. LINGLE has started a job office at Murpheysboro, Illinois.

THE Durant counters have received the highest award at the World's Columbian Exposition.

THE H. U. Hayden Printing Company, St. Joseph, Missouri, has quit business and leased its plant to the Missouri Publishing Company.

THE plant of the Posegate Printing Company, of St. Joseph, Missouri, which originally cost $56,000, sold under the hammer recently for $1,900.

A FEW weeks ago Mr. Bastruff, who ran a small job office in St. Joseph, Missouri, sold out to Dean & Wolfe. Now Mr. Dean has gone out and Mr. Wolfe is alone.

THE Combe Printing Company, of St. Joseph, Missouri, printers, binders and lithographers, has reduced to eight hours on account of dull trade. It is the largest concern in the city.

ED D. GIDEON has bought out the job department of the *Daily Stockman*, at South Omaha, Nebraska. He has been connected with the paper as foreman. E. D. Smith succeeds to the position vacated by Mr. Gideon.

CALLAHAN & CO. succeed the Brigham Printing Company, at South Omaha, Nebraska. The members of the new firm are James Callahan and Gus Ackerman, both formerly connected with Ackerman Brothers & Heintze, Omaha.

C. B. COTTRELL & SONS COMPANY, although not advertising very extensively in any of the trade journals, still continue to get out their usual circulars. The last one coming to this office is headed "Hard Times," and is "very interesting reading."

THE Cox Duplex Press which was on exhibition at the World's Fair has been purchased by the Galesburg Printing Company, Galesburg, Illinois, who publish the *Republican Register*. They have recently removed into their new building.

AN eastern way of stimulating business, according to the Boston *Daily Traveller:* "A public remonstrance will be posted on the postoffice today at Lewiston, Maine, against the continued idleness at Bates' mills, which have been closed nearly three months."

CHARLES H. HAWLEY, of the printing firm of Taylor & Hawley, Albany, New York, died suddenly at his residence in that city during the month. Mr. Hawley was quiet and unassuming, but his genial disposition won him many friends. He went to Albany last spring and succeeded to the Roberts interest in the firm. He was engaged in business in Troy for a number of years, and was very successful. Just previous to going to Albany he had resided at Eagle Mills, where he was a large breeder of fancy poultry. He will be missed from the ranks of Albany's employing printers.

THE Combe Printing Company, of St. Joseph, Missouri, has captured the contract for printing 5,000,000 coffee wrappers for the Mokaska Coffee Company. It will require five carloads of 80-pound manila paper — to be printed in four colors. The price is understood to be $1.50 per thousand.

THE Central Typefoundry, of St. Louis, have just issued three interesting booklets, one entitled "A New Series of Borders for Newspapers and Magazines"; another, "Artistic Designs," and third, "Three Desirable Faces." No more desirable material than illustrated in these three booklets could be put in a printing office.

A COPY of the October issue of the Electro-Light Engraving Company's monthly has reached this office. It contains a number of handsome specimens of half-tone and line work, and certainly indicates that the firm turns out a fine line of engravings. The company is now located in the Scott & Bowne building, corner of Pearl and New Chambers street, New York.

THE copartnership existing between G. Edward Osborn, Frederick F. Norman and George E. Scheffler, under the firm name of G. Edward Osborn & Co., dealers in printers' materials and machinery, New Haven, Connecticut, has been dissolved. Messrs. Osborn and Norman will continue the business at the same place and under the same firm name, and assume all liabilities of the old firm.

JUDGE WILLIAM MCLAUGHLIN, of the Circuit court, in vacation has granted a charter to the Eureka Job Printing Company, of Staunton, Virginia, for the purpose of carrying on the printing business. The minimum capital stock is $1,000, the maximum $5,000, divided into shares of $50 each, par value. The officers for the first year are: W. L. Olivier, president; E. M. Funkhouser, vice-president; Albert Shultz, secretary, and J. N. McFarland, treasurer. The foregoing and M. S. Olivier are directors.

THE Photo-Engraving Company, 67 Park place, New York, has issued a pamphlet, showing half-tone and other illustrations made by them. The half-tone work includes plates made from brush drawings and photographs, and gives plates made with coarse and fine screens for different classes of work, all executed in their best style. The linework includes reproductions of drawings, letters, book pages, etc., and all show good results. One of the most attractive features of the pamphlet is the specimen of colorwork from plates engraved in relief by a new method. Considerable attention is being given to this class of work, and from the sample submitted it is evident that the Photo-Engraving Company has certainly brought the process to a stage of perfection where it can be put into general use for commercial work.

WE are in receipt of a new specimen sheet of type, borders, etc., made by the A. D. Farmer & Son Typefounding Company of New York, through the courtesy of the Chicago branch, the principal feature of which is the display of brass borders, the center pages of the sheet being handsomely printed in colors and showing all the various combinations capable of being produced by means of same. With these new combination brass borders the printer can secure at a nominal expense an almost endless variety of brass rule designs. It is impossible to give in a notice of this kind an adequate idea of the effects produced. It is necessary to see the printed sheets. Besides the borders, the sheet presents pages of their new "Gypsy" series, the "Curio" and "Headline," all letters which cannot fail to meet the wants of printers everywhere. We hope in a future issue to show some of the borders and faces referred to.

A SUCCESSFUL manufacturer, says an exchange, when asked why he patronized trade papers so largely to the neglect of other methods of advertising, replied: "Men who do not read

their trade papers and keep posted in their business are usually poor customers. If I sell them a good lot of machinery they do not know how to use it and report a failure, or we have to run after them, lose time and money to set them a-going, and make the sale stick. But those who read and are posted know how to succeed. Such men would not read circulars if I were to mail circulars to them. They see my ad. regularly in the trade paper and know I have an established business, and when they want anything in my line write me, and don't whine about price or what time they get from others, buy, try and have no trouble, and pay the bill. Give me such a class of customers as I get by such judicious advertising all the time." His experience is that of successful merchants. The trade paper keeps its readers in touch with times, with the currents of trade and commerce; it puts money in his purse in many ways.

## OF INTEREST TO THE CRAFT.

THE Hebrew Typographia of New York has succeeded in organizing a branch in Philadelphia.

IT is said to be settled that typesetting machines will go into the offices of the Boston *Herald*, *Globe* and *Traveller*.

JAMES J. BYRNES, for ten years with Purnell, the job printer, in Lexington, Kentucky, has opened an establishment of his own.

TEN more machines are daily expected on the New York *Times*, making twenty-five in all. There seems to be no end to 'em.

THE position of the Church as relating to labor has been the subject of joint discussion by representative labor men and preachers in Cleveland, Ohio.

THE Jefferson City (Mo.) Typographical Union, No. 119, at a recent meeting passed resolutions declaring its withdrawal from the State Federation of Labor, because the latter body indorsed Governor Altgeld's pardon of the Chicago anarchists.

THE *American Mechanic*, of Cincinnati, Ohio, for October, deprecates editorially the tendency apparent among some manufacturers to reduce wages instead of hours, in meeting the financial stringency which happily is just now passing.

PRESIDENT Murphy, of New York Union, No. 6, recently sent a circular to business men asking them to have their printing done only in union offices. It is said the circular has had a beneficial effect. The idea is worthy of a trial by other unions.

FROM a New York exchange we learn that ten new frames have been put on the *World*, and the *Daily America* has added two more. A new paper, called the *Daily Dry Goods Economist*, has been started in opposition to the *Daily Commercial Bulletin*.

THE International Typographical Union has brought suit against the officers of the Indianapolis National Bank for $35,000 damages, charging that the Union was led to deposit in the bank by reason of fraudulent statements as to the condition of the institution.

AT a meeting of the Lexington (Ky.) Typographical Union, on September 24, a communication from the proprietors was read asking the union to give up the measurement of cuts. It was granted, with but one dissenting voice. It has redounded to the benefit of the compositors in the way of more display heads, leaded matter, etc.

CARLYLE certainly never worked in a printing office or he would not have written the following: "Give us, oh give us, the man who sings at his work! Be his occupation what it may, he is equal to any of those who follow the same suit in silent sullenness. He will do more in the same time — he will do it better — he will persevere."

THE printing bill passed by the House on Monday, October 23, is the same bill substantially as that passed by the Senate during the last Congress. It embodies the results of the labors of a joint committee of the two houses since the Fifty-first Congress in the direction of a rearrangement of the entire system of printing, binding and distributing public documents.

THE action of employés in voluntarily submitting to reductions of wages during the recent "hard times" has been commended by many capitalistic papers. It is now in order, on the return of something like prosperity, for the employers to voluntarily restore the old scales of wages. The Chicago, Milwaukee & St. Paul Railroad has moved in this direction, effective November 1.

THE St. Joseph Press Company, St. Joseph, Missouri, has purchased two web presses and is now putting in light linotype machines. They will do the typesetting and presswork of the three daily papers, the *News*, *Gazette* and *Herald*. About forty compositors, excepting those retained to run the machines, will be discharged in consequence. Wages of the machinists will be $3.50 per day for the morning papers; $3 on the evening.

IN spite of many warnings sent to the typographical unions of Germany, Austria and Switzerland by the general executive board of the German-American Typographia of New York city, the number of immigrant typesetters is increasing instead of decreasing, and it is now proposed to suspend the international agreement according to which members of European compositors' unions will be accepted by the G.-A. T. without initiation fee.

THE New York correspondent of the *National Union Printer* makes a suggestion that is worthy of consideration. He says: "The machine question is becoming more important every day. I think it would be a good idea for President Prescott to call a conference of all presidents in whose towns machines are used and talk the situation over. Such a move could only be productive of good, as the interchange of experience would undoubtedly lead to some idea of definitely fixing the status of the machine, while recognizing the fact that progress cannot be delayed."

DETROIT UNION, in accordance with the action outlined at the late session of the International Typographical Union indorsing the plan by which it is sought to secure the enactment of legislation providing for the governmental ownership and control of the telegraph, has forwarded circulars to all labor organizations in that city. A special committee of the union will also visit all unions in regard to the matter and urge upon them the necessity of forwarding petitions to Congress. A large number of citizens have also signed the petition for the bill introduced by Senator Butler, of South Carolina.

THE Albany (N. Y.) *Every Saturday*, October 28, says: "During the past few weeks our attention has been called to several committees from labor organizations who have visited every printing office in town with little jobs costing from $3 to $5 asking bids on the same, and the lower the price the better it suited them. This is disgraceful, and should be stopped. Employers with the same propriety might hire cheap labor. If this was done some of the very members of the printing committees who have been scouring the city for cheap work would be the loudest complainers. Be consistent. If you have work take it to the nearest union office and pay union prices for it. In order to hire union help fair prices must be charged."

THE *Morning Transcript*, published at Lexington, Kentucky, which on the first of June last was purchased by Messrs. Samuel G. Boyle and D. T. Baxter, and which up to that time had been a non-union office, has discarded the Mergenthaler typesetting machine and returned to hand composition. The Mergenthaler machines were brought to Lexington about two years ago by the late Major D. E. Caldwell, and four of them were in operation on the *Transcript*. The new proprietors — both of whom are practical men, Mr. Baxter, the manager, being a printer of twenty years' experience — gave the machines

a fair trial, and discarded them because there "was no material reduction of cost when hand composition could be had at 33⅓ cents per thousand." Eight cases will be put on the paper for the present. The office is now strictly union, for the first time in five years, and will most probably remain so, as the proprietors are very friendly to organized labor. Hereafter the *Transcript* will be typographically one of the neatest newspapers in Central Kentucky.

THE New York State Board of Mediation and Arbitration, to whom was referred the difficulty of Albany Typographical Union, No. 4, in relation to the nine-hour law, have rendered the following decision:

The Board of Mediation and Arbitration, having heard the statements of representatives of employing printers and the employés interested in the matter of a demand for a nine-hour day and other changes to the scale, proposed to take effect November 1, 1893, in the city of Albany, and having carefully considered these statements, is of the opinion that, in view of the depressed condition of business and the very large number of workingmen who are now out of employment on account of such depression, the time is inopportune to enforce such demands, and the board recommends that the printers remain at work under the conditions existing before said demands were made.

As the employers, during the progress of negotiations with the committee of printers, have generously stated that if business were generally prosperous they would not hesitate to consider the request of the employés, the board trusts that the printers will cordially acquiesce in the above recommendation.

G. ROBERTSON, JR.
EDWARD FEENEY.

At the meeting of No. 4, held on Sunday, November 12, the subject was fully discussed, and it was unanimously resolved to accept the recommendation of the board and hold the nine-hour clause in abeyance until a more convenient season.

THE general depression in the printing trade has affected Detroit as much as other cities throughout the country, and a large number of old typos say they have never seen it so dull in the history of the printing business. All the dailies have typesetting machines, the Rogers typograph being used on the *Journal* and the Mergenthaler on the *Free Press*, *News* and *Tribune*. In the various book and job offices business has not been any too brisk and all are looking for brighter and better days. Thus it will be seen that hand composition has seen its days in that city. The union levied a special assessment on all members during the dullest period to assist such members as were desirous of leaving the city. A movement is contemplated to apply 8⅓ per cent of all receipts, as explained in the following, to create an out-of-work fund:

On and after January 1, 1895, any member of this union who shall be thrown out of employment, and who has been, for one year immediately preceding, a contributing member of the union, shall be entitled to receive from the treasury of the union the sum of $4 each week of the time during which he is unable to secure employment while residing within the jurisdiction of this union: *Provided*, That less than two days work during any one week shall not be considered as employment debarring from benefit; and *provided*, further, that no benefit shall be paid for any period of enforced idleness not exceeding one month; but for the purpose of this section the first month of non-employment shall date from the loss of a regular situation which commands at least five days of work per week in a newspaper office, or while the demand for labor holds out in a book or job office. Benefits shall not be paid for a longer period than three months.

## CALIFORNIA ITEMS.

THE *Populist Tribune* is a newspaper at Butte City, Montana.

THE Oroville *New Era*, the Napa *Herald* and the Anahein *Journal* are numbered with the dead.

N. V. MACLEOD, a newspaper man of much experience, has been appointed assistant business manager of the San Jose *Record*.

THE Winchester (Cal.) *Recorder* advertises that it will take rabbit scalps with affidavits, in lieu of cash, from those in arrears for subscriptions.

A NUMBER of Alameda, California, printers met October 2 to complete the organization of a typographical union for that city. District Organizer Robinette was present and addressed the meeting. Permanent organization was effected by the election of A. Stilfvater, of the *Encinal*, as president, and Edward Roach as secretary.

THE *California Review*, a new magazine, has made its appearance in Oakland. It is published by Holway & Lane, and is first-class in all respects.

THE Santa Paula *Chronicle* has adopted the plan of publishing each month a list of subscribers who have paid and the amount of their subscriptions.

THE bookbinders of San Francisco have joined the International Brotherhood. Negotiations are pending by which it is expected the craft from other large cities will soon apply for charters.

R. BEERS FOSS, the brightest funny man on the Pacific Coast, is now editor and general manager of the Red Bluff *Sentinel*. That paper will now become the most widely quoted paper on the Coast.

THE *California Midwinter International Exposition* in its fourth number publishes a picture entitled "A Bit of the Staff Freeze for the Agricultural Building." We presume it is all right for a midwinter fair.

THE Coffey Publishing Company, of San Francisco, California, has lately been incorporated, with a capital stock of $25,000, all subscribed. The directors are E. J. Coffey, Alfred Phipps, R. H. H. Hunt, W. J. Hoey and J. C. Fogarty.

THE Los Angeles (Cal.) Press Club has opened its new rooms in the Turnverein building. The following officers have been elected for the ensuing term of six months: President, H. E. Brook; vice-president, I. H. Leveen; secretary and treasurer, W. P. James; executive committee, W. G. Taylor, J. W. Elliott, R. H. Farquhar, C. A. Stevens.

A PROSPECT of getting work on the buildings of the California Midwinter Fair is a bait to a good many idle workmen. San Francisco labor unions, however, urge unemployed men to keep away, as "there are thousands of unemployed men on the Pacific slope, who will be kept starving if their numbers be increased." Chicago has had a similar experience.

HARVEY, ALLEN & WITCHER received the contract for printing the official catalogue of the California Midwinter Fair. They are permitted to charge 25 cents apiece for the general catalogue, and 10 cents apiece for the catalogues of the separate buildings. They are to pay a cash bonus for the privilege, and also a percentage of the receipts from the sales of the catalogues and from the advertisements contained therein.

THE Pacific Associated Press has filed articles of incorporation with the following directors: G. K. Fitch, W. H. Mills, M. H. de Young and W. R. Hearst, of San Francisco; H. G. Otis, of Los Angeles; V. S. McClatchy, of Sacramento; and C. A. Snowden, of Tacoma. The capital stock of the association is $100,000, which is subscribed by the directors and the following newspaper men: Hugh Hume, Thomas Gardner, R. A. Crothers, W. E. Dargie, H. Z. Osborne, F. K. Lane, C. M. Shortridge, P. H. Lannon and J. D. Lynch. The purposes are to gather news throughout the Coast for the use of the publishers of newspapers in California, Oregon, Washington, Nevada, Idaho, part of Montana, Utah and Arizona, and to sell or exchange such news with similar associations or with publishers in the United States or throughout the world.

## OBITUARY.

Died on Sunday, November 26, suddenly, at his home, 406 Dayton street, Chicago, George M. Woodworth, subscription clerk of THE INLAND PRINTER. Of pleasing address and with ability of no small order, young Woodworth, during the four years he was connected with this journal, won the regard of all associated with him. His death was due to pulmonary trouble. The funeral was held on Wednesday, November 29. Interment on the day following in the family lot, Bloomingdale, Illinois.




COVER DESIGN FOR WORLD'S FAIR PORTFOLIO.

From a pen drawing by Harry O. Landers, made especially for THE INLAND PRINTER.

## QUERIES AND ANSWERS.

"FOOLOMETER."—O. B., New York: The coinage of the term "foolometer" is attributed to Sidney Smith.

THE CORRECT ORTHOGRAPHY OF "ALUMINIUM."—A proofreader in St. Louis, Missouri, inquires why we spell the above word as here given, and not "aluminum," as it is so frequently written. *Answer.*—See Webster's International Dictionary.

TO DETECT A LEAK IN A GAS PIPE.—E. M., Topeka, Kansas: The foul air and bad odor you complain of may arise from a leaky gas pipe. Rub a little soap water upon the suspected place. The formation of a bubble will show where the leak is.

TYPE METAL FOR STORAGE BATTERY PLATES.—L. A., Moline, Illinois: Type metal can be used for this purpose, but we would suggest the addition of pure lead to the alloy, to counteract the brittleness of the type metal. An alloy of lead and antimony is now in use for secondary battery plates.

STRENGTH OF GLUE.—A bookbinder of Tacoma, Washington, complains that his glue is unreliable. Possibly it is reboiled too frequently, which causes it to lose its strength. That which is newly made is best. A moisture-proof glue can be made by dissolving 16 ounces of glue in 3 pints of skim-milk. To make it stronger, add powdered lime.

INK FOR RUBBER STAMPS.—Oliver C., Janesville, Wisconsin: A cheap ink for this purpose may be prepared as follows: Dissolve ½ ounce crystallized aniline black in 15 ounces pure alcohol, and add 15 ounces concentrated glycerine to the solution. This liquid is deposited upon the cushion with a brush. It dries rapidly, and is free from grease.

COMPOSITION BALLS AND ROLLERS.—A correspondent asks three questions which are sufficiently indicated by the answers, namely: (1) Composition balls were introduced at Weybridge by B. Foster, a compositor, in 1835. The ingredients were molasses, glue and tar. (2) Hand rollers of composition were first introduced in 1819. (3) The London (England) *Times* was first printed by steam in 1814.

PENCIL SHARPENERS.—Apprentice, St. Joseph, Missouri: We do not know of any really cheap and good instrument for sharpening pencils, but Edward H. Boehme, Chicago, has recently patented a sharpener in which the wood is cut in the direction of the grain, as with a pocketknife. The lead is supported during the operation to avoid breaking it. We have not tried it.

INDELIBLE INK.—Mary D., Chicago, Illinois: A cheap indelible ink for common purposes is formed by grinding India ink with ordinary black writing ink. It will resist the action of chlorine, most acids, and even ablution with a brush or sponge. The black coloring matter of India ink consists of finely divided carbon, which is unaffected by chemical reagents. This ink is therefore the most permanent writing ink, but its high price forbids its use for ordinary purposes.

WHAT CONSTITUTES A WELL-BOUND BOOK.—H. M., New Orleans, Louisiana, wishes to know the essential requirements of a well-bound book. *Answer.*—Such a volume opens readily and will close firmly; while reading it there will be no necessity for pressing the cover back; on being laid down the leaves will not gape apart, neither will it be as limp as a piece of wash leather nor as stiff as iron. A good binding is elastic, yielding but returning readily to its original position. When covered with full crushed morocco the polishing of the leather will afford a fair test of the binder's skill, care and taste.

HOW TO GET RID OF ROACHES.—A lady subscriber in a western town plaintively asks: "How ever *shall* I get rid of these pests?" *Answer.*—Take of pulverized borax and pulverized sugar equal parts, mix, and scatter freely in their haunts. There are other anti-roach compounds, mostly containing deadly poisons, such as corrosive sublimate, but these are dangerous to have around. The borax and sugar is perfectly harmless to human life, and is cheap. Empty wine bottles, with the smallest quantity of wine remaining in them, is said to be an excellent trap for roaches. They are overcome by the fumes of the wine and are unable to get out. But when do printers ever have wine bottles—especially empty ones?

WOMEN IN THE PRINTING OFFICE.—J. K. L., Boston, Massachusetts, makes inquiry concerning the effect working in a printing office has upon the health of females. We have no statistics at hand concerning females in general, but in a report presented to the Biological Society of France by Doctor Luys, we find the following curious statistics: The writer says he has investigated the ultimate result of 141 cases of pregnancy among women employed in printing establishments, and no less than 82 of these ended in miscarriages; there were 4 cases of premature birth, and 5 of still birth. Of the children born alive, 20 died in the first year, 8 in the second and 7 in the third year, 1 a little later, and only 14 are now living, but 10 of whom have passed the age of three years. Doctor Luys argues from these figures, sufficiently shocking in themselves, that the atmosphere and mode of life in a printing office is not suited to pregnant females. It is reasonable to conclude, therefore, that the effect upon the health of unmarried females is equally unfavorable.

## BRITISH NOTES.

"DEAN STANLEY'S LIFE," in two volumes, will be out this month in London, and will be the principal book of the season.

A MEETING of printers' managers and overseers was held a short time ago at the Farringdon Hotel, London, England, for the purpose of establishing a "Printers' Managers and Overseers' Mutual Association."

"TOBY, M. P.," who is the caricaturist of the imperial parliament with the pen for London *Punch*, as much as is Harry Furness with the pencil, is famous for his diminutive physical proportions. On the street or in the lobby of the House of Commons he seems merely a walking tall hat with a thin little pair of legs.

AMONG the letters returned to the London postoffice from abroad this year was one addressed to Jacob Stainer, Esq., violin maker, Absam, Germany. The writer, who asked to see one of that celebrated violin maker's price lists, received his letter back with an indorsement in English and German to the effect that the gentleman had been dead 200 years.

THE Bride Lane Polytechnic Institute, built by the corporation of London, was opened November 20. The Prince of Wales made the opening address. He commented on the fact that the institute was planted in the heart of the district occupied by the printing trade, and expressed the hope that it would give intellectual training as well as develop manual dexterity. He advised the managers to have practical work taught by practical workmen, and not through theoretical lectures by professors.

THERE never was a man to whom ostentation and self-advertisement were more distasteful than the Rev. Thomas Mozley, the famous editorial writer of the London *Times*. There is a story told of him to the effect that when he was in treaty for the publication of one of his early books his publisher, who only knew of him as the quiet country clergyman, and was rather doubtful as to his literary capacity, asked whether he had ever written anything for publication before. "Yes," replied Mozley, "two volumes of sermons"—the publisher's face dropped—"and about 7,000 leaders for the *Times*."

COMPENSATION for damage to printing machinery while in transit by water from Hamburg to Tilbury was a short time ago sought to be recovered in a London court, by the firm who had ordered the machinery from a German manufacturer. The defendants, while admitting that the machinery might have

been damaged, pleaded that they were excluded from responsibility by the terms of the bill of lading under which it was carried; also the goods were not properly packed. Decision was for the defendants with costs, as the law allowed them to make what terms they liked on their bill of lading. The judge was of opinion that an appeal would be of no use.

THE *British and Colonial Stationer and Printer* finds the following advertisement going the rounds of the daily press:

PAPER TRADE.—Gentlemen wishing to add handsomely to their income and possessing friends with whom they have influence, can secure 7½ per cent on orders for Packing, Printing, Writing, and other Papers at mill prices.—Address Agent ——,

and comments: "'Gentlemen,' we know, are frequently glad to add to their incomes by introducing their friends to their wine or cigar merchant, their tailor, their money lender, etc., but the idea of extending this system of making use of one's friends to the paper mill is very original. Printers and newspaper men after this will fight shy of any reference to 'paper' over the walnuts and the wine."

THE life of London's new lord mayor, Mr. Tyler, calls to mind the story of "Dick" Whittington, who was once the incumbent of the same office. Mr. Tyler started in life a very poor boy, and when fourteen years old was employed as a messenger in the great papermaking house of William Venables, the one-time partners in which furnished, it is said, to Charles Dickens the originals of the Cheeryble Brothers, the philanthropists of his great story of "Nicholas Nickleby." The boy advanced in position slowly but surely, and he is now the head of this great manufacturing concern. He is noted for his extensive charities, and he has given many a boy poor as he himself once was an opportunity to greatly better his condition.

A NEWSPAPER dispatch of November 15, from London, England, states that a fire which broke out on the evening of that day spread rapidly to Lockhart's and Blackie & Co's publishing offices. Several other buildings soon caught fire, including the rear of Cassell's publishing house. A column of flame shot up 200 feet, illuminating the city. Enormous crowds gathered in Newgate street and Ludgate Hill. Twenty fire engines were kept at work throwing water on the buildings near the tottering walls. The Old Bailey sessions house and Newgate prison were drenched with innumerable streams of water. The loss will amount to many thousands of pounds. The Cassells and Blackies, publishers, suffered considerable damage, but the bulk of their machinery and stock was not injured.

A PAPER read before the chemical section of the British association by Mr. Bevan Lean, B.Sc., Berkeley fellow of Owens college, remarks the *Pall Mall Budget*, shows in a striking manner the way scientists are adding to, if not enriching, our language. The subject treated was "Ethyl Butanetetracarboxylic Acid and Its Derivative," and the following paragraph fairly represents the sesquipedalian style of the paper: "When sodmalonic ether is treated with ethylene bromide, the chief product is ethyl trimethylene dicarboxylate. (Here follows the formula.) But at the same time a small quantity of an oil of high boiling-point is formed, constituting only about three per cent of the whole, which is ethyl butanetetracarboxylate. (Another formula.) The fact that this interesting substance is produced in such small quantities made its further investigation almost a matter of impossibility. More recently, however, Professor Perkins has found that the substitution of ethylene chloride for the bromide is effectual in greatly increasing the yield of ethyl butanetetracarboxylate. When treated with sodium ethyl butanet etracarboxylate forms a bisodium compound which reacts readily with the iodides or chlorides of the alcohol radicals. For example, when acted on by methyl iodide, the reaction takes place as follows (another long formula), ethyl dimethylbutanetetracarboxylate being formed. And so on, Mr. Lean rolling out his cacophonous compounds with evident zest, till in a final effort he produces "ethyl dibromobutanetetracarboxylate." How Aristophanes would have loved this man!

### A WORKMAN'S PENSION FUND.

The Franklin Fund, which now amounts to $322,490.20, was bequeathed in his last will and testament to aid mechanical and industrial men and women by "Benjamin Franklin, mechanic, scientist, statesman and diplomat."

The Woman's National and Industrial League have formulated a unique idea, which is to establish a pension fund for the relief of wage earners of the city of Boston, subject to appropriate rules and regulations.

The president of the league, Charlotte Smith, recently explained to a reporter of the Boston *Traveller* the proposed plan. She considers that the best way to dispose of the money would be to set it apart as a nucleus for a pension fund for the relief of wage earners of the city of Boston. Every working man or woman who contributed a small sum, as 10 cents per week, to the fund during their years of active work, would receive $3.50 per week when incapacitated from labor. Or one could deposit a large sum at once and then receive it on instalments. Only industrious persons of good moral character would contribute to the fund. Criminals would be excluded.

The majority of mankind cannot work after twenty-five years of active service, and a large proportion of these have no means of support. Hundreds of these aged people are sent to almshouses and other state institutions at a great expense.

By this scheme honest industry would be encouraged, and a stimulus given to the working classes to provide for the future. Those who now depend on charity when they arrive at old age would receive back their own investment with interest. The league would have the fund controlled by the state without large salaries to eat up the money.

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ON Washington street, near the bridge, in Brooklyn, is a printer by the name of Kick, his sign reading, "Kick the Printer." This is an invitation not often extended by the printer himself, but there are times when most advertising men would thoroughly enjoy kicking the printer whose composition has ruined some good bit of display.—*Weekly Journalist.*

## BUSINESS NOTICES.

### RULING PEN OUTFITS.

The W. O. Hickok Manufacturing Company, of Harrisburg, Pennsylvania, have decided to be quite liberal with the paper rulers of the country, with a view to inducing them to introduce the "point system" ruling pens, which they are now manufacturing on the same scale as is used by the typefounder in casting type for the printer. The Hickok Company state that they will furnish free of cost with each complete outfit of "point system" pens one of their $12 pen cabinets, with each compartment marked with the style of pens to be kept therein. The cost of the entire outfit amounts to only $52.65. It will pay every printer and ruler in the United States to understand thoroughly the use of these "point system" pens. If you will write the Hickok Company a postal card they will send you full information. The offer above made of a free cabinet is not one which the company extends into the future, but is for acceptance now.

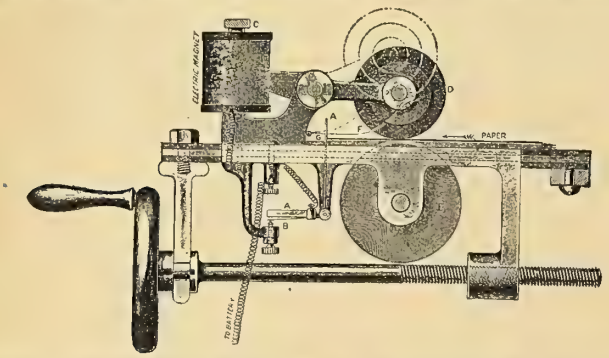
### A SLOT MACHINE FOR NEWSPAPERS.

At various periods within the past two years the newspaper public have heard of slot machines which were going to take away all the business from the newsdealers, make the American News Company a remembrance of the past, and send the newsboy back to school. But for some reason these machines have failed to develop what was expected of them. They were too expensive, or they got out of order, or the promoters failed before they were fairly started. At last, however, we learn that

a company has been formed in New York city, and their advertisement appears in another column. They are ready to supply any newspaper in the Union, and as they offer to rent the slot machines, we do not see why all cannot have them. Certainly they ought to increase circulations, and those who put them in first will probably find that they advertise their business locally. We are informed that they are marvels of simplicity, and do not get out of order, or cheat either buyer or seller.

## AUTOMATIC REGISTER BY ELECTRICITY.

The accompanying illustration shows a new electric registering device to be used in connection with marginal book-folding machines, made by the Dexter Folder Company, of Fulton, New York. The lower wheel E has a continuous motion, and the upper wheel D is operated as a friction drop roller. As the sheet comes into the folder, the drop roller D is elevated to the position shown by dotted lines, but as soon as the sheet reaches the first fold gauge, this roller is brought in contact with the lower roller, and the sheet being between the two, is carried endwise until its advancing edge comes in contact with the circuit-making lever marked A A and tips its upper end sufficiently to cause the lower end to



touch the connecting point B, thus completing the electric circuit that lifts the friction roller D by its lever C being drawn down upon the electric magnet. This action is instantaneous, consequently, absolutely accurate and entirely automatic. The electric connection cannot be made except by the advancing edge of the sheet and there can be no variation in the point reached by the edge of the sheet each time. The movement of the lever A A is so sensitive that it can be operated by a sheet of tissue paper. It is perfectly balanced and the lightest pressure will bring its lower end into electric contact. The space at G is slightly exaggerated in order to give room to illustrate the principle of construction. The space at this point is just sufficient to allow the sheet to move freely with no possibility of its edge curling up, and even should the edge be curled before the sheet reaches this point, the fender F would press it out flat before it reaches the electric lever, causing all sheets to lay exactly alike. The complete attachment slides in grooves, the side register being made by simply turning the hand wheel without stopping the machine. The electric attachment takes hold of the sheet at the same point that it was fed to in printing. The forms are so placed on the press that the gripper edge of the sheet comes in contact with the first fold gauge on the folding machine, so that the sheet, before it is started into the first fold rollers, is automatically registered to the same end and side used in printing, and is adjusted to the gauges with more accuracy than would be possible were they placed there by hand. To furnish the electric current sal ammoniac batteries are used. Four cells give an abundance of current; two will operate the attachment perfectly. It requires no skill to keep the batteries in condition and they are inexpensive to keep in order.

In this connection it is well to state that since the Fair closed the Dexter Folder Company have decided to maintain a permanent western office in Chicago, having taken quarters in Manhattan block, 307–321 Dearborn street. This branch will be in charge of Mr. B. H. McCain, the gentlemanly representative who had charge of their exhibit at the Fair. Mr. McCain has been associated with the company for six years and is well qualified to fill the position to which the company have assigned him.

## BOXMAKING MACHINERY.

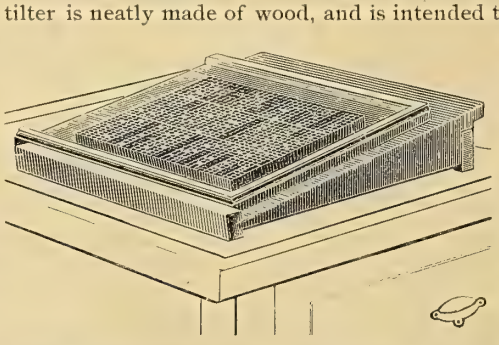
Messrs. T. W. & C. B. Sheridan, manufacturers and dealers in bookbinders' machinery and supplies, 25 Centre street and 2–6 Reade street, New York, and 413 Dearborn street and 136 Plymouth place, Chicago, have been appointed sole western agents for the American Box Machine Company, of Amsterdam, New York, and of the Inman Manufacturing Company. The Messrs. Sheridan have taken the complete World's Fair exhibit of the American Box Machine Company into their warehouse at Chicago as stock, and will carry a complete line of everything needed for a paper-box factory, including Inman staying machines, turning-in machines, single and double strip covering machines, slitting and rewinding machines, slitters, scorers, corner-cutters, shears, etc., and are thus prepared to furnish a boxmaking establishment throughout on the shortest possible notice.

## ADVERTISING CONTRACT RECORD.

Dowst's contract record and subscription book, published by E. L. Granger & Co., 185 Dearborn street, Chicago, is winning golden opinions from many people who have tried it. The publishers have recently received testimonials from quite a number of people who are using their books attesting their merits. Among the letters indorsing the books are those from Jno. A. Cooper, accountant, Chicago *Tribune;* C. E. Rollins, manager, the *Argus*, Chicago; Joseph Francis, publisher the *Western Banker*, Chicago; John K. Allen, president, *Domestic Engineering*, Chicago; D. Van Ness Person, publisher *Paint, Oil and Drug Review*, Chicago; Kellogg & Son, publishers *Black and White*, Chicago; D. H. Jenkins, president, Jersey Bulletin Company, Chicago. The publishers would be glad to give any information desired to those who are interested in books of this description.

## THE WELLS GALLEY TILTER.

The maker of printers' materials is always studying to produce some new device to meet the needs of the printer. The latest one coming to our notice is what has been called by the manufacturer, Heber Wells, 8 Spruce street, New York, a "galley tilter," an illustration of which is shown herewith. The tilter is neatly made of wood, and is intended to keep the galley in such a position that type will not become pied, especially when galley is being used upon a stone or any flat surface. The advantage of using one of these tilters in preference to a piece of furniture is that it holds the galley more secure; can be carried with the galley with ease, as its weight is small; and saves the galley from sagging in center when loaded with a heavy page, and thus preserves it from the strain to which it is often subjected. The tilters are made in all sizes to meet the various requirements. They are also constructed, when required, with a rim at the side, which makes them in effect a sloping galley. These will be found very useful to keep standing pages on or to make up on when the supply of galleys runs short. It will no doubt be proved that this invention will meet a want that hitherto has been unfilled.



## WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 5th of each month, and no want advertisements for any issue can be received later than the 25th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

A FIRST-CLASS proofreader (practical printer), competent to do local work or edit weekly newspaper, desires situation in far West, Oregon, California or Washington. Address "SPECTACLES," care INLAND PRINTER.

AGENTS WANTED—For a first-class photo-engraving, printing and electrotyping establishment, situated in New York, in the principal cities of the union. None but first-class men need apply. State experience. "O.," care INLAND PRINTER, Chicago, Illinois.

ALL-AROUND printer wants position in first-class job office, or foremanship of weekly. Address "I. R. S." care INLAND PRINTER.

ALL LIVE PRINTERS should have Bishop's "PRACTICAL PRINTER," 200 pages, $1. Also his "DIAGRAMS OF IMPOSITION" and "PRINTERS' READY RECKONER," 50 cents each; the "PRINTERS' ORDER BOOK," price $3, and "SPECIMENS OF JOB WORK," price $2. Sold by H. G. Bishop, 128 Duane St., N. Y., and all type-founders. The handiest and most useful works ever published for printers. Also, by same author, "THE JOB PRINTER'S LIST OF PRICES AND ESTIMATE GUIDE," price $1. Just published.



AN EXPERIENCED and competent French translator is prepared to furnish translations at moderate rates. Translations will be made for responsible parties subject to approval. Translations from foreign papers for trade journals a specialty. Address "LOUIS V.," care INLAND PRINTER.

BARGAIN—Book and job office, will invoice $5,000, to be sold cheap. Type all on point system, 33 by 46 Babcock "Standard" book press, new; 8 by 12 Nonpareil jobber, cutter, Donnell wire stitcher, 3 horse-power motor, etc. Good advertising medium goes with plant. Only those who mean business need answer. "ADV.," 39 West St. Joe street, Indianapolis, Indiana.

FOR SALE—A complete and well appointed picture plant for making half-tone cuts; practically new. Is now averaging forty first-class cuts a day. Address R. ROBERTS, 69 South Water street, Chicago, Illinois.

WANTED—A thorough, all-around printer of good executive ability, competent to estimate on all classes of work, desires a position as superintendent in a first-class office in a growing western city, about January 1. Address "H. H.," care INLAND PRINTER.

FOR SALE—Eighth Medium Cleveland Gordon Press, never been used. All complete, with steam fixtures, at a bargain. Address "CLEVELAND," care INLAND PRINTER.

FOR SALE—FORMULA and instructions for the Burning-in Process for half tones, by a practical photo-engraver. Address "FORMULA," care INLAND PRINTER.

FOR SALE—The patents, patterns, jigs and special tools for building the Eclipse and Baltimore Jobber Printing Presses. Address MAURICE E. SKINNER, Trustee, Baltimore, Maryland.

FOR SALE—Two-thirds interest in a well-established job and newspaper office in one of the finest cities of the East; well equipped in all respects, a good run of work and handy to paper mills; can be bought with very little ready cash, and the balance on the easiest possible terms; a chance of your lifetime; it will pay you to investigate; owners interested in other business. "C. P. J.," care INLAND PRINTER.

JOB PRINTER, with eleven years' experience in all branches of job and newspaper work, wants position as foreman in office in good town; temperate habits and good worker. Address "K. E.," care INLAND PRINTER.

LAST CALL—American Printers' Specimen Exchange, unbound sheets, Vol. III, 75 cents; Vol. IV, 50 cents; both volumes, $1.00, postage paid. Never will be another. E. H. McCLURE, Buffalo, N. Y.

POSITION WANTED—By practical job printer; good all-around man; total abstainer; best of references. J. M. ISRAEL, JR., Asheville, North Carolina.

PRESSMEN—The *Pressman's Manual* is the only work of its kind published; contents: hints on cylinder and platen presswork; how to emboss; how to make, use and care for rollers; how to mix and use inks; how to bind books and make pads; simple methods whereby every printer can do his own stereotyping; price 50 cents, postpaid. J. H. SERGEANT, 206 East Tenth street, New York city, New York.

SITUATION WANTED—By practical printer in country office; seven years experience; can take charge; good references. Address "U. H. J.," care INLAND PRINTER.

THE ADVERTISER has had successful experience, and can show the best results ever accomplished by the use of machines in book and job composition. I want a position to manage this branch for some reliable firm who intend to put in a plant of machines. Correspondence solicited. Address "W. S. W.," care INLAND PRINTER.

TO COUNTRY PUBLISHERS—For sale, 8-column Prouty Cylinder Press. Good press for weekly paper. Will sell cheap. HIRST PRINTING COMPANY, Charlotte, North Carolina.

WANTED—A few copies of the December, 1891, issue (No. 3, Vol. IX) of THE INLAND PRINTER, if in good condition. Will pay 20 cents apiece for same. Mail or bring to this office. THE INLAND PRINTER CO.

WANTED—A man capable of taking charge of moderate newspaper engraving plant; must be competent at photography and etching. Address ARTHUR JENKINS, manager, the *Herald*, Syracuse, New York, stating experience, etc., and wages desired.

WANTED—A pressman, thoroughly experienced on cut and general work, wants position. Address "BOB," care INLAND PRINTER.

WANTED—By a first-class, all-around printer, a position as foreman of composing room, stone man, make-up man, or assistant foreman, or foreman of pressroom in some western state; am thoroughly up in all branches of the business, have held similar positions of trust, besides overseeing all departments personally of an establishment of my own; can furnish the best of references as to character, *sobriety*, ability and integrity. Address "W. S. W.," care INLAND PRINTER.


STOP, FRIEND! HAVE YOU EVER TRIED IT? The Elite Rule Bender

FOR BENDING BRASS RULE. IT HAS NO EQUAL.

Price, $2.00, postpaid.
"Hints on Rule Bending," 10 cts.

ELITE MANUFACTURING CO., Marshall, Mich.




THE DURANT COUNTERS

Received the Highest Award at the World's Columbian Exposition.

Send for Catalogue to W. N. DURANT, MILWAUKEE, WIS.

THE PRINTER'S ART.

HARRISBURG, PA., August 20, 1893.
MR. A. A STEWART, Salem, Mass:
Dear Sir,—I received copy of "The Printer's Art" on the 11th inst. I am more than pleased with it. I would not part with my copy for a good deal, unless I had first secured another. Of the different works relating to the printing trade, that I have read, I think "The Printer's Art" leads them all.
MARCUS D. HOERNER.

A Book for Printers—113 pages, in colors, 6 x 8 inches, oblong. Paper covers, $1.00; cloth, $1.50.
A. A. STEWART, Box 155, Salem, Mass.

SLOT-MACHINES FOR NEWSPAPERS.

....Rented on Easy Terms.

Supply the horse cars in your city before some other paper gets in and excludes you. They save newsdealers' commissions, increase circulations, and will advertise you.

N. Y. NEWSPAPER-VENDING MACHINE CO.,
143 Lexington Avenue, NEW YORK.

NO TROUBLE TO YOU--THEY ARE PERSONALLY CONDUCTED.

THE Great Central Route Weekly California Excursions are in charge of experienced conductors and a uniformed porter, who accompany the party to destination and look after the wants and comforts of the passengers.

You will save time and expense by joining our next party. Send for folder giving details.

F. E. SHEARER, Manager, 191 South Clark Street, Chicago.
E. L. LOMAX, Gen'l Pass. & Ticket Agt., Omaha, Neb.
Or, W. T. HOLLY, C. P. & T. A., Union Pac. R'y, 191 Clark St., Chicago.

"The Art of Embossing Simplified."

COMPLETE PRINTED INSTRUCTIONS, together with the necessary plates to practically demonstrate the possibility of doing

EMBOSSING ON ORDINARY JOB PRESSES FOR - - - - - $2.50

THE ECONOMIC EMBOSSING CO.,
26 Randolph Street, CHICAGO.



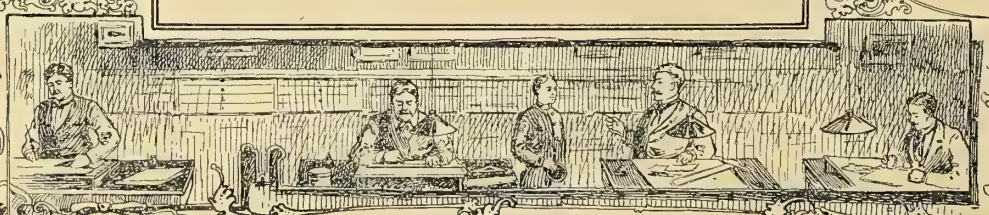

WHILE Christmas Carols fill the air
And Christmas greets us everywhere,
We wish to friends, both far and near,
"A Merry Christmas—Glad New Year!"

It has been said by many, yes,
By almost everyone, we guess,
That Christmas feeling's dying out,
And Santa Claus don't go about
As once he used to, with his toys
For all the little girls and boys.
In fact, 'tis said—you need'nt scoff—
His trade is really falling off
From what it was in other years,
And that he'll have to sell his deers
To keep expenses down. You see,
There's so much competition, he
With his old-fashioned means and ways
Don't think the modern method pays.
Indeed, just here his trouble lies,
Kris Kringle does'nt *advertise.*
We've a department—special care
In illustrating 's taken there.
We work to suit all trades and men—
Come in and see us now and then.
If you've a thing you wish to shove,
We'll illustrate it—(see above),
Engrave it in a superb way,
You print it—it will surely pay.







When you write, please mention THE INLAND PRINTER.

BLOMGREN BROS. & CO.
175 MONROE ST. CHICAGO ILL.
ILLUSTRATORS ENGRAVERS
AND ELECTROTYPERS

ILLUSTRATING PAYS—IS THE NECESSITY OF THE HOUR!

TRUE TO NATURE. # HALF-TONES BEST AND CHEAPEST.



COARSE.

...WE MAKE...

## ALL GRADES

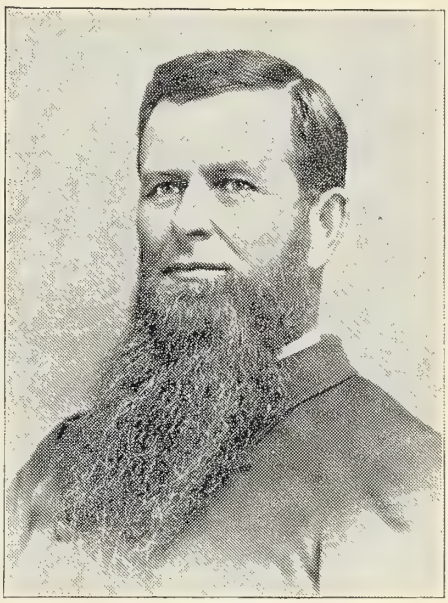
...FOR...

## ALL PURPOSES.

### "COARSE."

For use on CHEAP PRINT PAPER. **Deep** and **Open.** Can be Stereotyped and run on Perfecting Press.

**JUST THE THING FOR BOOM EDITIONS!**



MEDIUM.

### "MEDIUM."

For use on GOOD PRINT, MACHINE FINISHED and SUPER-CALENDARED BOOK PAPERS. **Deep** and **Open.** Can be Electrotyped.

### "FINE."

For use on COATED PAPERS. Can also be run on GOOD QUALITY of SUPER-CALENDARED BOOK. Can be Electrotyped successfully.



FINE.

### "SUPERFINE."

Adapted to the reproduction of copies containing MINIATURE DETAIL. Only recommended for use on VERY GOOD PAPER. Cannot be Electrotyped.

*Further Information and Lowest Estimates cheerfully furnished.*



SUPERFINE.

## A. ZEESE & CO....

**Engravers by All Processes,**

341-351 DEARBORN STREET. CHICAGO, ILL.



MISS HENRIETTA CROSMAN.

FRONTISPIECE
THE INLAND PRINTER,
JANUARY, 1894.

Engraved by
BINNER ENGRAVING COMPANY,
Milwaukee and Chicago.

Copyright, 1894, by THE INLAND PRINTER COMPANY.


# The Inland Printer

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

VOL. XII — No. 4. CHICAGO, JANUARY, 1894. TERMS, $2.00 per year, in advance. Single copies, 20 cents.


LIBRARY U.S. PATENT OFFICE JAN 8 1894

Written for THE INLAND PRINTER.

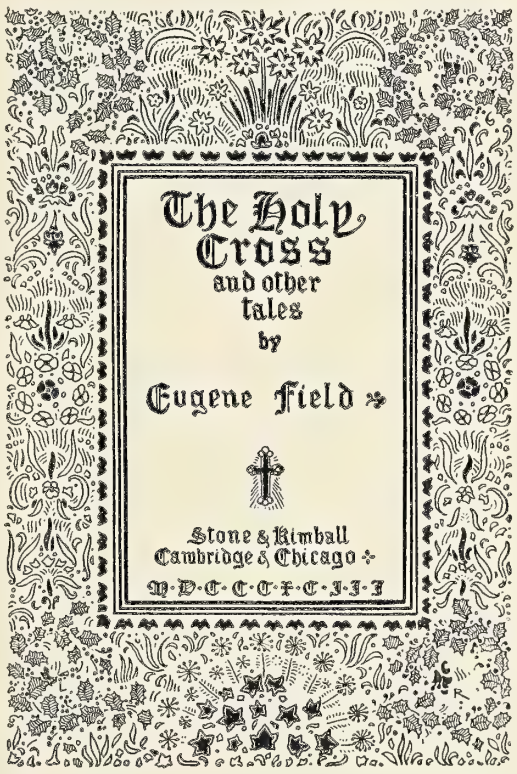
## BOOK-COVER AND TITLE-PAGE DESIGNING.

BY W. IRVING WAY.

IN our comments on the "Arts and Crafts Essays" in the December number of THE INLAND PRINTER, reference was made to Mr. Crane's explanation of the prime object of the Exhibition Society, which was to give greater prominence to the designer and artisan, whose personality was often concealed behind the designation of So-and-So & Co. That the efforts of the society are proving effective in one direction is evidenced by the announcements of English and American publishing houses. In many of these announcements we read that covers and title-pages are designed by Aymer Vallance, Aubrey Beardsley, Will Rothenstein, Louis J. Rhead, Laurence Housman and others — special stress being laid upon these points and to good purpose, as publishers find the names of such designers influence the sales of their books. In the present article we propose to make a few comments on this feature of bookmaking, such comments being from the standpoint of the layman rather than from the standpoint of the expert; and by way of illustration several cover designs and titles are reproduced for the edification of those who may care to read these notes.

We have mentioned Mr. Louis J. Rhead. One of the most notable title designs by this artist is to appear in a book just about to be issued by the new publishing house of Stone & Kimball, of Cambridge and Chicago. It may be well to say just here that Messrs. Stone & Kimball are young men who are completing a course at Harvard. We saw Mr. Rhead's original drawing for Mr. Eugene Field's "Holy Cross and Other Tales," as also the original drawing for the cover, which will be reproduced in the next number, and both of these designs in the original we much admired. It is not possible to do the title-page design justice in our reproduction, as a part of the lettering is rubricated.

If we were disposed to be critical we might submit that the space allowed for the lettering is rather out of proportion to lettering and border, though this defect was not so apparent in the original drawing as it is in the reproduction. A happier arrangement would have been to put the words "Holy Cross" in one line, rubricated, in a size smaller, and the word "The" in black above, of a size to conform to Other Tales.




Design by Louis J. Rhead.

The second design was prepared by Mr. Horace T. Carpenter to serve for the cover of Mr. Hamlin Garland's "Main-Travelled-Roads," a reissue of which is shortly to be issued by the same publishers. This design is printed in gold, and being rather larger is far more effective than our reproduction. We believe this to be Mr. Carpenter's maiden effort in cover designing, and he is to be congratulated on his success in catching the spirit of the text, though it should

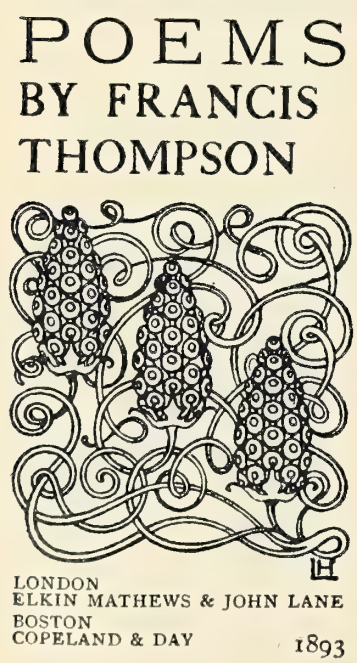
be admitted that, like the author, he took his kodak into the cornfield and made a photograph from the life.

Mr. Laurence Housman's title to Mr. Thompson's poems, printed in a light terra cotta, considered by




Design by Horace T. Carpenter.

itself needs no extended comment, perhaps, but taken in connection with the frontispiece, by the same artist, and the size of the printed page, it lacks proportion, and indicates a straining after effect and originality. Our reproduction is the exact size of the original, while the frontispiece and printed page approximate 3¾ by 5 inches.




Design by Laurence Housman.

Our fourth reproduction needs no comment further than to say that it is the work of a London artist, Mr. Will Rothenstein.

The other drawings reproduced, being the back and front cover of Mr. Björnson's drama (Longmans & Co.), are reduced about one-half. These are the work of Mr. Aymer Vallance, and are worthy of all praise. The printing is in black, on straw-colored buckram, and the scheme of this design, and of Mr. Aubrey Beardsley's frontispiece, reproduced elsewhere in this number, is elucidated by a reading of the drama. A note by the translator tells us that "the words 'Over Aevne' mean literally 'over power.' They suggest the striving for something beyond the striver's strength, and his consequent state. This state might be suggested by such an epithet as 'exalté,' or 'overwrought,' or 'überspannt.'"

While the designs chosen for reproduction in this number of THE INLAND PRINTER are not, perhaps,




Design by Will Rothenstein.

the strongest that could have been selected for an opening article, they are at least not without character, and will serve to introduce the subject. In a subsequent number it is proposed to submit other designs, and in this way to draw attention to a feature of bookmaking more or less neglected if not practically ignored during late years. Impersonal art is not unlike impersonal journalism in the sense that it is likely to be too often slovenly and bad. Good work when accompanied by

the name of its author means immediate recognition and support, and personal advertisement in connection with one's work is a stimulus to honest and painstaking endeavor.




Design by Aymer Vallance.

Translated for THE INLAND PRINTER.

## CUTTING POSTER ORNAMENTS FROM VENEERING.

BY LEON IVAN.

S. BEAUMONT gives, in *L'Intermediaire des Imprimeurs*, some very effective specimens of poster ornaments and type cut in veneer with a fret saw and mounted similar to electrotypes on a wooden base. The mode of operation is very simple, and commends itself especially to the country printer whose stock of display type is necessarily limited, for by this means he can readily reproduce lines copied from posters, or design lines, initials or ornaments for himself. In designing, unless the operator is an artist, it is recommended that rigidity of outline should be avoided and letters of more or less fantastic shape employed, because in the latter case inequalities may be made to render the letters more striking, if care be taken to make each of the letters of a similar design, which is easily effected by tacking several pieces of veneer together and cutting all the A's together. In this manner much labor is saved, as the L's, F's and E's can all be cut at one operation — the superfluous portions of wood not needed in the first two letters being removed with a chisel or knife prior to mounting. The V's and A's are cut together in the same way, P and B may also be cut at the same time, thus curtailing the time required for the work, simplifying the amount of designing and insuring a certain amount of uniformity. In cutting the line "NAVAL FETE," for example, there would be only four letters to design — NATE — each of the others having been cut in duplicate with one of them. In cutting odd letters to fill a "bobtail flush" in some light font, a proof of one of the originals can easily be taken and offset on the wood from which it is intended to print. Fists cut in this manner and mounted the reverse side up give a right and left, while comic designs similarly treated offer the same advantages. The small fret saws sold in hardware stores for amateurs form an admirable tool for this class of work, and many of the designs furnished with those outfits can be modified with a little ingenuity into effective grounds, panels and ornaments that would prove very attractive in poster work.

Written for THE INLAND PRINTER.

## DISPLAYING NEWSPAPER ADVERTISING.

BY R. C. PENFIELD.*

TO the printer who likes to see the neat and symmetrical in composition nothing affords more satisfaction than a handsomely displayed advertisement in a magazine or newspaper. In the former, however, with a generally high grade of paper, ink and presswork, there are possibilities that are not likely to obtain in a newspaper, and particularly in a country journal.

Yet the display composition in some of the large city dailies is strikingly bad. It is certainly the case that the advertisement columns of New York dailies are, as a rule, botchy and amateurish to a printer's eye, while Boston does not make a great deal better showing. Contrasted with the composition of the advertising in the Chicago papers, for instance, that of New York fares badly. Of course, the average country newspaper is not expected to be a specimen book for the typefounder, and for myself I believe a few good fonts are much better than a large variety.

There may be said to be four distinct styles of newspaper display — the light, the medium, the heavy and the fancy. I do not mean by the latter that style which includes shaded letters, texts and flourishes — any good printer will agree with me that this sort of display is always in bad taste. But what I should term fancy would be the outline letters, of which there are now many styles cut especially for this very purpose, and the large letters made up of capitals of agate and nonpareil, and used by the New York *Herald* and other metropolitan dailies.

Light-face composition is pleasing to the average printer, but not, as a rule, to the advertiser. Celtics, caps and two-line letter generally serve as a basis for this display. It makes a neat paper, but the office attempting this style of composition will have to rewrite much advertising copy, and will probably have to use considerable persuasive power with the advertisers.

The medium style for advertisements includes old style and old style condensed, light gothics, boldface

*NOTE.—On another page of THE INLAND PRINTER Mr. Penfield conducts a department of criticism, news, experience and advice of particular value to newspaper publishers and editors.—ED.

italics, boldface roman, antiques, etc. This is perhaps the best for general newspaper work. It will satisfy ordinary advertisers, and any country office, however small, has a sufficient variety of the faces above named to make a very fair showing, and with care and taste can make a handsome paper so far as the display columns go.

The heavy style of display would have to be made up of strong-faced gothics, fullface extended, aldines, etc. There is likely to be the mistake always of using a larger face than is necessary for the line with a consequent appearance of crowding. Heavy display can be made very effective by judicious spacing, but the whole effect, no matter how good, is lost unless the quick appreciation of a handsome advertisement, and readers will soon be educated to going over the ad. columns if the wording and arrangement is in harmony and good taste. Of course, the advertisement must be attractively worded, and here the experience of the newspaper man may be of great assistance to the advertiser.

It is easy to select the type now to make handsome display columns if one is about to start a new plant. Never have there been faces cut more attractive for this branch of work than has been the case in the last two years. But most of the newspaper men who read this article have their plant already equipped. In many of their papers the miscellaneous style of ad.



Photo. by Vernon Royle, Paterson, N. J.

AMATEUR PHOTOGRAPHY — "LIFE HAS ITS COMPENSATIONS."

pressman does his work carefully. If the ink does not cover the large types thoroughly the result is disappointing, while if there is too much on this sort of display it is in much danger of smear and offset. I would not countenance the use of wood letter or any type of over four-line pica, no matter how bold a display is asked for. A good rule would be to make three-line pica the limit in size, and that is plenty large enough for the most prominent lines.

I believe that sufficient attention is not paid to the advertisements, as to the wording, composition, etc. The printer should always have the privilege of changing the arrangement of an advertisement if he does not alter the sense. Then, if care is used in composition and proofreading, the result will be alike satisfactory to customer and printer. Advertisers will show a composition prevails. If they would select some regular style as above outlined, set aside certain fonts of job type for that purpose, and stick to the one style, I believe that they would be gratified with the greatly improved appearance of their paper. The addition of a few dollars' worth of type for the advertising columns would be an investment fully as compensating in its returns as the same amount put into fancy job type, for, after all, no matter what argument is used with the customer, it cannot be denied that advertising is, as a rule, "all clear gain." With this point in view the thoughtful newspaper man will see that nursing this branch of his business is just as profitable work as he can engage in, and I firmly believe that an attractively displayed line of ads. will bring much additional grist to the mill.

Written for THE INLAND PRINTER.

## THE LAW AFFECTING PRINTERS.

BY F. J. HURLBUT.

A HEADING something like the above is frequently seen in English typographical journals. Whether it is because American laws are peculiarly favorable to printers, or because the latter are inclined to abide by them without question, we hear very little protest in this country against laws whose operation applies to the printing trade. Petty suits between "master" and workman are a matter of common occurrence in England, and their decision is always made a matter of record in journals devoted to printing. It may be an error, but the frequent recording of these suits gives the American readers of British typographical journals the idea that there is a great deal more of interest taken in "the law affecting printers" by our cousins across the water than there is in the republic of Uncle Sam.

We are not, however, free from laws which affect printers unfavorably, and nothing but a vigorous protest from that "honorable guild" will ever wipe such legislation from the statute books.

The law permitting the government to print return cards on envelopes is a veritable discrimination against printers as well as the paper trade. After much effort, this law was modified so that, while the government is still permitted to print the words "If not delivered in ten days, return to" on the corners of stamped envelopes, it will not be allowed to add anything to that form, so that the business man must afterward employ the printer to print his name and address under the government-printed line. The new law takes effect on and after the expiration of the present stamped envelope contract, which will occur October 1, 1894. The envelope makers were opposed to the modification of the old law, and there is still danger that they will procure such legislation as will maintain the old custom before the date of its expiration.

In regard to the redemption of stamped envelopes, the government is disposed to deal fairly. They will be redeemed at the value of the stamps, and, as all postoffice redemptions will be paid in any material furnished by the postoffice department, the party who returns the spoiled envelopes may take his pay in stamps, postal cards, or, by paying the price of the envelopes alone, he may receive new stamped envelopes.

In the matter of postal cards, however, there is abundant room for a change in the "law affecting printers." Spoiled postal cards will not be redeemed, and the fact is not only an outrage on printers, but is inconsistent with the general proposition implied by the government in its transactions with regard to the redemption of all articles possessing a created value when the government itself is the author of such creation. All kinds of American money, postage and revenue stamps and stamped envelopes will be redeemed to the extent of their created value, at par. But postal cards, worth one cent each, are a total loss to the unhappy spoiler, who is nearly always the printer. With all possible care against error, and all the precautionary O. K's from patron, proofreader, foreman and pressman, errors, which are an indispensable part of printing, will show their hateful faces — after the job is printed.

There are more reasons for the redemption of postal cards than for redeeming stamped envelopes. In the first place, many more of the latter are used for commercial purposes — for advertising, notifications, etc. Lots of many thousands are used by business houses in the ordinary conduct of their affairs, and for advertising the orders run up to ten, twenty and even fifty thousand. Further, more printing is done on postal cards than on envelopes. For the latter, the printing is seldom more than the name and address in the corner, while postal cards are frequently crowded with printed matter, and price lists are quite commonly printed on them. Every added word of printing in a given job increases the probability of error, and when price lists are so printed, with all their liability to accident, to error or the pulling out of a single figure, the printer is taking chances inadequate to the profit on the work when he accepts an order for postal cards.

The United Typothetæ should take hold of this matter. It was largely through the efforts of that organization that the change in the law in regard to printing of government envelopes was made, and if it should use its united force it could compel Congress or the postoffice authorities to grant redemption of spoiled postal cards on a basis that would not wrong the government and would be of great benefit to printers. By the way, if the United Typothetæ wants to attract to its membership a larger proportion of the printing fraternity it will accomplish more by identifying itself with such benefits, which are of universal benefit to the trade, than by any other means.

It is indeed fortunate that in the United States any commercial interest that is discriminated against can so readily obtain redress through modification or repeal of laws, and particularly where there is danger that the government may become a competitor in any line of trade. In other countries relief is not so easily obtained. According to a correspondent of THE INLAND PRINTER the French government printing office, for instance, is a direct competitor with private concerns. Each department head farms out his printing as he likes, and the director of the government office urges them to send all their work to him. The correspondent says:

"The director of the *Imprimerie Nationale* insists upon the right of his office to print all state documents, founded on a royal privilege, and confirmed by the government of 1889." Royal privileges are the little roots of monarchical institutions that still cling to the French republic.

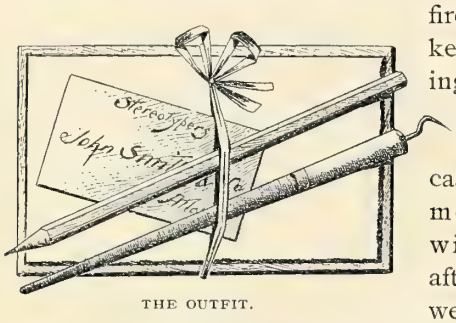
Fortunately for the printers of the United States, the press is with them and a part of them, and therefore any oppression of the former finds its irresistible enemy in the latter — the conservator of public justice and equity.

Written for THE INLAND PRINTER.

## POSSIBILITIES OF CHALK-PLATE ENGRAVING.

BY HEARD RESPESS.

THERE is a legend that once upon a time a giant fortress was besieged by an enemy whose ordnance consisted of a solitary cannon. Shouts of laughter greeted the besiegers when this unit of artillery opened fire. But the gunner kept steadily pounding away at a single spot on the outer wall. Inside the castle the knights' merriment grew wilder. Still, day after day, the firing went on, until at the end of a week one stone was shivered; in a month the stone behind it was pulverized, and in ten months a breach had been made wide enough to admit the enemy. So the castle was captured.



THE OUTFIT.



OUTLINE.

This legend has a double fitness here — appropriate to me, a novice at the preparation of papers — appropriate to the chalk-plate beginner. I doubt if a great many of my readers ever heard of chalk engraving. Indeed, I am told it is comparatively little used. I do not attribute that to the impracticability of the process, but more to the impatience of the artist. Too many unlike the single gunner.



SHOWING SHADE.

Artistic printing was never so much in demand as now. The printer must discard stereotyped forms; the advertiser studies to make his allotted corner bright and attractive, and the newspapers must have their illustrations. Usually this required an expenditure of considerable time and money. Chalk plate saves both — at the same time producing desirable effects. Simplicity of process has to a degree affected the adoption of chalk by a number of artists. Indeed, the process is very simple. In a "nutshell," it is simply to make a matrix in chalk, then stereotype. The outfit can be had for $1. (Even the editor of the Billville *Banner* can afford an




NAMEPLATE.

engraving plant, you see.) It consists of a plate, "scratcher," pencil and a stereotyper's address. The plates are specially prepared. A piece of steel of fine quality, about an eighth of an inch thick, is cut the size desired. One side is highly polished, then coated with a chalk composition about an eighth of an inch thick. Suppose we desired a cut for a clothing ad.; take a thermometer, for instance — that needs "our warm clothes" to keep its temperature up, you know. Over the plate place a piece of ordinary writing paper and hold in place with thumb tacks. In the corner, with a soft pencil, make the sketch the size of cut desired, as there is no reduction as in the photo process. After obtaining the proportion with a tracer or sharp point, trace the outline only. Remove the paper and a slight impression will be found in the chalk. This serves as a guide, for only the necessary lines can be cut into the chalk. As in regular drawing, with the "scratcher" cut the lines through to the steel plate. This gives a flat single line drawing. Retrace the lines where shades are necessary. A full shade is obtained by "cross-hatching" or crossing the lines. Photographs and all "off-hand" drawings are engraved in like manner. The plate is then stereotyped as an ordinary matrix.



SPECIMEN PHOTO.

Suppose a color job was desired — say to print black, Russian orange and green. The black plate is made as described above. In the same drawing scrape the chalk off the plate thoroughly in the parts desired red and take a cast as before. With a graver cut away such parts of the black plates as may appear in the stereotype. Again, in the same drawing, scrape out such parts as are desired green and take a cast and cut out such parts of the black and red as may appear. Usually very little cutting is required in any of the plates. Use as ordinary stereotypes, but the black plate must be printed last. A perfect register can be obtained, as all the cuts were made in the same drawing. The effect will be found to be very satisfactory.

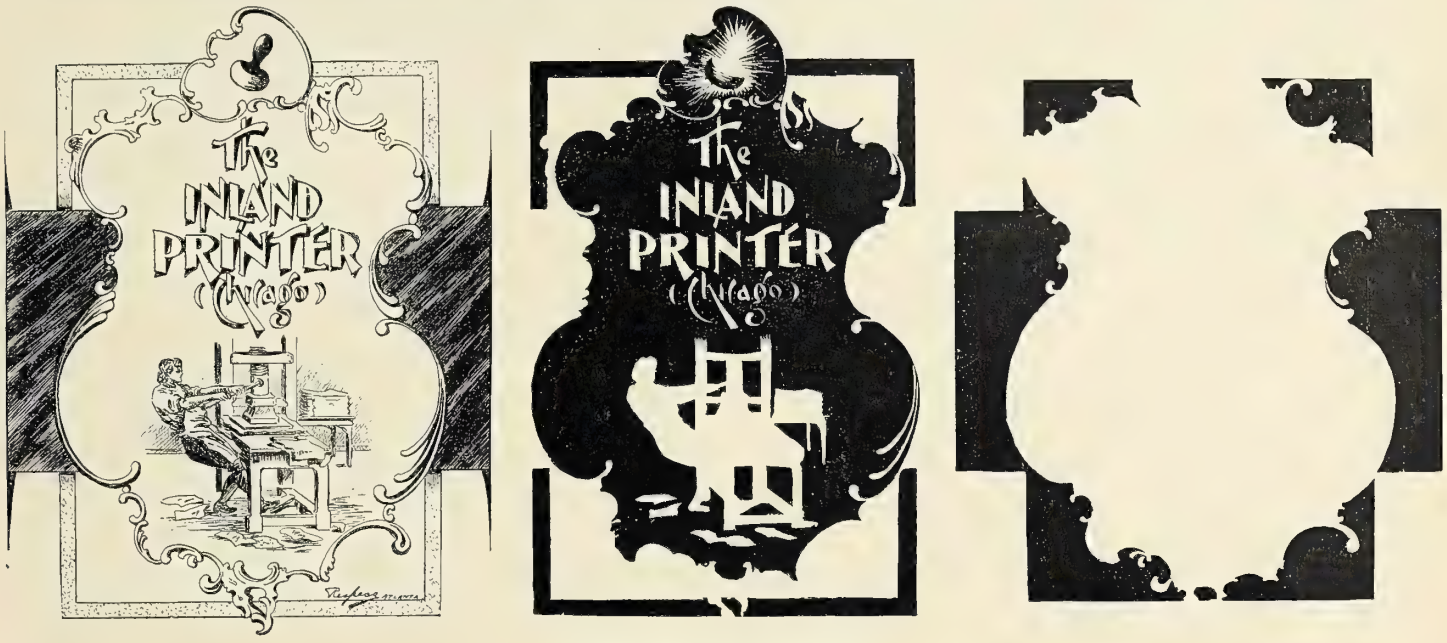


AUTOGRAPH.



One great advantage of the process is the small amount of time consumed, only the drawing and additional ten minutes for

stereotyping being required. I have had orders for photographs, and inside of forty minutes from the time the order was given the cut was running on the press. My experience with the process has been entirely satisfactory, particularly so for newspaper work, as the lines are sharp and deep, and in no instance does the "burr" appear nor the cut "black up," as it sometimes does in photo work. In short, it fills all the requirements for the average illustration.




PLATES FOR THREE-COLOR WORK.

Written for THE INLAND PRINTER.

## COLD PROCESS OF STEREOTYPING.

BY CHARLES T. MURRAY.*

HOW this attracts the attention of every stereotyper! How many thousands of dollars and years of hard work and study have been given to this subject! Probably there is no one thing in the printing business on which so much time and money have been spent and with as little success. Nearly all classes have been called upon to perfect this process — the capitalist, the scientist, the chemist and the mechanic. All the world has been drawn on for material for experimenting. Men have traveled to Europe to investigate some method that was reported to be a success. One firm in this country sent a man to Europe on a tour of investigation, and after spending about $10,000 abandoned it as a failure. One of our press builders has had in his employ for two years or more an expert at a large salary, experimenting, with no better results. The different methods tried are legion. But perhaps nine-tenths of the experiments have been made with the ordinary stereotype paper, and the writer believes this is the reason it has not been perfected before this.

A short time ago we were shown a mold by a stereotyper on a metropolitan daily paper that was made by the cold process with paper, and it was a very fair mold, but it had the same fault of all other cold process molds made from paper — it had shrunk in drying. We called the attention of the experimenter to this defect, and asked him why he used this paper when he knew it would shrink. "Why," he said, with a look of surprise, "paper is the only thing that can be used on a newspaper for curved plates." That man, like all others, believed that his fortune was made the minute he discovered a cold process that was a success.

Admitting that paper is the only thing to be used, why not use a paper that heat or cold has no effect upon — a mineral paper. We have used such a paper and found it to be a success, and will now give our experience for the benefit of the readers of THE INLAND PRINTER, so they can try it to their own satisfaction. If mineral paper has ever been tried before we have no knowledge of it, and believe if it had it would have been in general use before this. Yet the idea is so simple it seems strange it has not been thought of before. Any person who has ever handled asbestos knows that heat has no effect upon it in regard to shrinkage, and that after placing a piece of asbestos paper in the fire and letting it cool off it has not changed its size one particle.

Now, then, use asbestos paper instead of the ordinary matrix paper, and the cold process, we believe, is a success. The fine paper is difficult to obtain in some parts of the country, and the ordinary asbestos paper is too coarse for general work; but it can be used to prove that with this paper properly made it is a success. We are now corresponding with the different manufacturers of asbestos, and will be able to give the information as to where the paper can be obtained in a short time. But for experimental purposes take a sheet of asbestos paper about the thickness of two sheets of

*NOTE.—The attention of the reader is directed to the department of electrotyping and stereotyping conducted by Mr. Murray on another page of this issue.—ED.

the matrix paper now in use, and if ordinary asbestos paper, paste on two tissues (with fine paper, we believe, there will be no need of any tissue), with a thin, strong paste. Now, if you have no molding machine or centerfuge drier (an oven similar to a rotary coffee roaster, made to dry stereotype molds), you can try it with a brush and an ordinary gas or gasoline oven, but the machine is the best. Beat in the same as paper mold. When the proper depth has been obtained gently remove from type, and after placing between two wire screens, place in oven. We have molded a full page of newspaper in this way, and after casting and printing it have measured the paper with the type, and could find no difference in size. We believe this is the process that will be in general use in a short time.

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Written for THE INLAND PRINTER.

## ART IN PRINTING.

BY C. P. STINE.

PRINTING is a fine art as much as music, sculpture, drawing and engraving. There is no profession or trade that calls for greater natural ability or scholarship than the printing business. There are many natural-born printers who have no more adaptability to any other business than a cobbler has for horseshoeing. "The proper study of mankind is man," and likewise the best judge of good printing is a printer. A finely-executed piece of typographical art may be as much an inspiration of design, color and gracefulness as any thoughts that ever inspired the painter's or sculptor's touch. The highest works of art, the grandest achievements of human intellect and skill, are more than mechanical productions. They have a soul in them; a touch peculiar to the emotional strength of the finer nature. A natural musician will execute a difficult piece of music with an expression and a depth of power and feeling to which a mere mechanical rendering has no comparison.

Unlike the building of a locomotive or a print shop, there are no specific or stated rules which serve as a model for any particular work of typographical art, for no two orders are found exactly alike; and in case there were, it would be impossible to fill the two under exactly the same circumstances, although one might be just as commendable and the other worth just as much. The knowledge of printing is gained more by experience than by any prescribed rules, and therefore it takes longer to thoroughly master the art.

In times of old, when our fathers were young, the custom of apprenticing the lad to the trade was commendable, and produced great results. A contract was entered into between the parent or guardian of the so-called scholar and employing printer, stipulating the time in which the lad was to serve. The contract was ironclad, and could only be annulled by mutual consent on both sides to the contract. In this way the boy grew up in the business, learning thoroughly all its branches, and when educated in the "art preservative" could face the world with a practical knowledge, now envied by those who assume too much in a short space of time and demand the same conditions from the employer, and consider their time to be worth as much as the thoroughly trained compositor.

The first ambition of a printer seems to be, as he advances in the knowledge of the business and in public favor, to produce a pleasing effect and emphasize a special feature of his business to his customer. Like a professional man, a printer who has spent a score of years or more gaining this knowledge justly considers his time and experience worth something. But a great many seem to think that a printer does business for fun. He is often beat down to the lowest margin of profits, and made a target for everybody's kicks.

Like other callings in life, it is not altogether the professional service or mechanical execution of a title-page, card or heading alone, but the knowing how to do it systematically, and how to do it well, that when finished it shall be without fault or blemish.

Amateur printing has done more than anything else to lower the standard of work, and has kept prices below the cost of best quality of workmanship. The demand of the times calls for intelligent, sober and industrious men to represent the business, and every means possible should be used to discourage amateurs and advance the interests of the profession. An important item is overlooked by many: A successful printer must keep up with the times in types and other appliances. It is just here where so many fail. Business houses of long standing must be built upon strictly business principles, gaining and holding the confidence of all with whom they deal — the true incentive to American genius, ambition and pride.

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THE DANCING LESSON.

Written for THE INLAND PRINTER.

## AMERICAN TYPOGRAPHICAL MAKE-READY.

NO. IX.—BY WILLIAM J. KELLY.*

THE two preceding chapters have been devoted to the detail of building up suitable and lasting tympans for printing forms of fine art and colored work and magazine or bookwork. I shall now proceed to explain how tympans may be prepared for printing some of the general kinds of jobwork.

### TYMPAN FOR QUICK JOBWORK.

Assuming that the press we are about to operate with is one of the regular drum cylinder make, and that the cylinder has been prepared with the requisite hard-packing board, or boards and muslin covering, and that the job to be worked off is a type form of a general commercial character; the sheet to be used on the work to be folio or super-royal size; and that only a short run is to be made, and that in quick time, I adopt this method. Loosen the calico covering in the lateral opening of the cylinder; raise it so as to clear the hand-packing up as far as the grippers; place three or four sheets of book paper up to the gripper edge, keeping them as uniform together as possible, so that none may slip down; draw down the muslin covering tightly over these, and fasten it on the reel in the lateral opening of the cylinder. Paste a sheet over the muslin, fastening it neatly along the front opening in the cylinder, and at the bottom of the sheet. This sheet should be a couple of inches longer than the face of the form, so that in securing it in its place no paste is allowed to come in contact with the impression.

As soon as this sheet is dry on the muslin, take two or three sheets of book paper and crease each of them evenly along the edge to the depth of three-quarters of an inch, and paste these separately over the muslin in the front opening of the cylinder. When dry draw these down as tightly as possible, and fasten them to the muslin at the bottom. These sheets may be made fast singly or together, but a good way is to paste a slip of paper over the bottom end of the top one — the width of the slip to be about two or three inches; it need not necessarily be the full length of the tympan sheet, nor should it overlap this more than one inch.

Now run up an impression on the tympan and note any defects that may exist. If these can be patched up or cut out at this stage, so much the better for speed; or, if too light or too heavy, a sheet may be added or one torn out. Take an impression on a sheet to be used on the job, and examine for further amendment. If it is necessary to mark out an overlay sheet, let it be attached to this sheet, and then draw over this a fairly dampened, medium thick sheet of paper, fastening it front and back on the cylinder face. This tympan is now about complete, and may be utilized for several small jobs by simply tearing off the outer make-ready sheets.

One of the first essentials for a pressman to know is how many sheets of paper of a stated thickness the press will stand for make-ready. When this has been ascertained to a near certainty, the time of preparing a tympan for hurried work becomes a matter of a few minutes.

### ARRANGEMENT FOR DAMPENING DRAW-SHEETS.

Where a large jobbing business is done I would advise the use of a flat receptacle in which a couple of quires of ordinary book paper could be kept damp at all times, for the purpose of inserting between them the dry covering sheets, so that they could be uniformly and handily dampened when wanted for use. I have found this a very desirable convenience in many ways; and as the contrivance is simple, it is within the power of any practical person to get it for his own use. Get two strongly-joined boards, about 26 by 33 inches; paint them on all sides; tack on the inside of each board a couple of thick paper bundle wrappers, and over these fasten in a similar way a thick felt blanket. The blankets should be kept wet at all times — an easy matter, as they retain moisture for days. The dampened quires of paper will suffice for a long time; and it is only necessary to place the intended sheet for the tympan between these dampened ones to become perfectly conditioned for use.

### TYMPANS FOR ILLUSTRATED JOBWORK.

By illustrated jobwork is meant such forms as contain cuts and reading matter, whether in black or colors. A tympan for such jobbing as the above needs to be firmly put together, and should be prepared with a few alternately dry and dampened sheets of paper drawn as tightly as possible.

As in the case of all fine work, and which has been alluded to already, use all care requisite in underlaying forms where cuts occur, more especially so when cuts, rules and type are in the make-up of the job. Only just sufficient tympaning should be carried to impress the face of the form on the sheet used in the work, excepting the illustrations, which will certainly require whatever extra pressure is needed to produce effectiveness.

In such cases the usual hard-packing boards and calico are essential. Over these fasten a white sheet of paper and a shrunken sheet of manila placed over all. Paste on a strong sheet of white paper, and tack it at the bottom. Now put through a sheet of its own paper, with three make-ready sheets under it, and then run up an impression on the tympan. Use the sheet of its own for the mark-out, and, when patched up, fasten it to the tympan and exactly over the indicated impression thereon. Cover this with a make-ready sheet and a second stretched manila one; run up an impression and fasten on all overlays and necessary touching up. After this has been done, paste over them a thin make-ready sheet and finish with a stretched manila.

(*To be continued.*)

*NOTE.—On another page of this issue Mr. Kelly conducts a department of questions and answers, experience and practical detail. Pressmen and others interested in presswork it is anticipated will find in this department a congenial corner for the ventilation of theories and exchange of helpful advice.



THE FLIRTATION.

Specimen of Photo-engraving,
THE F. A. RINGLER COMPANY,
21–23 Barclay street,
New York.
Duplicate plates for sale.

See page 281.

The Inland Printer

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

[Entered at the Chicago postoffice as second-class matter.]

*Published Monthly by*

THE INLAND PRINTER COMPANY,

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A. H. McQUILKIN, EDITOR.

ADDRESS ALL CORRESPONDENCE TO THE INLAND PRINTER COMPANY.

CHICAGO, JANUARY, 1894.

THE INLAND PRINTER is issued promptly on the fifth of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings per annum, in advance. Make *foreign* money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted.

ADVERTISING RATES

**Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.**

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers throughout the United States and Canada.

Any printer who is a friend of this journal will confer a favor on us by sending the names of responsible newsdealers in his city in case he cannot find it on sale there.

FOREIGN AGENTS.

M. P. McCOY, 54 Farringdon Road, London, England.

ALEX. COWAN & SONS (LIMITED), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.

G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany. An denselben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

## TECHNICAL ARTICLES OF CURRENT INTEREST.

AS previously announced, we begin in this issue of THE INLAND PRINTER an array of technical articles, each dealing authoritatively with some particular branch of the printing business, conducted by practical writers of wide experience. One of the most valued and interesting departments in this journal is the monthly record of patents issued. A proof of its importance lies in the number of letters of inquiry relating to patents received at this office, and to meet this evident requirement of our readers more fully, arrangements have been made with Mr. Franklin H. Hough to conduct the department appearing in this number answering queries pertaining to the patent laws.

On the problems peculiar to newspaper publishing Mr. R. C. Penfield brings the experiences and opinions of practical and successful newspaper publishers to a focus. His management of this department, we trust, will have the cordial coöperation of editors by furnishing their experiences on the topics suggested in the preliminary paragraphs of the notes and queries column conducted by him.

Of Mr. William J. Kelly's department of the pressroom, it is unnecessary to speak. Suffice it to say that the late Mr. Sullivan, in a conversation a few weeks previous to his death, said with quiet conviction: "Mr. Kelly is the best informed man on practical presswork that I know of. What he does not know about presswork is not worth knowing."

Mr. Charles Murray has a national reputation as an expert and practical electrotyper and stereotyper. His department is one which has been rather neglected by printing journals of recent years, but under his conduct THE INLAND PRINTER will treat this department in a manner which will command the careful attention of the progressive printer and newspaper publisher.

Among typefounders, American and European, no critic on type designs holds the place of estimation that has been won by Mr. R. Coupland Harding, of New Zealand. His bright and independent review of recent type faces will find appreciation and be of value to the discriminating typefounder.

Realizing the remarkable advancement of the age, the eager search for newer and quicker methods, we anticipate adding other special departments and placing them in the charge of writers of experience and technical skill.

## THE QUESTION OF GOVERNMENTAL CONTROL OF THE TELEGRAPH.

THE Typographical Union in particular and the labor press in general have been for some time agitating for governmental control of the telegraph systems of the country, basing the demand on the grounds that the monopoly of furnishing telegraphic news to the daily press has assumed menacing proportions, and that the private ownership of the telegraph systems has had the effect of depriving thousands of an opportunity to gain an honorable livelihood. The press associations are denounced as insurmountable barriers in the way of others entering the field of newspaper publishing, no matter how generously endowed with ability, money and natural aptitude. The discrimination in the price of dispatches in favor of the newspaper trust is something which, it is claimed, vitally interests the public, and which requires reforming.

At the present time printers are suffering from a loss of employment in the various cities — type composing machines having replaced hand composition in many offices being one of the causes — and the idea prevails that the superior cheapness and celerity of machine

composition would bring into being additional newspapers, thereby giving employment to those at present unemployed, were it not for the obstacles of the telegraph monopoly. This latter theory, however, is open to considerable modification in view of the reduction in advertising rates that would naturally ensue from the competition for business by an increased number of papers.

Looking at the proposition from the situation of the country newspaper publisher the control of the telegraph by the government might have beneficial results. A low-priced type composing machine for the use of country dailies is now being perfected, and it is altogether probable that only a brief time will intervene until the more progressive country papers are equipped with these labor savers. The competition of the metropolitan papers with those of the smaller towns will become more galling with this advancement, and it is within reason to anticipate the country press lending its voice to the demands of the labor unions in this agitation.

In this movement it cannot be expected that there will be complete unity of opinion among those favorable to it. Many will consider that trust legislation will satisfy their wishes, while others will contend for nothing short of absolute government ownership of the systems.

A very wide field of speculation is suggested by a consideration of this problem, and there is much that can be said for and against the proposition.

### THE NEWSPAPER OF TODAY.

WHEN we compare the newspaper of today with a sample of those published only forty years ago, a consideration of what the newspaper of the future will be is sure to arise. If the change is to be as marked on the same lines that it has been, the result will be indeed surprising. The newspaper of two score years ago contained almost no display type, and what was permitted to enter its pages was of the plainest kind. Half-page advertisements were almost never seen, and double column advertisements were an exceeding rarity. With the constant efforts of the advertiser to get his wares prominently before the public there has come a revolution. Bigger and bolder has become the display, and to accommodate the increase in the number of columns of advertising received, it has been necessary to enlarge the paper. Where twelve and sixteen-page Sunday papers formerly prevailed, the Sunday editions are now thirty-two and forty-four pages. Yet not content with giving the purchaser seven days' reading matter for the price of one, these latter-day publishers present to their readers with the issues of their papers handsome souvenirs that are in themselves representations of the expenditure of goodly sums. It is in these instances, however, that hope is to be found for the future. Our posterity will probably be presented on the purchase of their daily paper with carts to haul the investment home.

### ADVERTISING IN DULL TIMES.

"IT is easy enough to be good when there's no chance to be bad, easy enough to do business when times are 'booming,'" says *Profitable Advertising*, and thereby points a moral for the advertiser. Why it is that business men will cut down in part or altogether do away with the agency that brings them most of their business at the very time when the greater need for it exists, is a problem very difficult of solution. What makes business dull for a great many business firms is the fact that there are a few advertisers who have shown their cunning by pounding away harder than ever during the dull times, and as a result are getting most of the business. It is the faltering advertiser who never succeeds, but he never seems to come to a realizing sense of this fact until driven out of business by his more aggressive rival.

### CUT-RATE PRINTERS AND HARD TIMES.

ONE lesson that this period of hard times has taught that is of value to the printing fraternity is the folly of doing work on the smallest possible margin. A query that has often been propounded is, Why is there such a small margin of profit made in the printing business? There is only one answer, and that is that it is possible to set one's self up in business on a very small amount of capital, and therefore there are too many printers. The number never seems to decrease, however, and as they all have to live, and have to work to live, they get business by underbidding the prices of their competitors. So long as the business of the country was in a prosperous condition it was possible for the cheap printer to keep his head above the water, but when the crash came he was the first to go down. It is to be hoped that out of this evil some good may come in the shape of a lesson that will be heeded by his surviving competitors.

### PROSPECTS FOR A PROOFREADERS' ASSOCIATION.

A CORRESPONDENT in our December issue, signing himself "Dele," offers some suggestions and opinions on behalf of himself and a brother proofreader, on the lines on which the projected proofreaders' association should be formed to be successful. The idea which seems to prevail is that a proofreaders' society should be formed with particular attention to practical and helpful discussion of the everyday problems of the proofroom, and a desire to avoid the domination of the meetings by the advocates of "fads."

Efforts of a somewhat perfunctory character have hitherto been made in Chicago to bring together a number of proofreaders for consultation preliminary to more distinct action. We learn that measures will shortly be taken for more energetic work for organization, and it is hoped that an interest will be awakened which will make possible an American Association of Proofreaders no less influential and helpful than the Association of Correctors of the Press, of England.

Written for THE INLAND PRINTER.

## RECENT TYPE DESIGNS.

BY R. COUPLAND HARDING.

MESSRS. CASLON & CO., London, have brought out a series of Combination Ornaments (No. 20), consisting of eighteen characters, in nine pairs. Two pairs are quadrants of ellipses; the other seven triangular, and the body corresponds in shape with the face. The earliest of these designs — a somewhat crude one on rectangular body — formed part of the early "card ornaments" of the Johnson Foundry, some ten years ago; in the Zigzag border the oblique body was introduced; but it was the Germans who first produced these ornaments systematically in pairs, and made them really available for art work, about three years ago. All the German series are to continental bodies; but Caslon & Co's, which are of beautiful design, being cast to pica point bodies, will fill a place in ornamental material hitherto vacant.

Barnhart Bros. & Spindler show about half a dozen new styles, all with lower case. The most noticeable of these is the Wedge Gothic, which, though not an

**Celebrated Spanish and French Convents**

WEDGE GOTHIC.

imitation, has manifestly been suggested by the pretty Keilschrift of the Actiengesellschaft für Schriftgiesserei of Offenbach. The letter is not as graceful as its German prototype, the wedge is more pronounced, and stands upon its apex instead of its base, giving the line a top-heavy appearance. It is distinctly legible, either in caps or lower case; but there are two characters, the l and the t, which apart from the context would not be taken for letters at all. The wedge feature, though introduced in moderation, and only in the horizontal and oblique stroke, is quite noticeable in the next style, Record, a medium-faced latin, to which it

**Industrious British India Inhabitants**

RECORD.

imparts a decidedly original character. This is in every respect a good face, and will prove of permanent value. We may expect ere long, now the fashion is started, to find a profusion of wedged letters, vertical, horizontal and oblique. If the innovation is carried to extremes, we may expect some very ugly letters. Congo is a new

**Beautiful Specimen Books**

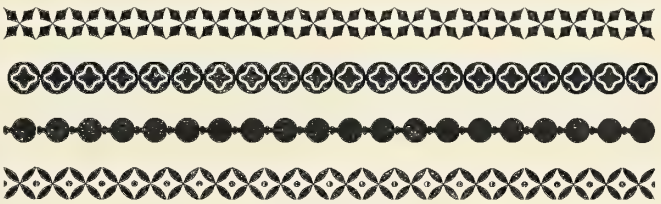
CONGO.

style, which will find speedy favor with lovers of oddities. It bears some resemblance to the Samoa on the one hand, and Quaint Roman on the other; but is not so fanciful as the first nor so ragged in contour as the other. In common with the long-obsolete Italian — one of the earliest attempts at fancy letters — the horizontal strokes are heavily thickened. The effect is far from beautiful; but in the smaller sizes, which we prefer, it gives the letter a strongly-marked character, and makes it readily legible. In this latter important quality it compares very favorably with both Samoa and Quaint Roman. Avon is a good heavy sloped old style, which

***Columbus the Discoverer of America***

AVON.

may be fairly described as a De Vinne italic. The only letter to which we take exception is the R, which has the same fault as the type from which it appears to be modeled. The upper loop is as large as the lower loop of the B, is half as large again as the P loop, and even still more out of proportion with the upper loop of B. The result is that the whole letter is out of keeping with the rest of the font. The figures in all these styles are good. The new Unique borders are not marked by



UNIQUE BORDERS.

any great originality, and are for the most part heavy in style. A series of six little comic silhouette figures are shown under the title of "Jim Crows." They are very similar to the "Brownies" already in use.



JIM CROWS.

Curio, by A. D. Farmer & Co., like a number of other new American faces, owes its existence to the success of the De Vinne. Lockwood bore a much closer resemblance to the latter, and Curio is a broadened and fantastic variety of Lockwood. The "cranky" effect of the lines is chiefly produced by alternative letters, which the sober-minded printer may avoid. There is a T extending below the line, with oblique

**The Great White City**
**CEFGHSTY**

CURIO.

stroke substituted for the horizontal, H with one limb too long and out of perpendicular, E, C and S extending below the line — the latter pinched in the middle and scrolled at the base. The R in this style is much better shaped than in the De Vinne, and in the Lockwood it is better still. Headline, by the same house, in seven sizes, has no lower case, and is a highly-condensed heavy latin, well adapted for its primary purpose — the main heads in newspaper columns. For

general jobwork, except of the rougher class, it is not so well suited, the original narrow latins, of English design, being in all respects a better style of type.

# IMPORTANT NEWS FROM HONOLULU

HEADLINE.

Messrs. Schelter & Giesecke, of Leipsic, have introduced a decided novelty in perforating rule. Unlike the old high rules, which cut the rollers to pieces, these are exactly type-high, and the perforation is effected by a strip of card, celluloid, or other suitable material on the platen. The rule is four points in thickness, and is fitted with hardened steel pins, producing exactly the same effect as machine perforation. It has the further advantage that, like ordinary brass rule, it may be set at any angle or bent to any curve.

This firm is very prolific in borders, and one of their latest productions, No. 142, on 60-point body, is particularly massive and handsome. It contains only three characters, a corner and a pair of right and left running pieces; but these are each cast to work in five colors, making a total of fifteen pieces. Two sets of these, the fine outline or key form of the design, and the heavy groundwork, can be used for single-color work; one producing the lightest possible effect and the other a very solid and heavy one. Between the single-color border and the full scheme of five colors, an unlimited variety of two, three and four color effects may be produced at the discretion of the printer. The unit of justification — 108 points — is rather wide, and a central justifying character 54 points wide would enhance the value of the design.

The Rudhard Foundry, Offenbach, have produced a Rococo border, in something the same style as those already shown by Reinhold, Genzsch & Heyse, and others. We have not seen full specimens, having before us only some examples in the *Journal für Buchdruckerkunst*. The combination evidently contains a good many characters, and is graceful and artistic; but it is no disparagement to say that it does not equal the magnificent Rokoko of Gustav Reinhold, which undoubtedly stands at the head of designs of this class. Messrs. Rudhard also show a fine bold condensed script, in the old copy-book style.

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Written for THE INLAND PRINTER.

## BOOKBINDING FOR PRINTERS.

BY CUT FLUSH.

HAVING a sewed book on hand as a result of our last lesson, we will now proceed to forward it — or, in the language of the binder, put it in leather. Our first move, therefore, will be to take a muslin strip (white) about an inch wide and same length as the book, and paste it with heavy paste; then lift up the end sheets or first section of the book and place it where the opening of the fold comes in. Repeat on opposite side. Let the book lie for a half-hour or so to dry. Then glue the back of the book well with a medium thickness of glue, being very cautious to get the glue in all the cracks and especially where the kettle stitches appear. This is the main part of a book bound this way. A book well glued is like a house with a good foundation, as this is really the foundation of the book. Having our book glued, we leave it to dry long enough to become so that the hand will not adhere to the back of the book in feeling it with the palm. We now trim the book on the front enough to smooth the edge, and then take a hammer and round the backs. This is done by hammering the back to you with the front facing you, hammering the back lightly first on one side and then on the other until the front appears in the shape of a quarter moon. This accomplished, we place the book between two wood boards and press it, being careful to get it even, for if once pressed crooked it can never be straightened out.

While we have our book in press we may proceed to get out the necessary stock required in forwarding it, as it ought to stay in press about an hour or so. The first thing we will want is the boards for the cover. To secure these we will take two No. 20 tar boards, cut them in half and paste them together, two and two, making one pair of boards of the thickness of two twenties in size, and these we place between two wood boards and put them on the top of our book in press or on the bottom. Our next move is to get what we call the straps. These little things perform quite an important part in the construction of a book, and are the only strength given to the book outside of the gluing. These straps are cut the width of our space between the web stays, and long enough to lap three inches on each side of the book. The straps are cut from scraps of rough sheep, or fleshers, as it is called. After cutting, we pare the edges roughly to avoid clumsiness. We now take the book out of press and trim the top and bottom.

Our next move is to color the edges. This may seem hard, but is very simple. Get a package of Diamond Dye, green; place it in a vessel and pour one and one-half cups of water over it, and boil. Then strain it through a piece of old muslin to remove the scum which will form on the top, and you have enough color for a hundred books like we have in progress now. Apply this with a No. 4 bristle brush or an ordinary small paint brush. Care must be taken in applying this to the edge to avoid the color running into the book. To do this right, lay your book down flat on a wood pressboard with the front of the book to you, and place a straight-edge of some kind on top and hold it firmly, pressing it downward, and while thus placed color it evenly. It will require but one coat.

Now it is time to place what is called a hinge on the book for the purpose of attaching the board covers. This is done by taking a piece of stiff paper — ledger paper preferred — and placing it under the web bands, gluing it and folding it twice directly on top of the web bands. This will give us a hinge of three

thicknesses of paper. We are now ready for our straps. Pasting the back of the book lightly first, we glue the straps, placing them between the web bands, and also at each end, making five straps to the book ; we rub these straps well against the back of the book, with the surplus on top of the hinge which we made right after edging our book. It will take but a few minutes to dry these straps, and when dry we trim off the surplus of the two end straps, which of course will run over at each end a trifle. This done we are ready for the boards. We take one of the boards and lay it on the book even with the first section proper, and mark the book with the point of a folder from one end to the other, and then pull the board down far enough to allow the joint rod to play in the space, thereby forming the groove or joint. Suppose the joint rod is a half-inch wide ; we will allow an eighth of an inch for the leather to play in and another eighth for our spring back. We now have our joint three-quarters of an inch wide. Making another mark with the point of the folder, leaving our board where we marked it the second time, and turning the book over with the board riding where we have marked and carefully avoiding shifting it, we now mark the size of our book on the board and cut the boards say one-quarter of an inch wider at top and bottom and three-eighths of an inch on the front. We now have our board cut with the projecting squares as required. Cutting the other board the same size we are now ready to attach them, which we proceed to do by gluing the hinge and laying the boards even with the second mark which we made when we were measuring them.

We now place our book in press for a few minutes, giving it a slight nip to get the boards in their place firmly, and then are ready to make the spring back. Taking the book out of press we take a small piece of ledger paper, fold it to three thicknesses and measure the width of the back of the book. To do this lay the book on the table back to you and place the end of the triple-folded paper, which is acting now as a measure, about the sixteenth of an inch over the first mark which we made when we were measuring our boards, and draw it around tightly to the other side the same distance and give it a fold or crease to mark where you left off. We now have the width or the expansion of our back, and our next move is to get the length, which we cut exactly the length of the boards. There is but one way to mold this back, and that is with the grain of the board always — the grain running the narrow way of a full sheet. After cutting the back pass it through a bucket of water two or three times, letting the water penetrate through the board, and then let it get about two-thirds dry before molding it. The back being ready to mold, we pass it over a gas jet, getting it hot enough to make it fairly soft, and then place it in our backmold and rub it with a stick (the end of an old broomstick will answer), rubbing it firmly backward and forward until it has the shape of a half tube. We now line this back with paper, joining the paper lining on the inside, and attach it to our book with two straps of paper, bringing the surplus of the strap over on top of the board cover.

We are now ready for the leather. We take a piece of leather and cut it wide enough to lap on the sides of the cover about two inches on each side and about two inches at each end for turn in ; we dampen the leather thoroughly and paste it with heavy paste, leaving it to soak for about ten minutes and then apply it to the book. Here is where our difficulty approaches us and we may play with this a long while before we get it to suit us, but practice will bring us there all right. The leather is placed on this book the same as on our half bound book, with the exception that we draw a little more leather out at the ends to form the head on the spring back, bringing the leather or using the surplus that we draw out to form the head with a folder in a crescent shape at each end. Having the leather turned in we now place the joint rods in the grooves we allowed between the boards and the spring back. Our joint rods can be made out of a piece of cherry wood, oval on one side and flat on the other. Placing the oval side against the book, we lay a sheet of paper on top and covering the full width of the leather, as a protector so the leather will not stick to our wood boards, and put the book in press principally to secure the groove joint. We now press it pretty hard and leave it there for an hour or so. Taking it out while it is still a little damp, we tie a string around it and through the joint, tying it tightly and removing the wrinkles which will form in the leather with a folder. We then set the two heads we formed before in a crescent shape. While the book is in this state we cut the leather corners just the same as we did on our half bound book, and after placing these on each corner of the cover we have our book in leather.



"THE THOUGHTS OF YOUTH ARE LONG, LONG THOUGHTS."

Written for THE INLAND PRINTER.

## GOSSIP ABOUT BOOKS, AUTHORS, ETC.

BY IRVING.

IF Mr. Laurence Hutton had issued his "From the Books of" in 1894, he might have included the following quatrain in his chapter on Poetical Inscriptions. During his convalescence from a long and serious illness, Mr. Eugene Field has amused himself by sending some of his books to their authors for inscriptions, and in a copy of "Hawthorne and Other Poems," Mr. Edmund Clarence Stedman has written, in his delicate hand, these four lines:

"Death thought to claim you in this year of years,
But Fancy cried and raised her shield between—
'Still let men weep, and smile amid their tears—
Take any two beside, but spare Eugene.'"

WE have already had occasion to refer to Mr. Aubrey Beardsley in these notes. In this instance we shall let him speak for himself in the following reproduction of his frontispiece to Mr. Björnson's drama "Pastor Sang." Of all the imitators of the Japanese, no one seems to have better caught the spirit and spoken with greater eloquence than Mr. Beardsley.



THE ways of English booksellers are like the ways of Providence, and their catalogues are often very diverting. At least Mr. Whistler must think so when he finds his "Ten o'Clock" and "Art and Art Critics" catalogued under the head of "Ruskiniana."

IN Mr. C. E. L. Wingate's letter to the *Critic*, New York, dated Boston, December 5, he quotes Prince Wolonsky as declaring that he grated his teeth when he read our newspapers, "they were so inexpressibly tedious and trivial." In Chicago he found the reporters caricatured everything, and were writers of fiction rather than of fact. He might have said that even their "fiction" was often sloppy and careless. In the Sunday issue, December 10, of the *Tribune*, we find an article entitled "Warwick's Big Title," in which the writer tells us, among other half-digested yarns, that Lady Brooke was twenty years old in 1880 when presented at court; that she was married in February, 1881, the Prince of Wales being present; that she is now *thirty-one;* and that she first met the Prince of Wales in 1883.

WHO is this Mr. J. Percival Pollard, of the Chicago *Figaro?* is a question often asked. The answer is easy. Mr. Pollard, though a young man (he is twenty-five, perhaps), was not long since eking out a precarious existence as a plodding journalist in St. Joseph, Missouri. Sometime within two years he became part owner and co-editor of *Figaro*, and is a contributor to its columns, and to the columns of *Vogue*, *Truth*, and other papers, of bright short stories, sparkling verses, and *jeu d'esprits* that are turned off with the facility of a skilled feuilletonist of long standing on the Paris *Figaro*. He has a wonderful capacity for work, is a young man of positive opinions on art and literature, has the courage of his convictions, is companionable, and in all ways a good fellow with a brilliant future ahead, if he can keep up his pace, and nothing to be ashamed of behind him. He is bringing to his own paper a recognition no less deserved than it is pronounced. We cannot do better than to quote here a scrap of his verse, already familiar to many readers of the poet's corner, which originally appeared in *Truth*, under the title:



"TO MEET—THE DEVIL!

"The devil has writ me a letter
(I'd requested the devil to dine),
He says nothing would please him much better;
He'll try to be with me by nine.
He hopes that my brand of Havanas
Is the same that they smoke down below;
And he hints that at Hell-and-gone Manors
They use nothing but Château Margeau.

"I've given my butler instructions,
So I'm sure of my wine and cigars;
My chef, too, has promised productions
To excel the menus of the czars.
So now my mind's free as to dinner,
And doubts are dispelled as to wine,
The question is, What sort of sinner
Shall I ask with the devil to dine?

"The man who has tortured his money
From the sweat of the starving poor,
And him who has stolen the honey
Of some other man's wedding tour,
I ought to be safe in inviting;
They must have met Satan before.
Think you there is fear of their fighting,
Or voting each other a bore?

"To the girl whose one fetich is fashion,
To her whose sole god is herself,
To him who's a bondslave to passion,
And him who's a miser of pelf,
The devil can scarce be a stranger,
So I think I'll invite them tonight.
Think you there will be any danger
Of the dinner not turning out right?

"Yet, why, when I send invitations,
Should I slight anybody at all?
Why figure out discriminations
When the whole world itself's at my call?
So I'll ask all the earth to my dinner.
Come, world, I expect you at nine;
Every one of you, virgin and sinner,
You are asked with the devil to dine!"

WHAT can be the meaning of the general reduction in magazine prices? First the *Cosmopolitan* started in by a cut

to 12½ cents, then raised the price to 15 cents for the December issue; *Munsey's* was reduced from 25 to 10 cents; and now comes the *Forum* with a cut from 50 to 25 cents. One cannot but express the hope that the *Century*, *Harper's*, and *Scribner's* may follow in the wake, if the standard is to be maintained.

MR. EDMUND GOSSE has written the following inscription for the rose-tree brought by Mr. W. Simpson from the tomb of Omar Khayyam, in Naishápúr, and planted October 7 on the grave of Edward Fitzgerald, at Boulge:

"Reign here, triumphant Rose from Omar's grave,
Borne by a dervish o'er the Persian wave;
Reign with fresh pride, since here a heart is sleeping
That double glory to your Master gave.

"Hither let many a pilgrim step be bent,
To greet the Rose re-risen in banishment;
Here richer crimsons may its cup be keeping
Than brimmed it ere from Naishápúr it went."

THE following sonnet, which originally appeared in a London morning paper, and has been credited by Coleridge to Wordsworth, has lately been reprinted in the *Athenæum*:

"I find it written of Simonides
That traveling in strange countries once he found
A corpse that lay expiring on the ground,
For which, with pain, he caused due obsequies
To be performed, and paid all holy fees.
Soon after, this man's ghost unto him came
And told him not to sail, as was his aim,
On board a ship then ready for the seas.
Simonides, admonished by the ghost,
Remained behind; the ship the following day
Set sail, was wrecked, and all on board was lost.
Thus was the tenderest Poet that could be,
Who sang in ancient Greece his loving lay,
Saved out of many by his piety."

Among the inscriptions by Simonides that have come down to us the one written for those who fell at Thermopylæ deserves to be graven in every heart: "Stranger, tell the Lacedæmonians that we lie here in obedience to their laws."

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Written for THE INLAND PRINTER.

## PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.*

THE past month has witnessed the granting of an unusually large number of patents relating to the printing interests. The patents have covered many diverse inventions, and are of more than ordinary interest.

Two of the patents were granted to Walter Scott, of Plainfield, New Jersey. The first of these patents is illustrated in Fig. 1 by a diagrammatic view.

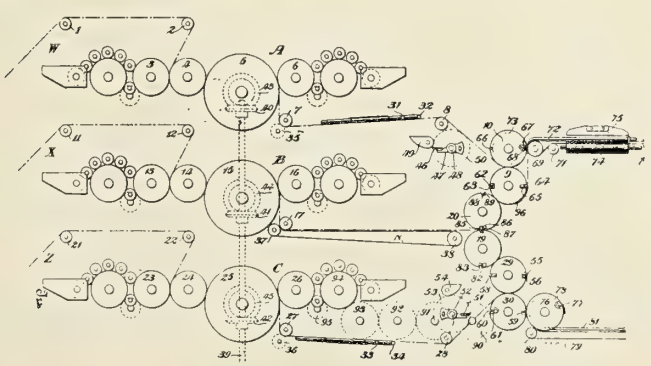


FIG. 1.

With this printing machine, papers of from six to eighteen or more pages may be printed and assembled with great rapidity. The upper and lower printing machines A and C print a web of any desired width. If of double width it is split either before or after printing, and the parts superimposed. The printed webs of the two main presses are then cut into full-length sheets while the web of the intermediate press is cut into half-length sheets, and the sheets are fed alternately to the folders of the main presses. The second patent covers an improved gripper-operating mechanism for printing machines. An arm carrying a pin has its axis of motion parallel with that of the gripper shaft, which has a suitable tumbler cam to stop or limit the motion of the pin in one direction, and a spring presses the pin toward the stop. This method of operating the grippers is thought by the inventor to be a marked improvement over the usual method of operating them by means of a slotted T-head and one or more pins on the frame working in the slots to turn the rod.

Theodore J. Turley, of Nashville, Tennessee, received a patent for a chromatic printing machine.

Fig. 2 shows very clearly the principle involved. The form I carries the type which are to print with different colored ink from the rest of the form carried by the ordinary cylinder A. This independent form is moved in its socket by a cam wheel having three different working surfaces. The first permits the form to sink below the general surface of the cylinder while the same is being inked, the second brings it up even with the general surface for making the impression, and the third advances it beyond the general surface to receive ink from its appropriate roller for the next impression.

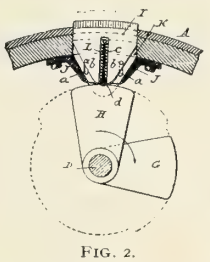


FIG. 2.

A light and convenient form of printers' furniture is shown in Fig. 3. This furniture was designed by Jacob C. Wolfe, of New York city. It presents a maximum of bearing surface with a minimum of weight, and can be easily cast. All of the sides have recesses inclined toward the center. The central wall and transverse partitions form a plurality of pockets upon each side.

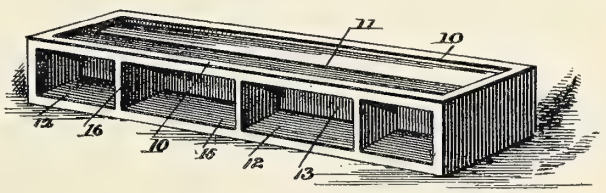



FIG. 3.

During the month two more patents were granted to Luther C. Crowell, of Brooklyn, New York, both of which were assigned to Robert Hoe and others of New York city. One patent covered a web printing machine for use in printing a part of the paper in colors without materially increasing the size or complication of the machine. In connection with a number of web printing cylinders, the inventor uses web-controlling devices co-acting therewith in such a way as to present a web of less width than the capacity of the printing surfaces, so that when the web leaves the machine different portions of each page may have received impressions from plates supplied with different colors of ink.

The second patent granted to Mr. Crowell covered a machine for folding and wrapping newspapers. The paper and wrapper are fed to a rotating "core" by suitable belts, wound about the core, pasted and delivered. The machine is comparatively simple in construction and adapted for running at high speed.

Fig. 4 shows a gripper for printing presses patented by F. X. Muller, of Buffalo, New York. The bar A has a longitudinal slot in which the fingers are secured in proper location. The finger at the left is longer than the others and is pivoted so that it can be easily adjusted to the size of the paper. The

*NOTE.—The reader's attention is particularly directed to the department of questions and answers relating to patents of interest to printers, conducted by Mr. Hough in another part of this magazine.—ED.

fingers prevent the sheet, when printed, from returning with the form.

Herman Feitch, Jr., of Chicago, Illinois, received a patent for a base for stereotype and electrotype plates especially adapted for adjusting and holding different sizes of plates. The base is composed of superposed parts connected together so as to slide

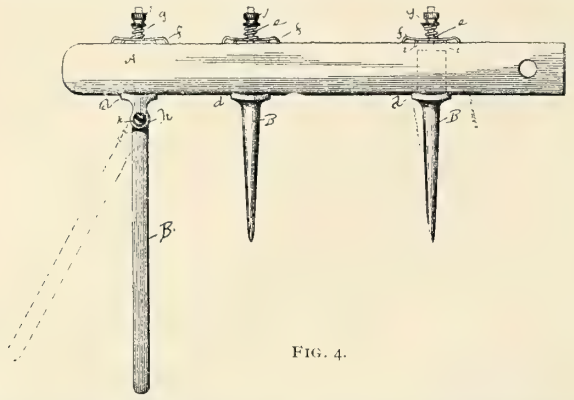


FIG. 4.

and lock upon one another and provided with coincident pin-holes, in which are stop-pins to engage the edges of the plates. The plate is placed upon the base, pins are loosely dropped about its edges and then the pins are held in place by sliding one part of the base upon the other and locking them in the changed position. The patent has been assigned to Daniel W. Ryan, of Chicago, Illinois.

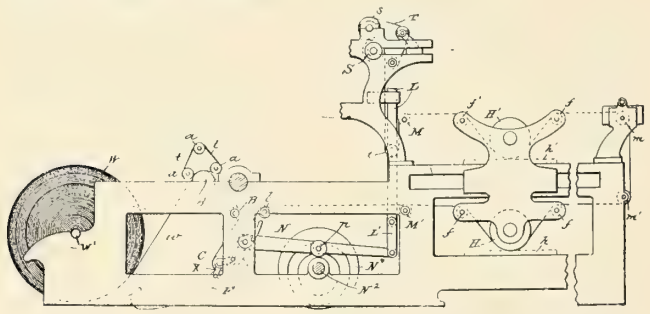


FIG. 5.

Mr. Joseph L. Cox, of Battle Creek, Michigan, received a patent for a web-feeding device shown in Fig. 5, the patent being assigned to the Duplex Printing Press Company.

The object is to provide such a system of feeding that the movement of the paper is positive and even. The web passes under what the inventor terms a "gravity governor roller."

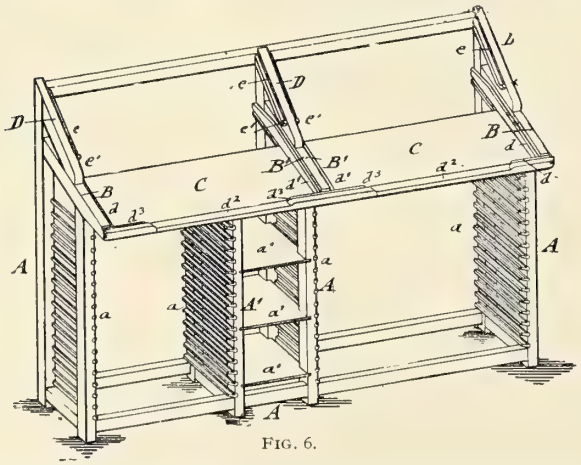


FIG. 6.

This is shown at C; it rides upon the curved track and by its weight takes up the slack between the feed roll and printing mechanism.

Two patents were taken out by Charles Sears, of Cleveland, Ohio. One was for justifying matrix lines. The following steps are given for securing the result named: 1st, preparing a copy having letters which occupy the same space which corresponding letters will occupy in the matrix line and having normal spaces between the words; 2d, placing this copy behind two gauges which are separated a distance equal to the desired length of the matrix line with the last letter in line with the right-hand gauge; 3d, forming the matrix line letter by letter and space by space; 4th, moving the copy toward the left-hand gauge a distance equal to the increments in the length of the matrix line which is being made; 5th, adding extra spaces between words until the letter on the copy corresponding with the letter about to be added to the matrix line is in

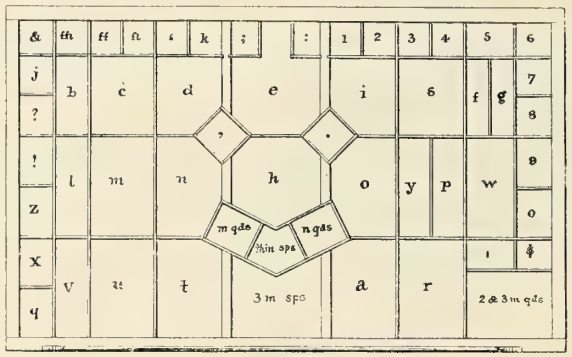


FIG. 7.

line with the left-hand page, and lastly finishing the matrix line without the addition of extra spaces.

The second patent granted to the same party covers a so-called "matrix-making machine." The machine forms bars for printing and is similar in nature to those patented by Mr. Sears in May, 1892. A revolving cylinder carries several rows of radially movable dies, and the matrix carrier is adapted to be moved at intervals in fixed relation to the cylinder and any one of the selected dies carried thereby. A finger key corresponding with the selected die regulates the position of the matrix carrier, and the die forms an impression in the matrix during the time the cylinder and carrier are maintained in fixed relation.

Fig. 6 is a perspective view of a printer's case stand invented by Louis L. Lomer, of Brooklyn, the patent therefor being assigned to the F. Wesel Manufacturing Company, of New York. Separate supports or guides are provided for the upper and lower cases. The lower case can be readily moved back upon its guides until in nearly horizontal position, thus leaving the shelf or table below free to receive the type for correction, etc., without requiring the composer to change his position.

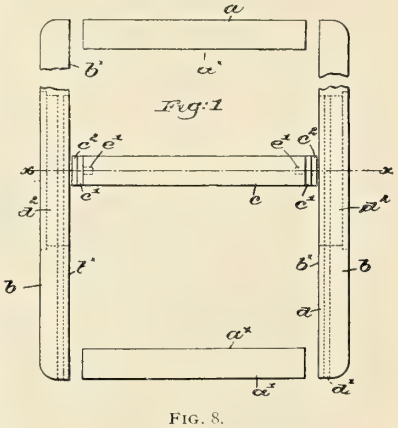


FIG. 8.

T. D. Oakley, of Vevay, Indiana, received a patent for the novel form of type case shown in Fig. 7. The main change resides in the formation of diagonally disposed boxes by cutting off the contiguous corners of four boxes.

An American patent was taken out by F. G. Annison, of London, England, covering improved method of printing show bills which are to be exposed for a long while to atmospheric influences. Linen or other fabric is first impregnated with xylonite, and then dried and pressed between rolls. After being printed it is coated with transparent varnish.

O. W. Slocum, of Taunton, Massachusetts, invented the new method of making printers' chases, illustrated in Fig. 8. The

patent covering the same is the joint property of the inventor and six other individuals, all residents of Taunton. The side pieces are flared and trued in long strips, then cut up; the end pieces are formed with square ends and the parts are welded together by an electric current or otherwise.

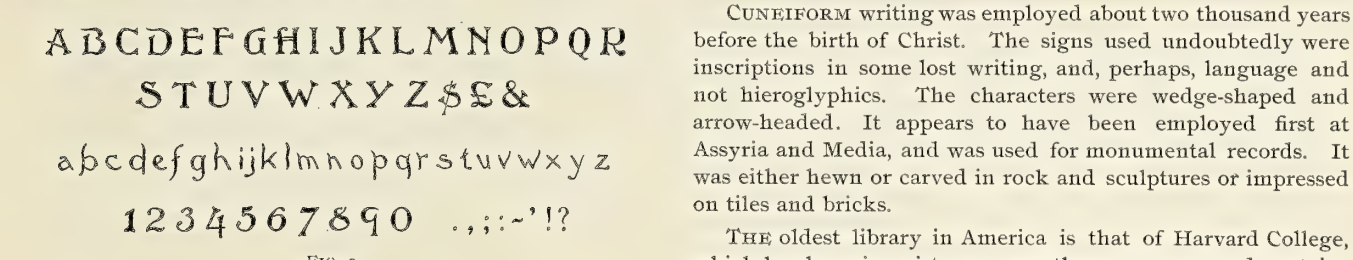



FIG. 9.

A design patent for the font of type shown was granted to Rudolph Gnichwitz, of Ashbourne, Pennsylvania, and the patent was assigned to the Mather Manufacturing Company, of Philadelphia, Pennsylvania.

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Compiled for THE INLAND PRINTER.

## FACTS OF INTEREST TO PRINTERS.

BY JOHN F. WILLIAMS.

LITHOGRAPHY was invented by Aloys Senefelder, at Munich, about the end of the eighteenth century.

ITALIC type was first used in 1501 and is the invention of Aldo Manucco, who also introduced the octavo form.

THE first book bearing the imprint of the printer was the Latin "Psalterium," printed in 1457, by Gutenberg.

THE first typesetting machine was invented by W. Church, of England, and patented in that country in March, 1822.

THE first newspaper published in America was the Boston *News Letter*. The first issue bears the date April 24, 1704.

MR. WILLIAM NICHOLSON, of England, is entitled to the credit of inventing the first cylinder press, though his machine was a failure. He took out a patent in 1700.

PHOTO-GALVANOGRAPHY, a method of producing from a photograph an electrotype copper plate in a state fit for printing, was invented by Paul Pretsch, of Vienna.

ALTHOUGH printing was introduced into America in 1536, the first printing press was not brought over until about 1638 (100 years after), and was set up at Cambridge, Massachusetts.

CHAMBERS says that the art of stereotyping was invented by William Ged, an Edinburgh goldsmith, who made the discovery about 1725, though other authorities credit it to J. Van der Mey, of Holland, in 1698.

QUILLS came into use after the introduction of modern paper. The first successful steel pen was invented by Mr. Joseph Gillot, in 1820. Gold pens came into use about the middle of the present century. Iridium pointed pens came into use at a still later date, and were first brought to perfection in the city of New York.

THE porticoes of the temples of Denderah and Esne, in Egypt, have representations of the zodiacal constellations which are of great antiquity. From a careful investigation of the positions of these signs and calculating precession at its usual rate, M. Dupies arrived at the conclusion that the earliest of them dates from 4000 B.C.

JUAN PAULO BONET, a Benedictine monk, published the first work on teaching deaf and dumb people, in 1620. George Dalgarno, a Scotchman, published in 1680 the first manual alphabet for mutes. The one described by him and of which he is the inventor, is doubtless the one from which our present two-handed alphabet is derived.

CRYPTOGRAPHY, the art of secret writing, more commonly called the art of writing in cypher, has been in use from an early date in correspondence requiring secrecy. In our own history it has at no time been in greater requisition than during the civil war, and among the politicians of the seventeenth century. Cryptography was used successfully by Julius Cæsar, Earl of Argyle and others.

CUNEIFORM writing was employed about two thousand years before the birth of Christ. The signs used undoubtedly were inscriptions in some lost writing, and, perhaps, language and not hieroglyphics. The characters were wedge-shaped and arrow-headed. It appears to have been employed first at Assyria and Media, and was used for monumental records. It was either hewn or carved in rock and sculptures or impressed on tiles and bricks.

THE oldest library in America is that of Harvard College, which has been in existence more than 240 years, and contains about 260,000 volumes. The library of Congress is the largest in the United States, embracing over 400,000 volumes, and 130,000 pamphlets. The Philadelphia Public Library, which was the first circulating library in the United States, and which was established through the instrumentality of Benjamin Franklin, contains about 120,000 volumes.

WHILE papyrus and parchment were generally used for making books in olden times, the Romans sometimes used leaves of lead which had been beaten thin with a hammer, and also leaves made of wood and covered with wax. These were loosely connected at the back by means of rings. Books were made in rolls until the middle ages, when that plan was abolished and that of leaves sewed together and inclosed in boards came into use. Parchment was still used instead of paper; though the art of making paper was known in the ninth century, that material came slowly into use. The books were written in distinctly formed letters in an old character and was effected by a pen made of reed. The ink used was very durable, as on several rolls found at Herculaneum, the Roman ink, after being buried for centuries, is still in good preservation. Alcuin, an industrious and ingenious monk, occupied himself from about 778 to 800 A.D. (twenty-two years), in making a copy of the Bible for Emperor Charlemagne. This Bible was purchased by the British museum for the sum of $3,750. The convulsions consequent on the Reformation caused an enormous destruction of books. The libraries of monasteries, representing the labor of a thousand years, were mercilessly destroyed without a thought as to their value. In consequence of this, works prior to the invention of printing exist only as rare and valuable curiosities. Even of the early printed books comparatively few copies are extant.

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## SELECTION OF PIGMENTS FOR THREE-COLOR CHROMOTYPY.

MR. C. T. CHESTERMAN, of St. Petersburg, Russia, in a communication to *Anthony's Photographic Bulletin*, says: "The method of three-color printing, which has received such impetus of late, must be regarded as a decided advance on ordinary chromo-lithography in the reproduction of water-color drawings, as, owing to the reduction in the number of printings necessary to obtain the result, a mat surface is obtainable. This is not possible where twelve or more colors are superimposed, unless recourse is had to magnesia dusting, which, however, mars the effect of most colors. On the other hand, great care must be exercised in the selection of the pigments, otherwise the pictures will be far from being joys forever, as a partial fading of one color will have such a degrading effect upon the whole as to bring the process into disrepute. Where a large number of colors constitute the whole, a slight fading is hardly perceptible. Yet we see, from time to time, some sorry specimens of chromo-lithography. It behooves all those, therefore, working the three-color system of printing to thoroughly investigate the color and stability of their pigments before employing them in actual work."



Half-tone engraving from photograph by
A. ZEESE & CO., CHICAGO.
Duplicates for sale.

NOTHING VENTURE, NOTHING HAVE.

See page 289.




While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

## OMAHA NOTES.

*To the Editor:* OMAHA, Neb., December 19, 1893.

The daily *Bee* has ordered typesetting machines, and the composing room has been undergoing the necessary changes. The month of January will no doubt see the old force trying their hands at the keyboards of the much-talked-of invention to see who is the "best man," and so forth, and so forth. It is the expressed desire of the proprietors of the paper to make the *Bee* one of the model machine offices of the country.

The Printers Mutual Publishing Company is a new ready-print and printers' supply house at Omaha, quartered at 1211 South Thirteenth street. E. M. S. Bartlett is manager, D. W. Merrow, Omaha, and E. H. Cress, O'Neill, Nebraska, are also interested.

The *Stockman*, South Omaha, is putting in a new perfecting press. The terrors of missing the mail because of broken tapes on the folder are about to vanish. Ed Smith no longer will have to pipe all hands on the quarter-deck when the storm blows — that is, maybe.

Will M. Maupin, formerly of the Omaha *World-Herald* staff, is now connected with the North Bend, Nebraska, *Republican*.

Ben Brewster, well known in Omaha typographical circles, recently took charge of the Alliance newspaper at Ord, Nebraska. He was married the same week, and Ben's friends have been congratulating him on his fine display of nerve "in these hard times."

Archie Richmond, whose muscles were the motive power that turned out the daily *Bee* in its infancy, died recently. He was a thrifty colored man, who put by his earnings for a rainy day, and lived a life of comparative ease in his later days.

Sam Fanlayson, a printer of good taste and of sterling qualities, has opened up business in the Barker block.

The annual ball of Omaha Typographical Union, No. 190, will be held Monday evening, January 15. Notwithstanding "the times are out of joint," there is a desire on the part of the printers generally to make it a grand social success. B.

## LABOR-SAVING LEADS AND RULES.

*To the Editor:* PHILADELPHIA, Pa., December 16, 1893.

For some years past the question of dispensing with a lead or rule cutter in a printery has been given much thought by me, and, like many others having a large plant, it was thought an impossibility to dispense with such a useful (?) article. Of course, there was the usual allotment of broken and short leads, frequently caused by carelessness and haste in the cares and troubles of not having a good stock of leads of the size wanted at some previous time, and then, again, it was so easy for the average comp. to slice an em or two off of a handful of 23 or 24-em leads — he did need 22-ems so badly! Of course, this meant both time and money wasted. True, it did not amount to much, but what would such waste for twelve months foot up?

About eight months ago I withdrew from my old firm and started up a new printery, my former partners retaining the old plant. I now had the chance to try my pet hobby — accordingly neither a lead nor a rule cutter was purchased. My leads and slugs were all cut labor-saving lengths at the foundry — graduated by ens from 4 to 16 ems pica and ems from 16 ems up. The additional leads, etc., that were needed since have been purchased the same way and have always been exact, consequently there has not been any waste, and my lead racks have been kept in excellent order. The expense of cutting (2 cents per pound) is so small that I feel confident that if others will try the experiment, they will find it a profitable investment.

Some may say that it is impossible for an old office to do this. I beg to differ. It will pay and pay big. Send the old leads to the foundry and have them sawed and planed off at the edges, taking off at each end. Of course you'll lose an em, but you will have accurate material. A foundry may not be convenient, or the reader finds it too expensive on account of freight to send them away. Figure the cost of cutting the leads yourself. Can you do it for 2 cents per pound? How many pounds can be cut in an hour — say sixteen or seventeen ems pica? Surely not thirty? I rather think not — hardly one-third that, and even then, unless handled very carefully, will show variations. Perhaps you'll put the boy at cutting leads — his time will not be quite so high in price as a careful compositor and this will show a balance (?) in your favor, but wouldn't he be more useful at the case and help that way to earn his salt? I am not seeking trade for the typefounders nor do I wish to be considered a crank on the lead cutter subject. I am in the printing business to make money and feel confident that I have discovered one of the leaks in shape of the lead cutter. It has paid me to do without one (and my leads have not been cut down with scissors either). Why wouldn't it pay others to try the experiment? FRANK V. CHAMBERS.

## FROM NEW ZEALAND.

*To the Editor:* WELLINGTON, November 1, 1893.

I think my last letter was nearly all in reference to female franchise; and this, with the near-impending general election, is still the all-engrossing theme. Never before in New Zealand have the foundations of the political deep been so thoroughly broken up; never have all the prophets been so completely nonplussed in the anticipation of unforeseen contingencies. Party men, in particular, are filled with apprehension as to the future. The most abusive and determined opponents of the female franchise now grovel the lowest at the feet of the fair electors. How the new franchise will be used none can say; that both existing parties will be wrecked is quite possible — and a good thing, too. One or two weak female party organizations have been formed — doubtless at the instigation of male advisers — but as a rule the women have spontaneously established leagues of their own, on non-party lines. It is only by so doing that they can make their influence a distinct power, either for good or ill. The platform of these leagues so far includes the removal of certain legal disadvantages under which women labor, the reform and better enforcement of the laws bearing upon social impurity; the direct veto upon the liquor traffic; maintenance of free and secular education; and (in some cases) compulsory conciliation in trade disputes. Of course, a feminine platform would not be complete without one illogical item, and "compulsory" conciliation is the most outrageously absurd proposal that our erratic Trades Hall has ever devised. The essence of arbitration lies in the voluntary agreement of the parties to select arbitrators and abide by their award — the crude and monstrous bill twice thrown out by the New Zealand parliament could only embitter the relations between employer and employed, especially as it practically outlaws free labor. A fair and workable scheme of legalized arbitration would be a boon, but no such scheme is ever likely to be drafted by maritime council or trades hall.

Some people predicted that only the "wild women" would register. As a matter of fact, nearly every adult female in New

Zealand is now on the rolls, and laggard and indifferent males have been awakened to register as well. The rolls have to be reprinted in full — a big job for the printers — and some idea of the effect of the change may be gathered from the increased bulk of one roll, that of the city of Wellington. The provisional roll, printed three months ago, contained close on seven thousand names; the new roll, closed on October 5, contains over fourteen thousand. Since October 5 another thousand names have been enrolled, and it is expected that when the writs are out next month, there will be two thousand names on the supplementary roll, or sixteen thousand in all. The same proportion holds good throughout the islands, and there will be a poll next December that will break all previous records.

Another record is already broken — that of the number of candidates. The salary of £20 a month, secured from attachment by hard-hearted creditors, is no small inducement to a numerous class, and the sternest of party mandates fails to limit the number of applicants. We have the young New Zealander, whose sole recommendations are that he is native-born, and the same age as Gladstone on entering public life, the possession of the other qualities of the G. O. M. being modestly implied. We have ambitious juniors of the legal profession, for whose abilities our law courts do not afford sufficient scope. We have abundance of newspaper men, and in many country districts the newspaper man is a very important personage indeed. Among these are two "society" paper men. One is Mr. J. Evison, of Christ Church, late of the *Catholic Times*, and hero of an historic libel action. He is now running a smart sheet in Christ Church, printed on pink poster paper and called *Truth*. Mr. Evison is caustic, shrewd, witty, and a ready writer. He has a good deal of originality, and does not often steal his jokes. Accuracy is not his strong point, and he would make but a poor figure in the House; his present sphere is a more congenial one. Then there is the proprietor of a little weekly, chiefly representing the liquor interest, in Wellington. Both these candidates will afford the public an opportunity of "getting even." Mr. Evison may poll fairly well, but the Wellington man, if he goes to the poll, will infallibly find himself lowest, or, if fate is specially kind, lowest but one. His paper is not in good odor with the womenfolk, and there are about five thousand women in the city who will take a grim pleasure in ruling his name out of their ballot papers.

Parliament being over, the usual clearance of compositors from the government printing office has taken place, and private offices can find no room for them. Fag ends of the parliamentary papers still appear, and belated copies of parliamentary debates — the issue covering September 20 to 22 is just out. Of course, this is no fault of the government printer — members have the privilege of "correcting" the reports to any extent, and toward the close of the session some of them think nothing of retaining the proofs for a month or more. It has been proposed to do away with the present scheme and issue a daily "Hansard," limiting members to a given space. This would be a most valuable reform. Some of the garrulous and obstructive members occupy scores of pages of the official record with the veriest twaddle. There is one Mr. Fish, who is computed to have cost the country in the session just closed just £7,500 by his exuberant loquacity. He was the foremost opponent of the female franchise, and his political career, we hope, is over. The womenfolk of Dunedin have vowed by the nine planks of their political platform, that Fish shall no more represent the southern city.

Next to men of honor and integrity, the country most needs sound business men in parliament. Outside of the permanent



Photo. by T. B. Brown, Topeka, Kansas.

AMATEUR PHOTOGRAPHY — "FORAGING: CAUGHT IN THE ACT."

officers, there are not half a dozen men who understand the public accounts, and unfortunately none of these are in the ministry. For the first time in the history of New Zealand we have had a government that has been obliged again and again to revise its statements of account after laying them before the House. The incoming administration will have a heavy task in setting the financial affairs of the colony to rights, and will in all probability have to float a considerable loan. The present government did not borrow — in the open market — but did worse. It added a million and a half to the public debt, and then claimed to have lived within its income. The whole tendency of the legislation of the past three years has been to remove the control of the public fund from parliament, and place it in the hands of ministers. In the last hours of the session the sum of £840 was voted to the twelve new councillors as back pay for the nine months previous to their taking their seats, and this after repeated assurances by the premier that no such payment was contemplated or would be made. An equally unjustifiable act was the grant of £3,000 as "compassionate" allowance to the widow of the late premier, who has no family, and was left in affluent circumstances.

The "unemployed" difficulty is still with us. There is great tightness in business circles, and no wonder. The Australian disasters have told severely on our resources. The banks have been compelled to send large sums over in connection with the reconstruction schemes, and have been calling up overdrafts in the most relentless fashion. Reduction of working expenses has been the order of the day, and in addition to the number thus thrown out of employment, each steamer lands its contingent of needy newcomers, literally starved out of Victoria and New South Wales. So that we have not the best possible prospect here of what we heartily wish you — a merry Christmas and a happy New Year.

R. C. H.

## FROM FRANCE.

*To the Editor:* PARIS, France, December 1, 1893.

Work is very slack in the printing trade, and the number of unemployed increases, as the weather becomes more rigorous and the winter advances. That crucial test of misery — the Night Refuge — reveals that forty-seven printers have had to seek refuge therein during the month of November, and these are not exactly the tramp class, but men who came to Paris, willing to work, and expecting to find it, obtained none. The close of the year is not a period of activity in the printing trade; it is favorable to the selling, but not to the making of books. The gift books are generally sent to press in September; they are not exactly novelties, as old friends abound in every variety of gorgeous binding and cover gilt ornamentations. The sheets are struck off from stereo plates and neatly stacked in advance for a couple of years. The title-page very frequently has no date. But what does each annual layer of the rising generation care about a date, provided the book be an interesting story, and pat with illustrations? These gorgeous volumes chiefly do show-duty on drawing-room tables, or are ranged in bookcases as so many captures from friends and admirers; they are never lent, so it cannot be said of them that books never come back; nor are they ever read. Happily, they are purchased.

The almanacs represent more than ever an astonishing omnibus variety of literature. The old favorites remain old moons; they have been wrong not to have fallen into the swim of up-to-dateism. Their sale has been seriously affected by two causes: the rapid development of cheap newspapers, where each brings out its own almanac; then the soft goods stores present almanacs and diaries as free gifts to purchasers, as they do nursery balloons, bouquets of violets and free lunches during other seasons of the year. Further, each syndicate brings out its own annual, and a collection of matter appropriate to its interests. Cynics observe that almanacs are only read once a year — after being received, for there is always something attractive in a new publication; there is a kind of agreeable aroma emanating from the fresh leaves. France manufactures a legion of almanacs, but it is only now that she possesses the almanac of the period. It is brought out by Hachette & Co.; form, small octavo; the number of pages is 500, in serviceable thin paper, and the type is mainly ruby and small caps. It is profusely illustrated with diagrams and maps. The plan is ingenious and original from cover to cover, and is in addition artistic. It does not promise the purchaser, in order to make his last moments happy, a policy of insurance for $500, or $5,000, in case of accidental death, but will present him with a free photo-carte of himself, having passport catechism to be filled in, and officially attested, so that he can never be taken for a Prussian spy or a Cherokee Indian. And all for 30 cents.

The mass of information is voluminous; it is composed of "siftings" from all the sciences, arts and literatures; from husbandry to catching husbands, because the almanac, to catch on, must have a few sauces to attract the ladies. It is knowledge in the most agreeable of pemmican forms; everybody's encyclopedia, for the pocket or the writing desk. It only wants "Tit-Bits" from the Breviary, the Bible, the Book of Common Prayer and the hymn books, to embody the whole duty of man. Did it exist when Omar Pacha ordered the baths of Alexandria to be heated with the contents of the libraries, he would have excepted the handy volume in question. Perhaps the most remarkable feature about it is that France never adopted the idea — not uncommon in the States and England — before. The text represents three millions of letters, in which are interspersed 1,050 cuts; there are twenty maps, of which twelve are colored.

The Typographical Federation of France was polled to answer the following three questions; only the section, or Syndicate of Paris, has given definite returns, and, curiously, they are in harmony with the verdict of the Bordeaux Syndicate. The voicing of the Paris printers on question No. 1, "Are you in favor of an immediate general strike?" — 171 for, and 560 against. "Are you against a general strike?" — 391 against and 315 for. The third question is important, and is a reply to the government in case it turns the screw on the trades unions: "Are you partisan for a general strike, in the event of the passage of the new law on the association of workers, placing impediments in the way of the organization of labor unionism?" — 515 for and 51 against.

From July 25 to November 25, 1894, Paris will hold, in the Palace of Industry, an international exhibition of all the industries relating to the making of paper, the printing and illustrating of books, periodicals and newspapers. The technical World's Fair is under the auspices of the Publishers' Club, which includes the leading publishers, printers, paper manufacturers, and makers of typographical material. The opportunity will be excellent for America displaying advanced notions to the French — and Continentals generally — who faint by the wayside in the march toward newness and advance. The monotonous character of French printing, as a rule, is painfully wearisome. Exhibitors will have to pay for space at the rate of $8 to $10 per square yard. Prizes, diplomas, medals and certificates of honor will be awarded. There will be a double jury: the petty, that will work; and the grand, that will deliver judgment. Being "international," it is to be concluded some foreign jurors will be impaneled.

How long will the paper manufactured solely from wood pulp endure? As employed in the current daily press, and cheap books, the pulp paper, according to M. Doniol, the director of the national printing office, will fall into dust, in the course of fifty years. He urges, then, that for important legal documents, rag paper be employed; or at least for all volumes intended for preservation. Fifty years, that's half a century; now I had occasion recently to consult in the national archives, a few documents bearing on the war of American Independence. Passing by a case, from which were suspended narrow

scrolls, like what a web of Chinese paper might be, I found there were literally "patched" treaties, between France and other powers, during the seventh and thirteenth centuries. Divine upon what material they were written? Papyrus, that Levantine traders and the Crusaders brought into France. That reed internal peel, or bark, cannot differ much from our wood pulp of today. But we employ chemicals, and the ancients but a glutinous agent, to impart consistency, durability, and smoothness of writing surface. And the treaties above alluded to are still visible to the naked eye, partly legible, and yet they are not half a century, but some twenty-two half centuries old. They are not more yellow than some pulp paper, aged ten years.

The suit instituted by the Comte de Sesmaisons, against the New York *Tribune*, and upheld by the Court of Appeal, is of vital importance to all book and newspaper agents who represent foreign publications in France. The same remark also applies to those resident agents who obtain French advertisements for a foreign journal, etc. The principle of the law has been upheld on appeal, and will be, when brought — if it be — before the *Cour de Cassation*, the supreme court in France. These superior courts do not discuss the law, but inquire if the trial before the court below has been conducted in accordance with the law.

The Comte de Sesmaisons was consul at Hayti, and complained of being libeled by the New York *Tribune*. He sought no redress in America. In the interim, the *Tribune* investigated the charges against the comte, and, finding they were not sustainable, apologized for them. The matter was viewed as at an end. One day the comte was walking down the avenue de l' Opera, when he saw the *Tribune* announced for sale in the shop of Brentano. He sued the latter, and obtained $1,000 damages, with costs. On appeal, Brentano was cast, but the damages were reduced to $300. Newspapers, etc., that desire to secure a sale in France, or to obtain advertisements, must henceforth give a bond to their agents, guaranteeing them against all liability for libel actions. "Nothing disrespectful of Queen Elizabeth" must be spoken.

The lamentable practice of job printing, for nominal payment, is rather increasing than diminishing. The grocers commence to print commercial envelopes, letter-heads, posters, handbills, at cutting below prices. This is a terrible evil, and there is no way, save by persuasion and appeal to fair play, to check the disaster. Moral remedies, in this *fin de siècle* age, resemble very much spermaceti to an inward bruise. The orthodox printer has no tea, sugar and general stores' profits to live upon, so the competition is unequal. Typefounders and fabricants of printing machinery have much to answer for; they force everyone they can to buy plant, give long credit, and renew bills. There is a rumor that an American company of typesetting and printing machinery is joining with a few leading French *industriels* to organize a vast common and central printing office, to execute, at a great reduction of price, every kind of printing.

The most original feature in the forthcoming international show of printing exhibits, to be held next April at Madrid, will be that devoted to artistic and colored posters. In this respect, Paris has but one able artist, Jules Chevret, and he studied in England the pictorial poster.

The accident that has befallen the water color of the eminent artist Mr. Burne Jones, will not tend to the conceding to photographers the favor to copy pictures. Mr. Burne Jones was solicited to lend his painting to be photoed. It arrived in the operating gallery in due course; but it appears it had to be "prepared" — to be artificially varnished or glazed — before the camera could operate. The preparation in question, indeed that in general use, is to coat the picture with a solution of white of egg, or albumen dissolved in water. The result of this treatment on a water color painting was immediately akin to what printers would call "pi." The picture was destroyed, the eminent photographing firm admitted the responsibility, and their willingness to pay for the full damage. Some photographers never allow the egg varnish to be applied to pictures intrusted to them, and the well-known painter Girardot will not permit one of his pictures to be dealt with by the photographer unless in his presence. He adds, that the American photographers who do business with him make no preparation for the taking of his pictures, and the proofs are ever faultless.

EDWARD CONNER.

## NOTES AND QUERIES ON STEREOTYPING AND ELECTROTYPING.

CONDUCTED BY CHARLES T. MURRAY.

H. M. P. D.—We do not think that the method explained in the article in the *British and Colonial Printer and Stationer* would be a success in this country. It has the common fault of all others; that is, shrinkage in drying. The machine might be all right if asbestos paper were used, but the cold process will never be a success as long as the ordinary matrix paper is used.

FRANK E. HILL.—In answer to your inquiry as to how to remove the dirt from metal, will say that it is very easily accomplished in several ways, but the simplest is to take a large beef bone with plenty of marrow in it, and after heating the metal to the proper temperature for casting, tie the bone to your skimmer and hold it to the bottom of the pot for ten minutes. This will make the metal boil and throw the dirt to the surface. The grease from the bone will also rise to the surface. Set this on fire and keep stirring the metal until the grease is burned off, then skim off the dirt, and if your metal is properly mixed and has no other metals in it but antimony, tin and lead in the right quantities it will give you no more trouble. But remember that the metal should be well stirred while being used. You cannot stir it too much, and every day it should be burned off with a little light oil. Metal is a peculiar thing and you will find it a very interesting and instructive study. In the near future we will contribute an article on metals and the care of metals.

J. A. SIRR, ST. JOSEPH, MO.—In regard to the relative merits of electrotypes and stereotypes for fine illustrations, a good electrotype is far superior to stereotype, but for ordinary job and book work where average cuts are used, a good stereotype is better than a poor electrotype, but good electrotypes are always superior to stereotypes, no matter what the process for making the stereotype.

COUNTRY PRINTER.—A good small stereotype plant, sufficient for a country office, can be had for $300. This includes steam table, metal pot, trimmer saw and shaving machine, casting box with gauges, ladle, brush, and, in fact, all that is necessary for a first-class small outfit. The size of plate to be made has a great deal to do with the price. The following machinery is sometimes sold for a stereotype outfit but is not very satisfactory: Metal pot, casting box, with gas or gasoline attachment, shoot board and plane, miter box, hand saw, ladle and brush. This outfit can be bought for about $75. It would be an inferior electrotype plant that would cost less than $500. A good small plant can be obtained for about $700, and to this could be added the stereotype plant for about $200 more.

THE first alphabet of which we have any account is the Phœnician, which consisted of sixteen letters, but when transplanted into Greece it had twenty-one letters if not twenty-two. In the Phœnician language the writing proceeded from right to left. The Greeks, on borrowing the Phœnician alphabet, also wrote for some time from right to left. The mode of writing alternately from right to left and from left to right was then introduced, and finally the direction from left to right prevailed throughout the West to the exclusion of all other modes.



"STEADY."

Specimen of half-tone engraving by THE TERRY ENGRAVING CO., 305 North High street, Columbus, Ohio.

Written for THE INLAND PRINTER.

## NEWSPAPER ILLUSTRATORS — W. W. DENSLOW.

BY F. PENN.

ILLUSTRATORS in the West, it can safely be said, have no more creditable representative than Mr. W. W. Denslow, of the Chicago *Herald*. Mr. Denslow was born in Philadelphia, in 1856, and when quite young was considered a most remarkable artistic genius by a very biased brood of relatives and friends of the family; but later, at school, his efforts on slate and blackboard were looked upon with less favor, and in one or two instances he received substantial proof of the teacher's objection to certain leanings toward caricature.



His first study was done at the Cooper Institute, in New York, before leaving school, studying under Magrath, the painter of Irish scenes, who got him a position as office boy with the *American Agriculturist* and *Hearth and Home*, where he first did work that was published. The only means of reproduction then was wood engraving, the drawing being executed directly on the boxwood, as even photographing on wood was at that time in its tenderest infancy.

For two years he drew hen coops, sections of prize fruit and ice cream freezers, but received kindest instruction from



J. Carter Beard, Edwin Forbes, M. Wolf, J. D. Woodward, Frank Beard, of Chalk Talk fame, and W. Hamilton Gibson, which latter, by the way, was Bill Gibson then, and drew rebuses for *Frank Leslie's Chimney Corner*. These artists were contributors to the papers for which young Denslow worked, and had desk room in the office. Mr. Denslow attended the National Academy of Design, and after leaving the *American Agriculturist* worked for the *Daily Graphic*, C. J. Taylor, A. W. Rogers, St. John Harper and other well-known artists working there at the same time.



Then came quite a period of the roving life of a county atlas and history illustrator, where the artist must sketch a farm as the farmer wants it, not as it should be. A matter-of-fact gentleman is this farmer, by the way, who, if he has trout in a stream or spring on his premises, insists that they be shown, as well as the four sides of his house and barn, requirements somewhat trying to the



BROOKDALE FARM.

average artist. This schooling was not the best young Denslow could have had, but it was an easy life of joy, and gave him an experience that no doubt did him some good. We hope so.

In 1876 he found himself in the state of Maine, desecrating the landscape by painting pills thereon, and this he considers one of the most charming experiences of his life. He was associated with Mr. Charles W. Waldron, now the proprietor and editor of the Lewiston *Gazette*, who was the proprietor and salesman of the particular pill whose great virtues they emblazoned upon rock, tree, fence, and, sometimes, live stock. "Wing's Pills" was the sign, in the painting of which Denslow became so proficient. It was certainly a weird and fantastic occupation that circumstances had forced upon the travelers twain, or at least they made it so; they took their time as they traveled, having their own team, and sketching or fishing by the way, and where no hotel was in sight they stopped with the festive native, the New England farmer, who is withal a blithesome "critter," and shrewd—passing shrewd. In this way they traveled through the beautiful Rangely and Moose-head lake regions, meeting with many adventures and amusing incidents.



One grand stroke of enterprise is worth the mentioning. On seeing a cow with a board in front of her face, to prevent her from lifting rails from the fences, the companions conceived the idea of decorating it, which they did, as well as both sides of the bovine, Charlie Waldron holding the brute, while Denslow did the artistic work. A glorious summer trip they had, and not without advancing the cause of art to some extent, for they gave a few lectures, in small country towns, illustrating the same upon the blackboard.



From Maine young Denslow went to Pennsylvania, saw the Centennial, and made bird's-eye views of many towns through the states of Pennsylvania, Maryland and New York. Then came a period of lithographic work in Philadelphia and New York, theatrical mostly, and when newspaper illustrating came to be generally used he took hold of it, working for the American Press Association and some of the New York papers occasionally; drifted to Chicago, where he worked for the *Herald;* to Denver, where he enriched the pages of the *Rocky Mountain News;* to San









Francisco, where his work was printed in the *Chronicle*, *Call*, *Examiner*, and the *Californian Magazine*. His liveliest experience was in Denver, where the different factions of one party tried to seat two sets of candidates in the legislature by the aid of six-shooters. To Denslow's excited imagination every man, woman and child in that hall of law had at least six or eight guns about him, so he went under the reporters' table, as they all seemed to be pointed his way.

His most enjoyable work was done for the *Herald* this summer at the World's Fair, in company with Mr. Leroy Armstrong, the special writer, and well known as the author of "An Indiana Man" and "Washington Brown."

The two most picturesque spots that Mr. Denslow has seen in his wanderings he claims to be the French quarter of New Orleans, and Chinatown, in 'Frisco, and he would give the palm to the latter, although he loves the South.

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Written for THE INLAND PRINTER.

## STRAY ARROWS.

BY ROBIN HOOD.

THE *American Bookmaker* for October and the December issue of that esteemed journal should be placed in communication with each other. They do not agree. They are strangers, and they know it not. The December number has the following in an editorial :

> One of the most active and prominent delegates to the Chicago convention is reported as having said : "The Typothetæ found its origin in a united purpose to oppose a shorter day." We trust for the credit of the craft that the gentleman was misquoted. Just to think of the representative master printers of the United States of America at the end of the nineteenth century being banded together for the express purpose of defeating such a measure of reform ! Had any other body of men been guilty of such action it would not have been so remarkable ; but for printers — those who have been chiefly instrumental in the progress of the world toward a higher social life — to be branded with such an unworthy purpose is most surprising. We question both the wisdom and accuracy of such a statement, and do not believe that the great majority of employers will consent to be so misrepresented.

The October number said that Mr. J. J. Little, of New York, declared, in a regular session of the Typothetæ during the Chicago meeting, that "it had sprung into existence six years ago in this very city, expressly to resist a demand for a reduction" in the hours of labor. A contributor to the November number of THE INLAND PRINTER quoted from the above in the course of an article on the subject, and added the words, "the Typothetæ found its origin in a united purpose to oppose a shorter day," evidently taking Mr. Little's words, as quoted in the *Bookmaker*, for his authority. In December, two months later, the latter publication finds out that something has been said which is to be regretted, and hopes "the gentleman has been misquoted." If he has, that erratic journal has done the misquoting, for no one else pretended to quote the gentleman from New York, and the world would have been in blissful ignorance of the remarks imputed to him on the subject but for the ingenuous efforts of the *Bookmaker's* reporter. Perhaps there is a lack of understanding between the editorial and reportorial staffs of the *Bookmaker*. Possibly they do not read each other's lucubrations, and that gives rise to the unfortunate tangle in which the editorial force hopes the reportorial force "misquotes the gentleman." They do not "tote fair." There is, however, a ring of sarcasm throughout the whole quotation given above, which gives rise to the horrible suspicion that the editor really did think the reporter was accurate, and only used the veil of uncertainty to hide the sarcastic roast which he inflicts upon the Typothetæ. It is sad to see the *Bookmaker* thus desert the Typothetæ, whose recognized champion it has so earnestly labored to become.

* * *

IT is amusing to note how many manufacturers of presses and printing machinery have received "gold medals" and "highest awards" at the World's Fair, especially since there are no gold medals awarded or to be awarded, and according to Mr. Thacher's system of awards there is no such thing as a first or highest award. There is, however, a poetic license and an advertiser's license, and this may be the defense to be offered for such barefaced attempts to deceive the dear public.

* * *

THE following locals were cut from a Missouri paper. The editor thereof wields a trenchant pen, and his syntax and orthography are engaged in a hand-to-hand struggle for the supremacy :

> Any man who hasent any more sence than to wet the sidewalks so wet that a man cant keep on his peggs should be put in the lock up a mouth and learnt a leson. Dr, Dusenberry while jumping from a buggie in front of the drug store sliped, fell and hurt his limb he is suffering very much.
>
> A fishing excursion of three men left here Sunday, is that the precept set for the small boys.
>
> The Jubilee was perfect except one girl who was so small she forgot her peice.
>
> Mr Bicksler left here Sunday many friends regret his departure.

* * *

A PROMINENT typefoundry was recently favored with the following "valued order." It was printed, the patron evidently not being willing to trust his hieroglyphics to the tender mercies of the correspondent :

> June the 23 1893
>
> Dear Sirs,
>
> I enclose a sampel coppy of my paper and send you an order if you will let me have it and pay one dollar [$1,00] a month untill I get it paid for if so the order is as follows.
>
| | |
|---|---|
| Word Ormanents No 2. | 95 |
| 5 lbs leads and 5 yards of cherry reglet. | 75 |
| 24 point Santa claus Intials No 1 | 1.15 |
| Total | 2.80 |

> P. S. Pleas cut two yards of the reglel two columns wide and the rest one
>
> yours truly
>
> Star

The order was not filled, and thus we have another example of the paralyzing influence of monopoly upon our infant industries.

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Written for THE INLAND PRINTER.

## NOTES ON ADVERTISING.

BY J. C. OSWALD.

IT would seem that the field for the *Western Advertiser*, recently established at Omaha, is not a very large one, but it appears to bear up remarkably well these hard times. We are wondering where the next advertisers' paper will spring from.

THE *Monthly Bulletin* of the Michigan Press Association is not a very large affair, but it gives evidence of a disposition to grow. The title on its front page is ingeniously made up from articles usually found in the editorial sanctum, even to the cockroaches. If the *Bulletin* is accorded the support it deserves it will certainly prosper.

THAT a place could be found and maintained for a publication devoted entirely to advertisements is an idea that would not appear feasible to most people. According to *Printer's Ink*, however, such a paper does exist. It is published in England and is a general advertiser for hotels, boarding establishments, etc., no reading matter of any kind appearing in its pages. It is published weekly and sells for a shilling a quarter.

SOME very pretty circular advertising has been gotten out by the Jefferson Press for the Detroit *Journal*. It is in the form of a folder, printed only on the first page and done in attractive colors. This is supplemented by two cards, also attractively printed, giving reasons why the *Journal* should be

used by advertisers. That it may not be consigned to the waste basket unopened, in a handsome design on the envelope is inscribed: "You can never tell what is inside until you read it."

THE Canadian *Printer and Publisher* has hit upon a good idea in the following advertisement, which appears in white letters upon a black background:

YOU LOSE MORE THAN
WE DO IF
YOU DO NOT ADVERTISE
IN THIS JOURNAL.

MR. H. C. BROWN, of *Art in Advertising*, has written some very clever things, but in an article on Chicago, in the November number of that magazine, he has succeeded in bringing the average down very low. How any writer could have the audacity to make such assertions with such evident lack of familiarity with the facts is inexplicable. Mr. Brown's misstatements are not of the kind that arouses the ire of the Chicago man. They are too ridiculous.

THE students of Smith College (female) have announced their intention to launch a new monthly paper. It is to be an innovation in respect to the fact that no advertising will be admitted at any price. Advertisers who may have been waiting for a chance to break into its pages are notified that they will be mercilessly sat down upon. The girls have figured it out that the subscription price, $1.15 for nine months, will pay the expenses, and they are content with editorial glory for their labor.

THE publishers of the Boston *Globe* seem to have hit upon a plan of dodging the office boy's prerogative of consigning all advertising matter to the waste basket. Their circular in laudation of the merits of the *Globe* as an advertising medium is printed on fancy stationery and inclosed in a plain envelope. It isn't just exactly the kind of paper that one's friends would use in extending an invitation to tea, perhaps, but as it is sealed and carries a 2-cent stamp it is safe to say that it usually reaches the person addressed.

COPIES of three papers published at Minerva, Ohio, the *News*, *Chronicle* and *Kodak*, have been received. Blue pencil marks call attention to a half-page advertisement that appears in each, and we are asked to give our opinion as to their merits. The *Kodak* advertisement is the best, though there is still room for improvement. The arrangement of the wording of the heading is a trifle ambiguous, the inclination at first sight being to read the large type first. Straight rule should have been used after the word "clothing" instead of fancy wave. If the *Kodak* man had done as well on the rest of his advertisements as on this one, his paper would be quite presentable.

WHAT a record of the different phases of life in a big city is presented by what is known as the "classified ads." in the daily papers of Chicago. We find staid dignity in the business-like ad. of the real estate broker and insurance agent, cunning in that of the projector of "clubs," whereby one may obtain a watch or suit of clothes for little more than the asking, and to the initiated a deeper laid purpose in that of the anonymous advertiser under the head of "business opportunities." Sorrow and regret at a condition of things that makes these possible are to be found in the carefully worded advertisements of the "personal" column. For comedy we turn to the "matrimonial" column, and wonder what manner of men and women are they that place themselves in such ridiculous light; and for tragedy, to the "lost and found" column, as was instanced a short time ago in the case of a poor woman whose loss of her purse left her without the means to procure the necessities of life for herself and family. The length of the "situation wanted" columns and a corresponding shrinking of those labeled "help wanted" would be proof, if proof were needed, of the deplorable condition of affairs in the city in the way of work and workingmen. On the whole, the picture presented by the "classified" page of the daily paper is not altogether a pleasant one.

"FIRST Principles in Advertising" was the subject of a very interesting and instructive address delivered by John Irving Romer, late editor of *Printer's Ink*, before the University of Pennsylvania School of Journalism, Tuesday, December 5. Mr. Irving's address was an able effort, and its perusal cannot fail to be of benefit to those interested in any branch of advertising. We here present a few of the points touched upon: At least two-thirds of the income of the modern newspaper is derived from its advertising, and were it not for what Edward Bellamy in "Looking Backward" chooses to term "economic waste," the newspaper and periodical of today would be impossibilities. As to the amount of money spent annually in advertising Mr. Irving thinks that two hundred millions of dollars would fall short of the facts. He gives the Royal Baking Powder Company as the largest dispenser of advertising in the world. Advertising men must have a broader knowledge of newspapers than newspaper men, for the reason that while the latter is supposed to be familiar with the papers of his locality, the advertising man must know about all the papers of the country and be able to discriminate between the good and the bad. As the shops reflect the life of a nation, a good definition of advertising would be "the unedited voice of the people." Advertising, used in the sense of a public communication, dates back to the beginning of civilization. Its first use in a business way is to be found in the ruins of Pompeii, where signs were posted on the street corners directing the passer-by to a certain inn. The first newspaper advertisement is supposed to have appeared in 1591. A copy of the paper is still to be found in the British Museum. As an instance of the enterprise of the modern advertising agent, Mr. Romer gives that of the church board who agreed to accept the offer of an agent to furnish church hymn books free providing he was allowed to insert a few advertisements. Upon arising to sing a familiar hymn the following Sunday morning, the congregation were surprised to find this "new version" of the words:

Hark, the herald angels sing,
Beecham's Pills are just the thing;
Peace on earth and mercy mild,
Two for man and one for child.

As to a reasonable rate, half a cent a line per thousand circulation for daily papers, and double that amount for weekly papers, Mr. Romer thinks would be about right. This rate, if it was to be enforced, would bring about half of the papers of the country to an untimely end. Most of the daily papers have different rates for different classes of advertising. He gives, as an instance, the New York *World*, which has no less than seventy-four classifications. The way to hold advertisers is to hold readers. It is possible to fool them as to circulation at times, but it does not take them long to find out a poor medium. In the language of a well-known advertiser, what brings them to a realizing sense of the merits of publication is "results — that's it."

## JOB COMPETITION AND SPECIMEN EXCHANGE.

INTEREST in the job competition and specimen exchange feature of THE INLAND PRINTER is displaying itself in a gratifying way. Every few months additional prizes will be offered for competition hereafter. Each contestant, by the rules of the competition, will receive a complete set of the accepted designs, whether the design submitted by him be accepted or not. In the February number the awards will be given. The result of the advertisement competition — ninety separate designs from every part of the Union, will be issued shortly. Free copies will be sent to each of the contestants; the balance will be put on sale at the nominal price of 25 cents. Orders should be sent in promptly, as the edition is a limited one, and no reprints will be made. On the opposite page is shown a specimen design according to the terms in our December issue.

TERMS: Cash, 5 per cent thirty days.

Woodlawn Park, Illinois, ____ 189__

DRY SATURATED FELT.
THREADED FELT.
SILVER BAR SHEATHING.
ROSIN-SIZED SHEATHING.
TWO-PLY FELTS—Silver Bar Brand.
THREE-PLY FELTS—Bison Brand.
CARPET LININGS.
DEADENING FELTS.
INSULATING ROPE PAPER.
CEMENT, TAR, PITCH,
PAINT, VARNISH and BRUSHES.

Bought of BROWN-JONES COMPANY,

Manufacturers and Wholesale and Retail Dealers in

Building, Sheathing and Insulating Papers

... and Prepared Roofing .....

Factory—112 DIVISION ST. Office—625 FIFTH AVENUE.

JOB COMPETITION AND SPECIMEN EXCHANGE—SPECIMEN DESIGN. SEE THE INLAND PRINTER FOR DECEMBER, PAGE 210.

## QUESTIONS AND ANSWERS REGARDING PATENTS OF INTEREST TO PRINTERS.

CONDUCTED BY FRANKLIN H. HOUGH.

**TO CORRESPONDENTS.—Names and addresses must accompany all letters or no attention will be paid thereto. We desire this for our information and not for publication. References to former articles or answers should give date of paper and page. Special written information rather than that of general interest cannot be expected without remuneration.**

H.—Please advise me as to what protection the Patent Office will give me for a new style of type-face, which I have invented. *Answer.*—The Patent Office will grant a design patent upon such an invention. Design patents run for either three and one-half, seven or fourteen years, so the inventor may elect for himself as to the term of his patent. He should, however, in all cases bear in mind the fact that the term of the patent can in no instance be extended beyond the term for which it was originally granted. If the patent is granted for the short term of three and one-half years he cannot have it extended afterward for a longer term. Design patents are only granted upon designs for articles of manufacture, and to protect the inventor in the use of the design and others which are substantially the same.

J. Q. A.—Can you inform me as to what patents have been granted upon printing in imitation of typewriting, on an ordinary job press. *Answer.*—Several patents have been granted for devices to accomplish this end. The principle involved consists in placing a sheet of fabric saturated with ink between the type form and the paper to be printed upon. In 1886 a patent was granted showing this sheet of fabric held upon the gripper fingers of a reciprocating job press so that the impression from the type was made through the fabric. Another patent was issued in 1889, which shows a sheet of silk secured over the face of the type and held down between each row of type. The inking-roll is then run over the silk-covered form, and the impression printed therefrom through the layer of silk, which resulted in producing the effect of typewritten matter.

J. F. A.—Your journal has recently made mention of a number of patents granted to Mr. L. C. Crowell. Can you inform me where I can obtain copies of all patents covering his inventions for the past year or so, and what the cost of the same will be? *Answer.*—The Patent Office keeps upon hand a complete stock of copies of all patents issued (now some five hundred and ten thousand in number). These copies contain the entire specification and claims, together with photo-lithographic copies of the drawings, and the office will furnish copies at the uniform price of 10 cents each, no matter how simple or how complicated the invention may be. In ordering copies from the office you will, of course, have to state the number and date of the patent wanted, and should also give the name of the inventor and the title of the invention. You will, of course, understand that the price mentioned covers the cost of uncertified copies only. Mr. Crowell received twenty-two patents during the year 1892, and thus far this year he has received eleven more, so you see you can procure copies of all his patents issued since January 1, 1892, for $3.30.

H. H.—I have in my possession a small printer's proof-press in which the platen moves to one side to permit the galley to be placed on the bed, when the platen slides back and the bed is raised by the rotation of cams. I am informed that this press was patented a number of years since by a Mr. Frank A. Howard, of Belfast, Maine. I have designed an improvement upon the construction of the press in question. Can I by securing a patent upon my improvement secure the right to use the original press without paying a royalty to the owner of the patent. *Answer.*—In reply to your inquiry I would say that I find that the patent you refer to was issued upon February 22, 1876, and hence expired in February last. The invention is now public property, and can be manufactured or used by any one. Upon securing a patent upon your improvement you would, of course, have the privilege of using any portion of the press that you desire in connection with your improvement. Your patent will be limited in its scope to the improvement, and would, of course, not cover the features of the press which have become the property of the public by reason of the expiration of the Howard patent.

R. F.—Six years ago I took out a patent in Canada for a two-color printing press. I failed to pay the government fee required in order to extend the patent beyond the five years, and my patent in this country (Canada) lapsed. I think that I have a good thing, and would like to secure a patent in the United States. Can I now do this? *Answer.*—You might possibly secure a patent in the United States, but it would be held to be worthless when brought before the courts. United States patents are good for seventeen years, provided there is in existence no foreign patent covering the same invention. If there is a foreign patent, the patent granted in this country expires with the foreign patent, and in case there are several foreign patents, it will expire with the one having the shortest term to run. Since your Canadian patent has lapsed, a patent in the United States would, of course, be void from the time of its grant. This point has recently been decided by the Supreme Court of the United States in the case of Huber et al. *vs.* N. O. Nelson Manufacturing Company. Should you desire to read the decision in full, you will find it given in the *Official Gazette* of the Patent Office for April 11, 1893, a copy of which will be mailed to you by the Patent Office upon receipt of 10 cents.




THE STUDIO.

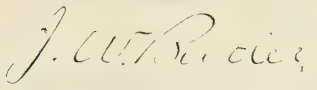
Half-tone engraving by
BLOMGREN BROS. & CO.,
175 Monroe street,
Chicago.

See page 271.

## "INDEFATIGABLE." — FIFTIETH ANNIVERSARY OF THE J. W. BUTLER PAPER COMPANY.

"THE paper trade marks the growth of a nation!" Thirteen years ago this expression was used by Mr. J. W. Butler, speaking in response to the toast of "The Paper Trade," at the banquet of the Chicago Stationers' Board of Trade, held on March 30, 1881, and while at first glance the assertion seems hardly credible, a moment of reflection will convince the reader of its truth. No better proof, indeed, can be given of this than the advancement of the city of Chicago and its paper trade interest, inasmuch as the growth of a city resembles the growth of a nation in all essential points.





Chicago, the city of local pride, did not make very heavy orders upon the paper men up to the year 1850. Mr. J. W. Butler remembers very clearly the time when ten bundles was the average daily consumption of printing paper in Chicago. Now, fully ten carloads of paper are consumed, fifteen tons to the car, showing that one hundred and fifty tons of paper are whirled out by the news presses to the reading thousands. And altogether Chicago's annual consumption of paper in the different lines is estimated at $35,000,000.

Modern science has made it possible to manufacture paper from materials of a nature so intractable as to stagger belief. Paper from wood, paper from grass, paper from the residue of hops, paper from the leaves and stalks of the sunflower — these are but a few of the materials which the papermaker uses, proving that his work keeps pace with the utilitarian spirit of the age. Any fibrous material can now be used to make paper. Emulous of this it would seem, the manufacturer of pianos produces choice instruments in elegantly decorated paper cases — impervious to the action of heat or cold. Others manufacture kitchen utensils of various kinds from paper; paper is used in sheathing the walls of buildings, making them damp-proof and dust-tight, and a contract has been taken, we are told, to build a house from paper. Railway cars have been made from paper, and car wheels made from paper have been in use for many years. Flour barrels, wearing apparel, tables and chairs, are made from paper. And each article made from the material is better, lighter, more artistic and more durable than those made from the materials generally used.



FRANK O. BUTLER.



C. M. DAVIS.

A member of a trade ramifying in so many directions, may well feel a pride in his business — in its breadth and scope — and this being so, assuredly the members of a business house so thoroughly representative of the paper trade of Chicago as the J. W. Butler Company, are eligible for congratulation at the present time — on the fiftieth anniversary of the founding of the house and of the first paper store in the city of Chicago.



In 1842, O. M. Butler and B. T. Hunt, two enterprising young men from New England, started a paper mill at St. Charles, Kane county, Illinois, about thirty-four miles from Chicago, and this was the first paper mill west of Ohio. None but those conversant with the state of the country in those early days can appreciate the difficulties which the pioneer papermakers overcame. The machinery for the mill came from Brattleboro, Vermont, by way of the Erie Canal and lakes to Chicago, and then in wagons to Fox river. The mill produced print and wrapping paper and had a capacity of 600 pounds per day.



J. FRED BUTLER.

In 1844, Messrs. Butler & Hunt opened the first paper store of Chicago, locating at what is now 48 State street. The premises were very modest, the structure was of wood, but of very fine appearance for those days. It was twenty feet wide by eighty deep, and it was two stories high. The stock was mostly printing and wrapping paper, these being chiefly in demand by the pioneers. From its commencement the store was a success. The business was large, and when trade was rushing the sales sometimes footed up to $2,000 a month. Congress in these happy days minded its own business, and wrapping was quoted at 8 cents and printing paper at 15 cents per pound. Nevertheless the pioneer paper firm had its troubles. For about twelve years, along until about 1856, the business was largely conducted on the barter or exchange plan. Merchants expected to buy their paper in exchange for their goods, and the printers and publishers took the advertisements of such merchants and took their pay in trade, and hence the paper dealer and manufacturer had to bow to the force of circumstances and take store orders for their paper. With these they bought goods and in turn paid their help. The help was not extensive or expensive. It consisted of one man and a handcart to deliver the *heavy* orders.



GEORGE W. MOSS.

In 1856, Mr. J. W. Butler, brother of Mr. O. M. Butler, and president of the present company, succeeded Mr. Hunt, and the firm name was changed to J. W. Butler & Co. Again in 1864, the style was changed to Laflin, Butler & Co., the new firm locating at 42 and 44 State street. More commodious quarters were soon required, however, the rapid expansion of the business imperatively demanding it, and the firm moved to spacious quarters at 114 and 116 Wabash avenue, where their entire stock was destroyed by fire in September, 1870, one year previous to the great fire. The business was immediately reorganized with salesrooms at 144 and 146 Monroe street, and the paper warehouse at 14 and 16 Market street.

About this time J. W. Butler & Co. succeeded Laflin, Butler & Co., but the great business vanished in the conflagration of October 9, 1871. With undaunted courage and enterprise the firm opened up business on the following day on Desplaines street, between Randolph and Lake. The growth of the business since that time has compelled frequent removals. First to Jefferson street near Washington, then to 184 and 186 Monroe street, where they remained until 1884, then being compelled to seek larger quarters at 173 and 175 Adams street. The expansion of business soon required still more spacious premises, and the business was moved back to Monroe street, this time to the premises at Nos. 183, 185 and 187. Finally the company purchased their present commodious buildings, 216 and 218 Monroe street, and equipped them thoroughly and completely for the requirements of the branches of their large and varied trade.

The J. W. Butler Paper Company was incorporated in 1876. The following are the officers of the company: J. W. Butler,

president; Frank O. Butler, vice-president; J. Fred Butler, secretary; George W. Moss, treasurer and credit man.

Mr. J. W. Butler was born in Vermont sixty-six years ago, and at the age of twenty started west to seek his fortune. He located at St. Charles, where he assisted his brother in the management of the paper mill. In 1856, as we have already noted, he removed to Chicago to take charge of the paper house of Hunt & Butler, and since that time his efforts have been entirely devoted to the business in its various titles. He has been and is the leading spirit in the business, which his keen foresight and remarkable sagacity has made so wonderfully prosperous. He is one of the most tireless workers of the firm, and can be seen at his place in the house daily during business hours. He is a man of broad sympathies, and of great benevolence of character, and is an active officer of one of Chicago's leading churches. Mr. Butler is also president of the Standard Paper Company, of Milwaukee.

Mr. Frank O. Butler, vice-president of the company, entered the service of the concern in 1878. He is an expert judge of the qualities of paper and can almost instantly gauge their value. His position at the head of the purchasing department is a responsible one, which he fills admirably.

Mr. C. M. Davis, until recently secretary of the company, has grown up with the paper business and is thoroughly conversant with all its details. He has been continuously with the company for about eighteen years, and his supervision of the selling department has brought him in contact with the large clientage of the house, with whom he is exceedingly popular. Owing to ill health of his family, Mr. Davis has been recently obliged to seek a less rigorous climate than that of Chicago. He is now the Pacific Coast representative of the company, having located with his family at Pasadena, California.

Mr. J. Fred Butler has taken Mr. Davis' place as secretary. He entered the service of the establishment in 1884, and has general charge of the various departments of the business. He is energetic and capable.

Mr. George W. Moss, treasurer and credit man, has been connected with the company since 1870. His extensive acquaintance with printers and publishers makes his services invaluable in protecting the interests of the concern.

From the foregoing it is very evident that few houses in Chicago are more fit subjects for congratulation than that of the J. W. Butler Paper Company on this its fiftieth anniversary. Its immense business requires the services of 175 employés, and its sales annually exceed $2,000,000. The company handles the product of several large paper mills, besides buying from every quarter where reliable goods can be secured.

Well may the house point with pride to its fifty years of honorable existence and to its motto—"Indefatigable."

## HOW OUR WORDS ORIGINATE.

Bank was once the bench which money changers set out in the market place of Venice on which to display their piles of change.

Tabby, the name of a peculiarly marked cat, was so called because its markings resembled those of a watered silk made at Atabi.

Castanea gave its name to the chestnut, large groves growing near this city, which was anciently famous for its exports of this nut.

Sycophant was once an Athenian government official who inspected the baggage of travelers to prevent the exportation of figs.

Meddle once meant simply to attend to. Early translations of the Bible give I. Thess. iv: 11, as "Meddle with your own business."

Sincere means without wax, and was formerly applied to furniture made of solid wood, with no cracks or knot holes filled with wax.



A STUDY FROM THE NUDE.

## PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY WM. J. KELLY.

THE importance of creating a department under which some of the many letters coming under the above heading could be referred to a reputed expert, in order to receive fitting attention, has so steadily grown on our hands that we have been compelled to accede thereto, and thus practically enhance the welfare of THE INLAND PRINTER and its rapidly increasing list of readers.

It will be the object of the editor of this department to make it as interesting and far-reaching as possible, and to that end he invites all readers of this journal to take advantage of the opportunity thus afforded them to overcome some of the perplexities of the pressroom.

The method employed to print the half-tone illustration on page 36, in the October number of this journal, has evoked the following inquiry:

*To the Editor:* LOS ANGELES, Cal., October 27, 1893.

I should like very much to know if the half-tone cuts in THE INLAND PRINTER (the one of the boy taking the girl's picture, in the last number, for instance) have a "make-ready" and to what extent; what is the heft or grade of the overlay sheets? Which is the best or rather the proper way, "plenty of ink and little or no impression," plenty of impression and not much ink, or a fair amount of both—that is, just enough to make it come up nice. Would it be convenient to you to send me an old and discarded make-ready of a large half-tone and oblige,

Yours respectfully, M. E. R.

The foregoing is but one of many letters reaching us regularly in relation to half-tone process plate printing, and it therefore gives us pleasure to give it attention, feeling satisfied that its answer will prove an aid to many others.

(1) The half-tone alluded to has been printed with an overlay, as, indeed, are all illustrations appearing in these pages from time to time. Half-tone engravings, such as the one under consideration, would be very tame and inexpressive without overlays to moderate and enhance their tones.

(2) There is no fixed rule governing the thickness of half-tone overlays; but in general cases, like the one before us, three sheets of paper are used; lighter subjects require lighter treatment, although a few expert pressmen employ three thin thicknesses of paper of grading weights to secure their masterly and artistic results on light-tone plates.

(3) The overlay employed in printing the illustration on page 36 was made as follows: The engraving was leveled up type-high, and several good clean proofs of it printed on two weights of paper; in other words, on two distinct thicknesses of paper; their relative weights were sixty and forty pounds to the ream, size of each being alike. Two thicknesses of the heavier weight of paper, and one thickness of the lighter weight, were used, and in the order here stated. On the forty-pound paper all the very light portions of the pictures have

been cut away, both in the back and fore grounds, which would include such parts as the distant wall, the approach to the foreground, the boy's face, hands, shoulders, legs and shades in pants; also top and front of the improvised camera; the face, dress, etc., of the little girl has been treated in a similar manner. The balance of this sheet is made use of on which to fasten the next overlay, which we will call number two, and which has been cut out of one sheet of the sixty-pound paper. This sheet is divested of all the weaker tones, and only those portions retained as tend to intensify such parts as trees, shrubbery, foreground, etc. This is carefully attached to the previous sheet, and must register accurately, as it is pasted here and there over the first sheet. The last overlay is made from the heavier stock, and consists of pieces for such parts as the back of the camera, chair, pants, foreground and under chair, the shades in girl's hair, feet, and the tree behind girl. These pieces are neatly pasted onto the two former cut-out overlays; and when dry they are ready to be applied to the cylinder of the press. In cutting out the several overlays it is well to keep to the inside edges of the pieces used for that purpose, and if these pieces are cut out with a slanting edge it will help to carry out the continuity of the tones.

(4) The best way to print a half-tone picture, after the overlay has been applied, is to use good ink, which must be black (if black is to be the color), full-bodied and short in tack. Set the rollers, all of them, as true as possible, and allow those covering the form to roll it lightly. They must not dip below the form, so as to strike it abruptly, but to gently roll over its surface. Carry as little ink as will yield full color without filling up the medium tones — that is, those covered by the second sheet of overlay — as these fill up first.

(5) A moderately heavy impression is necessary to bring up the tones; this, however, in a measure, depends on the kind of paper that is to be used for the job and the tympan on the cylinder. Conditions alter cases, and more especially so in the case of half-tone engravings.

We think what has here been said will be sufficient for our friend, without sending him a discarded overlay. Besides, we want him to study up what we have written, and to try his hand at overlay making, which, if he be successful, will be doubly gratifying to him to review his own handicraft.

J. S., Brooklyn, New York, writes: "Please inform me through your columns how printing can be done on celluloid, and where I can obtain it." *Answer.*—We hardly know what this correspondent desires, judging from the phraseology of his letter; still we will hazard a reply. Printing on celluloid is generally done on the ordinary platen job presses, and in much the same way as letterpress work. It is also done on the hand copper-plate press in the same way as steel-plate printing. A hard and rigid tympan — use very little packing — with suitable inks and a form of plate or type is nearly all that is necessary as a preliminary to be able to print on celluloid. Celluloid stock has a very smooth and shining face, the back being dull and regular. Any reputable inkmaker can supply suitable inks, black or colored. The Arlington Manufacturing Company, 392 Broadway, New York, can supply celluloid in any quantity, size or color. F. W. Orvis, 9 Spruce street, and the Weeks & Campbell Printing Company, Church and Thomas streets, New York, do letterpress printing on this stock, and Baldwin & Gleason Company, of same city, print on it by the steel-plate method.

Rev. G. W. M., Knob Noster, Missouri: Yes; your "Army" press (formerly known as the "Adams" press) of six-column capacity, "with best management can be successfully used for printing an occasional job of placards or a pamphlet job on good paper, or a large blank form — on short runs." To do these three distinct lines of work, on so crudely constructed a machine, will require masterly management, if much is expected. Still a good workman may produce meritorious results with the most ordinary facilities. It will be necessary to adapt the tympan to the work to be done, as well as to regulate the impression. For printing placards it will be wise to use a medium thick cloth blanket, with a few sheets of ordinary book or newspaper close to the face of the muslin covering, and a few of the same kind of sheets between the blanket and the drawer of the tympan. Do not overpack the tympan, or it will slur the work when passing under the impression roller. For bookwork, dispense with the blanket and use sheets of paper entirely for tympan. Use one or two sheets of cardboard with book paper when large blank forms are to be printed. See that the frisket is neatly pasted and not drawn out of shape by the contraction of the pasted sheet.

W. H. E. & Son, Montreal, Canada, sends a sample of printing on highly glazed enameled paper, and ask: "Can you tell us how to prevent ink rubbing off paper similar to sample inclosed? Have tried different varnishes, driers, etc., but all have proved a failure." *Answer.*—The difficulty complained of is a general one, and is likely to continue so to a less or more degree, because of the methods employed in the manufacture of extra highly glazed paper, such as coating and rolling the stock and then brush-burnishing — wax often entering into the finishing matter. The same difficulty is often experienced when printing on colored plate papers, particularly if gold bronze is used. The latter papers of the dark greenish color order, are the most liable to give trouble from the bronze printing rubbing off at the slightest touch. Varnishes, of more or less workable tenacity, are the most efficacious in preventing ink or bronze from rubbing off. If our correspondent will purchase a pint of clear damar varnish, and add to it one-eighth this quantity of *old* boiled linseed oil, shake and incorporate both thoroughly, a splendid and adhesive drier may be obtained for nearly every purpose. Use with care; and mix up, at a time, only sufficient ink for present use on the job.

P. J. C., Albion, Michigan, impresses us as an enthusiastic and ambitious young man. His letter pleases us by its frankness; still it is only one out of many others which reach us having the same import. He says: "I have worked at the printing trade for four years. Now, what I want is to work in an office, especially the pressroom, that turns out such work as The Inland Printer and a couple of other trade journals that I subscribe for. I like presswork and want to learn how to do fine work, if I can. Can you inform me what kind of work to ask for, and also where to work? Please tell me the best course to pursue to become a good pressman." *Answer.*—In the first place let us commend the wisdom of our young friend in selecting educational technical journals as helpers to his ambition. Their usefulness to beginners, as well as to experienced workmen, is incalculable. Their pages exemplify the skill of finished artisans, so that he who reads and digests may learn of them. Position nor location, be they ever so desirable, cannot, if unaided by constant effort and toil, make a competent workman. Our large cities teem with incompetents; and these are, in a large measure, made up of country youths who flock to the city in hope of finding something better than that left behind them. In ninety cases out of an hundred the step is a fatal one for life, because the position of advancement sought for, or dreamed of, never materializes; and the imperfectly equipped country apprentice becomes disheartened and finally gives way to the glamour of the city and the evils of his new associates. Let the young country printer lad study where he is — there is much to learn even in that country printing office. It was there that most of the famous printers of today got not only their enthusiasm but their great start in life as clever young workmen. More than two-thirds of the present foremen of the leading newspaper rooms and book and job rooms of this country have risen to their present eminence from the country printery; but these men knew their business as workmen before they launched their craft on the seething and bubbling vortex of city uncertainty. Seriously, we would warn young country printers against their

anxiety to come to the cities as "improvers." Do something *new* in the country office — something that will challenge admiration, not only at home but abroad — and the facility for such a purpose is open to you through the pages of all good printers' journals — then you may risk your chances of advancement and emolument with the better class of workmen.

A PRINTING firm, of Grand Rapids, Michigan, have sent us a label printed in gold, blue and red, with a gloss varnish covering, accompanying which are the following queries and request: "We desire to ask your personal reply to several questions in connection with a job we have in hand. (1) Can this label be successfully printed on super-calendered book? (2) Is it practicable to print, first, gold; second, red; third, blue? (3) Will it be necessary to print more than one coat of gloss? (4) Will we have to use more than ordinary heat for drying? (5) Are there any difficulties (probably unseen to us) to look out for? We have had some slight experience in label printing, but we would like a little advice, if not too much trouble to you." *Answer.*— The greatest caution, coupled with experience, is necessary when making large contracts for such rich and showy labels as the one under consideration. It is a fairly easy calculation to arrive at the correct quantity of paper necessary for the job; but when it comes to figuring out the exact or even approximate quantity of ink and varnish that will be necessary to complete the job, as well as the labor and press-room waste, only a person of proper special experience can approach a minimum figure with safety. (1) To your first question we answer, Yes. (2) It is not practicable to print this label in the order named, because evidently *gold ink* has been used (and should be used) in the present case, unless it is desirable to use gold bronze and print it over the gloss finish. This method is often pursued. Anyone familiar with color printing, if asked for an opinion as to how this label could best be produced, would unhesitatingly tell you that red should be printed first; the blue second, and the gold ink third, and the gloss varnish applied last and after the three colors had become thoroughly dry. (3) As labels, such as the one before us, are printed on full sheets, one coat of gloss varnish is all that is necessary to give the work a splendid finish — provided, the varnish is of proper consistency and applied to the sheets by being passed through a varnishing machine. (4) A close, spacious and very warm drying room is necessary for drying the varnished sheets. The room is generally heated by live steam running through coils of pipe. There is no danger attached to steam heat, because it cannot ignite wooden partitions, etc. (5) Difficulties will beset you constantly, or are liable to; you will therefore be on your guard that your inks are just right for the work, day by day; that the printed sheets are "flied" at the press onto suitable trays, with openings in the bottom, to allow the air to pass around the work; to avoid piling too many sheets on a tray, and thereby preventing the sheets sticking together by reason of their own weight. Then will come the straightening up of the sheets for cutting, which must be done with due care, so that all the gripper edges will be one way, and that the cutting be made sharp and accurate in size. After all this detail has been attended to, the packing and shipping of the work should be carefully scrutinized, for even here a careless person may, through some slight negligence, undo all that skill and good heed had successfully accomplished.

### A BLAST FROM KANSAS.

Will subscribers who are in arrears be pleased to consider that we are still subsisting partially on oxygen, nitrogen, and other unsubstantial gases, and that we may, as a measure of economy, be compelled to dress in kilts. It is hoped and prayed that the persons to whom these few lines are addressed will remit at once, and thus relieve us from the necessity of going out in the cold wintry blast clad in the aforesaid airy habiliments.—*Topeka (Kan.) Western School Journal.*

Specially collated for THE INLAND PRINTER.

## PRACTICAL NOTES AND EXPERIENCES IN NEWSPAPER PUBLISHING.

GLEANED FROM A VARIETY OF SOURCES.

CONDUCTED BY R. C. PENFIELD.

FOR February it is proposed that this department shall contain an article on the location of a newspaper business. We hope that we shall hear an expression of opinion from our readers on the relative importance of a farming region, a manufacturing center or a railroad town as location for a newspaper.

* * * *

The March number will contain an article on extending the circulation of a country newspaper. If any of our readers have used what they may consider original methods of pushing their circulation we should like to have a *résumé* of their success or failure.

* * * *

In the April number will appear an article on buildings for newspaper and printing offices. We shall be glad to hear from our subscribers as to the advantage or otherwise of a newspaper owning its own building, and of their experiences in owning and erecting such buildings.

* * * *

### ADVERTISING AMONG FARMERS.

BY E. V. BENTLEY.

A long time since I read a paragraph suggesting that if the farming fraternity were properly looked after by an advertising solicitor, a good trade could be worked up, and I believe that if one or two papers in each county should take up this field they would find it highly profitable in time. At first sight a farmer could not as a rule appear to have anything to advertise, but if the rural readers of a paper once became infected with the idea of advertising, ten to one but that they would follow the example of their woolly flocks, and fall in line one after the other.

Farmer Smith, who has a fine lot of standing timber for sale, might easily find a purchaser for it did he put an announcement of the fact in the paper. In turn he would be apt to notice, in reading his own advertisement, that Farmer Jones had more manure than he needed, and he would, therefore, become not only a seller, but a purchaser as well. Another farmer, with an over-supply of yearlings, might very properly advertise that fact, together with the further news that he is willing to make a fair exchange for corn in the shock; while he who has a fine lot of fence rails ready for delivery, and wants some young fruit trees, could unquestionably achieve the pinnacle of his hopes by advertising at a low rate.

At certain seasons of the year, in certain sections of the country, there is a regular avalanche of vendues or public sales. This seems to hold good to particular localities, and is a source of considerable revenue to the printers in the neighborhood. Comparatively few of the farmers advertise in the local journals, apparently believing that the fifty "quarter-sheets" are all sufficient for the purpose of attracting public notice. Now, the regular price of this size poster is about $2.50 for fifty copies. If a five-inch advertisement can be secured for the paper at $2.50 more, the deal will be a profitable one. And here is where the man who is on the lookout for business can make good money. A solicitor could travel around, looking up subscriptions, collecting bills, etc., and in the course of his business can hear of many such opportunities for making a combination on newspaper and jobwork.

A column similar to those under the headings of "Wanted" and "For Sale" in the city papers can be made an interesting and profitable feature. Charge one cent per word, set the ads. in solid nonpareil, and you can get a great many words in a column. This department could be made particularly attractive among the farmer readers as well as those residing in town.

The cheapness of the advertisement, and the fact that the advertiser knows just what his announcement is going to cost, are both features that will help along the business.

Every newspaper man caters to the subscriptions of the "honest tiller of the soil," but how few are after his shekels in exchange for advertising space. Yet I think there are many ways in which the farmer can be approached, and it certainly seems as though this were a virgin field where the sower of seed may in time reap tenfold.

## PUBLISHING A DAILY AT A SUMMER RESORT.

BY NORMAN W. PENFIELD.

For two summers we printed on contract one of the two daily papers published at Asbury Park. The season here, as elsewhere at seaside resorts, was about ten weeks. We printed a weekly paper all the year round, and the fact that there were already two dailies published during the summer kept us from going into a daily ourselves at first.



Upon investigating our accounts at the end of each season, however, we found that we made very little money on the printing contract, and consequently decided to start our own daily. As early as January we commenced booming the forthcoming daily in our weekly, and by the time spring had come it was well known to all the business men that we intended to publish a first-class daily that season, and the arguments our rivals used against us did not do us any harm.

The other two dailies were of four or five seasons' standing, and well established. They were six-column folios and sold for 2 cents. One was published as a summer affair only by two young men who attended to other business for eight months of the year. The other was a daily edition of the opposition weekly. The publishers of the two established dailies immediately pooled arrangements for downing the new comer. Our daily was announced as a 2-cent paper, and what was intended as a crushing blow was the reduction of the others to 1 cent, with a view to holding all the old readers and gaining new ones by the reduction in price. This move acted as a boomerang, however, for the newsboys found that they could make a cent on our paper, and only half a cent on the others, and consequently handled ours, frequently to the exclusion of the other two.

We made our paper a seven-column folio. One of the firm hustled for advertising night and day. The other dailies had never been able to secure many large advertisements. We gained ten or eleven columns of ads. of four inches or more, and finally after running a month enlarged to an eight-column folio. We advertised largely in the street cars, by large posters, and put out many thousands of circulars, probably spending in advertising and advertising schemes over $1,000 the first season. It paid, however, and at the end of six weeks after starting, the *Daily Press* was as well known as either of the other two papers which had been established six years. We spent more for reporters and special writing than the other two papers put together, got out something special nearly every Monday morning (the big newspaper day at Asbury Park), and before the season was over were running a daily edition of 3,000 copies and more.

We foresaw that we should have trouble in getting newsboys, as the lads selling the Asbury Park papers were generally the children of visitors, who wanted a little spending money, and wouldn't work very hard, and the other papers enlarged on the difficulty of selling a new journal. Consequently we imported ten newsboys from New York, regular street urchins, twelve years old and upward. We clad them in bright red jackets and white caps, and told them to yell. They did—they yelled day and night, and with unlooked-for results. Inside of two weeks a number of irate citizens complained of being aroused from their morning nap by the unearthly yelling of the boys, and the city council passed an ordinance prohibiting the crying of newsboys or peddlers before 7 o'clock in the morning. The boardinghouse keeper, who kept the boys in a sort of an outside shed and gave them two meals a day for the sum of $2.25 a week each, brought in a bill inside of a fortnight for some $20 damage done to his place by the boys. We found that running the daily was of comparative insignificance compared with the care of the lads.

Gradually, however, the red-coated urchins drifted away from us, mostly taking with them their jackets and caps, and any stray things they saw. Their mission had succeeded, however, and we had all the newsboys of the town. Our paper had made a specialty of hotel news and personals, and ten copies of our journal were sold at the big houses where one of the others found a purchaser. We had a smart little horse, with a wagon built especially for the business, and this with the other features and persistent hustling, made our daily better known at the end of the summer than either of the other journals. We closed the season the first week in September, and found that we had cleared barely $300. This was doing pretty well, but we felt that we must do better next season.

The following summer, fortified by our season's experience, and a new press and a new outfit of type, we raised the price of advertising. We had been getting at the rate of $10 an inch for the season, but the second year made the price $18 an inch with larger spaces in proportion. This made it harder to get advertising, but we succeeded in starting off very well, considering, and made a little more money. The other two papers raised their prices to 2 cents and this hurt our circulation some, but it also hurt theirs, as people who had paid but a cent a copy the previous summer objected to paying 2 cents subsequently.

Afterward we changed the paper to the eight-page form, and this we found the most profitable, although we had to buy a folder that we might send out the sheets pasted and trimmed. It gave advertisers better satisfaction, and made a readier paper to handle. After the second year we found business easier to get, and learned rapidly by experience, our chief points gained being that people do not look for anything but local news in a summer resort daily, and that the more names, particularly of women, that we had in the paper, the more copies we sold. We also found that it was not worth while to publish the paper for a longer period than ten weeks, as we received no more for our advertising and could not cut the expenses much for the extra two weeks, the season having usually been eleven weeks.

## CLEARING-UP TIME.

BY W. L. CLARK.

In the larger printing establishments it is necessary, for the prompt dispatch of the work and to gain every penny of profit possible, where, as is often the case, the work is done on a close margin, to have each department thoroughly systematized, and the system carried out to its smallest detail. In many a country printing office, however, there is a want of system that does not work to the benefit of the proprietor.

We will assume that the paper is published on Friday, and that the mailing is completed by noon. "Publication day" usually enlists the attention of all employés of the office, and it is not until the papers are at the office that a feeling of relief permeates the bosoms of those interested in seeing that the paper is "out on time." Now let the forms be lifted, the bed of the press immediately oiled and wiped, and, unless there are other forms to go on, the dust removed from the press, the cover spread over the machine, and the floor cleaned of the spoiled papers, etc. The forms should be unlocked, the live reading, such as paid locals, etc., lifted on a galley and the dead matter put together, each kind of type being placed by

itself. The heads should be lifted out and distributed, the dashes put in their proper place on the standing galley, the dead display matter thrown in, and the stones, standing galley and lead rack cleared up. At the same time let the job department be put in shape — in fact, let this portion of the day be set aside as a clearing-up time. If plates are used, have them taken from the bases and carefully replaced in the boxes. Then fill all the cases, and when the copy commences to come in there will be nothing to prevent quick handling of it. It will be a good plan, if possible, to have at least two pairs of cases tolerably well filled, and set aside to be used at the last moment in event of a rush of late copy, so that there will be no time lost in distribution at this important period.

If the office boasts a clerk, let his time following the mailing be devoted to clearing up the stock closet, the desks and tables, etc. Let the lad who runs the job presses clean them nicely; in fact, if this routine be persisted in, it will be found to have a most gratifying effect upon the office.

## PRICES FOR ADVERTISING.

BY CHARLES B. CROMBIE, EDITOR "CHENANGO TELEGRAPH," NORWICH, NEW YORK.

When I bought in here, the rates were the same as on list No. 1. After about ten months' experience, I raised the rates, with the best possible results, to the rates as per list No. 2, but I have all the while considered our long-time rates too low, and have tried hard to get the newspapers in this county to aid me in raising them, but with poor results, as they claim that the other surrounding county newspapers will not agree to a raise unless it is general throughout the state. Now, as the average country editor rarely gets rich out of his advertising, and has to meet with the hardest kind of competition, especially in the patent medicine advertisements and other "foreign" ads, I am trying to get the weeklies and semi-weeklies throughout the state to join me in adopting a uniform rate, which will be considerably higher than even my last year's figures.



These rates are for newspapers whose circulation is 2,000 up to 4,000, or about what the American Newspaper Directory rates as H. I have had fair success with outside advertisers, such as Royal Baking Powder, Greene's Nervura, etc., but it is like pulling teeth to get much of a raise from them, as they invariably quote other newspapers' rates, which are sometimes ridiculously low. With my home advertisers, I have *no difficulty in getting these rates*, and instead of running yearly accounts I make all contracts payable monthly. Hard work at first, but easy enough now.

ADVERTISING RATES USED BY "CHENANGO TELEGRAPH," NORWICH, N. Y. (SEMI-WEEKLY).

These rates are for advertisements to be inserted ONE EDITION ONLY per week. For inserting the same advertisement in both editions, TWICE A WEEK, FIFTY per cent will be added to the following rates:

No. 1.

| Time. | Inch. | 2 inch. | 3 inch. | ¼ col. | ½ col. | 1 col. |
|---|---|---|---|---|---|---|
| 1 week | $1.00 | $1.75 | $2.75 | $5.00 | $9.00 | $15.00 |
| 2 " | 1.50 | 2.50 | 3.75 | 8.00 | 12.00 | 20.00 |
| 3 " | 2.00 | 3.00 | 4.50 | 9.00 | 14.00 | 24.00 |
| 4 " | 2.25 | 3.50 | 5.25 | 10.00 | 16.00 | 28.00 |
| 5 " | 2.50 | 4.00 | 6.00 | 11.00 | 18.00 | 31.00 |
| 6 " | 2.75 | 4.50 | 6.75 | 12.00 | 20.00 | 34.00 |
| 2 months | 3.00 | 5.00 | 7.50 | 14.00 | 24.00 | 37.00 |
| 3 " | 3.75 | 6.50 | 10.00 | 18.00 | 30.00 | 45.00 |
| 4 " | 4 50 | 8.00 | 12.00 | 21.00 | 35.00 | 55.00 |
| 6 " | 6.00 | 10.00 | 15.00 | 25.00 | 40.00 | 75.00 |
| 9 " | 8.00 | 12.00 | 18.00 | 30.00 | 55.00 | 100.00 |
| 12 " | 10.00 | 15.00 | 20.00 | 35.00 | 65.00 | 125.00 |

No. 2.

| Time. | Inch. | 2 inch | 3 inch | 4 inch | 5 inch | 6 inch | ¼ col. | ½ col. | 1 col. |
|---|---|---|---|---|---|---|---|---|---|
| 1 week | $1.00 | $2.00 | $3.00 | $4.00 | $5.00 | $6.00 | $6.50 | $10.00 | $15.00 |
| 2 " | 1.50 | 3.00 | 4.00 | 5.00 | 6.25 | 7.50 | 9.00 | 15 00 | 20 00 |
| 3 " | 2.00 | 3.50 | 5.00 | 7.00 | 8.00 | 9.00 | 10.00 | 17.50 | 24.00 |
| 4 " | 2.25 | 4.00 | 6.00 | 8.00 | 9.00 | 10.00 | 12.00 | 20.00 | 28.00 |
| 5 " | 2.50 | 4.50 | 7.00 | 9.00 | 10.25 | 11.50 | 13.00 | 22.00 | 31.00 |
| 6 " | 2.75 | 5.00 | 8.00 | 10.00 | 11.25 | 12.50 | 14.00 | 23.00 | 33 00 |
| 2 months | 3.00 | 6.00 | 10 00 | 11.00 | 12.25 | 13.50 | 15.00 | 25.00 | 40 00 |
| 3 " | 4.00 | 8.00 | 12.00 | 15.00 | 16.00 | 17.00 | 18.00 | 30 00 | 50.00 |
| 4 " | 5.00 | 10.00 | 14 00 | 17.50 | 18.50 | 19 50 | 21.00 | 35.00 | 60 00 |
| 6 " | 7.00 | 12.00 | 16.00 | 20.00 | 22.00 | 24.00 | 26.00 | 45.00 | 80.00 |
| 9 " | 10.00 | 15.00 | 20.00 | 25.00 | 27.00 | 30.00 | 33.00 | 60.00 | 110.00 |
| 12 " | 12.00 | 18.00 | 24.00 | 30.00 | 34.00 | 37.00 | 40.00 | 75.00 | 125.00 |

No. 3 (the rates at present in force).

| Time. | Inch. | 2 inch. | 3 inch. | 4 inch. | 5 inch. | 6 inch. |
|---|---|---|---|---|---|---|
| 1 week | $1.00 | $2.00 | $3.00 | $4.00 | $5.00 | $6.00 |
| 2 " | 1.50 | 2.75 | 4.00 | 5.50 | 6 50 | 7.50 |
| 3 " | 2.00 | 3.50 | 5.00 | 7.00 | 8.00 | 9.00 |
| 4 " | 2.50 | 4.25 | 6.00 | 8.00 | 9.50 | 11.00 |
| 5 " | 3.00 | 5.00 | 7.00 | 9.00 | 11.00 | 13 00 |
| 6 " | 3.50 | 5.75 | 8.00 | 10.00 | 12.00 | 14.00 |
| 7 " | 4.00 | 6.50 | 8.75 | 11.00 | 13.00 | 15.00 |
| 2 months | 4.50 | 7.25 | 9.50 | 12.00 | 14.00 | 16.00 |
| 3 " | 6.00 | 9.25 | 13.00 | 16.00 | 18.50 | 20.00 |
| 4 " | 7.00 | 11.25 | 16.00 | 19.00 | 22.00 | 24.00 |
| 5 " | 8.00 | 13.25 | 18.00 | 21.00 | 25.00 | 28.00 |
| 6 " | 9.00 | 15.00 | 20.00 | 24.00 | 28.00 | 32.00 |
| 9 " | 12.00 | 20.00 | 26.00 | 32.00 | 33.00 | 44.00 |
| 10 " | 13.00 | 22.00 | 28.00 | 35.00 | 42.00 | 47.00 |
| 12 " | 15.00 | 24.00 | 32.00 | 40.00 | 46.50 | 52.50 |

| Time. | 7 inch. | 8 inch. | 10 inch. | ¼ col. | ½ col. | 1 col. |
|---|---|---|---|---|---|---|
| 1 week | $7.00 | $8.00 | $10.00 | $6.50 | $12.00 | $18.00 |
| 2 " | 8.50 | 9.50 | 11.50 | 9.00 | 15.00 | 22.00 |
| 3 " | 10.00 | 11.00 | 13.00 | 10.50 | 17.50 | 26.00 |
| 4 " | 12.00 | 13.00 | 15.00 | 12.00 | 20.00 | 30 00 |
| 5 " | 14.00 | 15.00 | 17.00 | 13.50 | 22.00 | 34.50 |
| 6 " | 16.00 | 17.00 | 19.00 | 14.50 | 24.00 | 38 00 |
| 7 " | 17.00 | 18.50 | 20.50 | 15.50 | 26.00 | 41.50 |
| 2 months | 18.00 | 20.00 | 22.00 | 16.50 | 27.00 | 45.00 |
| 3 " | 22.50 | 25.00 | 28.00 | 22.00 | 35.00 | 57.50 |
| 4 " | 27.00 | 30.00 | 35.00 | 26 00 | 42.50 | 66.00 |
| 5 " | 31.00 | 34.00 | 40.00 | 30.00 | 49.00 | 74 00 |
| 6 " | 35.00 | 38.00 | 45.00 | 33.00 | 54.00 | 90.00 |
| 9 " | 48.00 | 52.00 | 60.00 | 45.00 | 75 00 | 125.00 |
| 10 " | 53.00 | 57.00 | 65.00 | 47.50 | 82.00 | 135.00 |
| 12 " | 58 50 | 64.00 | 75.00 | 55.00 | 90.00 | 150.00 |

## THE COUNTRY NEWSPAPER AND ITS ADVERTISEMENTS.

BY J. C. OSWALD.

There is probably no subject in connection with country newspaper work upon which more has been written and less heeded than that of its relation to its advertisers. And it may truly be said that if more thought was to be given this subject by the editors of papers in the country themselves, the sad state of affairs that prevails in a great many offices would be done away with. The fact of the matter is that advertising in the smaller cities and towns is done upon a basis with so little of the business aspect about it that business men have no respect for its methods, and until this evil has been remedied newspaper publishing can never be made anything in the nature of a success.

The first and greatest fault is to be found in the fact that advertisements are permitted to run too long without change. I have known holiday goods to be advertised in February, woolen goods in June, and hot weather refreshments in November. Many publishers contend that this is no affair of theirs — that the advertiser pays for the space and that he has the privilege of using it as he sees best. A very little bit of thought should convince them of the folly of this sort of reasoning. The advertiser who pursues this policy never knows whether his advertising is doing him any good or not. He does it from a vague sort of impression that it is the correct thing to do, and when his business gets dull his first move toward retrenchment is in the direction of what is to him a doubtful investment.

An advertisement should always advertise something definite. It sounds well, of course, to inform the public week

after week that "the best goods at the lowest prices" are to be found at a certain establishment, and many such phrases that are seen so often that they have become wearisome, but they do not leave an impression that is lasting. Each week some certain article should be offered for sale and the ad. should be devoted to that article alone.

I remember the case of an advertiser in a small town who advertised merely because he thought it good form and who could not be argued into the belief that it brought actual sales. I asked for an opportunity to show him his error and he readily granted his permission. It was in autumn, just at the time when people were about to replace stoves that had been stored away during the summer, and I wrote the best ad. I knew how to write about the importance of placing new floor oil cloth or linoleum under their stoves, and told them where to go to get it. I went around the next week and ascertained that the stock on hand had been sold out and in one or two instances sales had been made to purchasers who had never bought an article in that particular store before. I took pains to look one of these up, and he told me that the advertisement had reminded him that he was in need of the article in question and that he had gone there for it because he knew he would get it without further trouble. I laid these facts before the advertiser and he was my most zealous patron in the way of display advertising ever after. Each subsequent week his ad. was changed and each one contained information as to a seasonable article.

In my experience in newspaper publishing a great many newspapers have come into my hands, and they have come from so many parts of the country that I think I am safe in taking them as a representation of the whole. In a great many of these — I think I am safe in saying the greater part of them — I find whole pages of advertising massed together, with solid pages of reading matter between. I have never been able to find a reason for this except in the laziness of the publishers. It certainly does not look any better, and more certain is it that it is not done at the solicitation of the advertisers. Local news should be distributed through all the pages. It is about all that a great many people read in a country paper, and when they come to know that it is all to be found in one place they look no further. Then, again, it is not enough to proportion so much advertising to a page and let it go at that. If the space of two full columns is to be given to four ads. it will increase their importance and improve the looks of the page to place one in each corner. It not only looks attractive in itself, but it gives a good impression because it shows that care and thought have been given to making it up. It is not a great deal more trouble to give advertisements positions and keep them there, and the added value to the advertiser should amply repay for the very little additional labor. Next in importance to saying something new each week is that of keeping the same position.

When the country paper comes to that point where it has convinced its advertiser that it really has his interests at heart and is giving him something for his money, and stops this nonsense about the duty he owes his home paper, etc., then will the hardest part of its battle be won.

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HALF-TONE NEGATIVE FOR PHOTO-PROCESSES.—Frederick J. M. Gerland, Bayonne, New Jersey, according to the *Scientific American*, has perfected a valuable process for half-tone negatives. A sensitive plate is, according to this process, subjected a part of the time to a full exposure without a screen, and for the remainder of the time of full exposure with a screen between the negative and object. By this means a negative is made which has a uniform tone in the high lights, producing a clear or non-printing space in the positive print on the stone, zinc or copper plate, so that the finished print shows clear white spaces in the high lights corresponding to the high lights on the object photographed. This work has formerly been done by the artist with tools or acid.

## JACOB ASHLEY VAN DUZER.

AMONG the practical printers of the city of Chicago there are none of stronger personality than Mr. J. A. Van Duzer, and as a proof of that strength and fidelity of purpose the laws of Typographical Union, No. 16, form a sufficient attestation, inasmuch as among the most stable and valued of its enactments are those introduced by him. Mr. Van Duzer



was born in the town of Monroe, Orange county, New York, on March 19, 1818. His father, Samuel Van Duzer, was a tanner, and followed that occupation for a number of years in the towns of Cornwall and Monroe. He died when his son Jacob, the youngest, was in his fifth year, leaving a widow and seven children, three of whom were too young to leave home.

At the age of thirteen Jacob entered a store in Newburgh, New York, but his hearing became too defective to admit of his following a commercial life, and at the age of fourteen he was apprenticed to William Van Norden, of New York city, to learn the printing business. Thus in the spring of 1832 he was introduced to the printer's case to learn the a, b, c of the art; an art he has followed to the present time, through all the changes and advancements made by the introduction of labor-saving devices and improved machinery.

Mr. Van Duzer came to Chicago in 1855, and has since resided in this city. He commenced service in the job department of the *Democratic Press*, bringing a letter of introduction to William Bross, Esq., who was a good friend until the day of his death.

Mr. Van Duzer has had some literary connection with two publications — *The Crusader*, a temperance journal published under the auspices of the Good Templars, the *Saturday Review*, published by a Mr. Myers, and afterward falling into the hands of Whipple & Barnet, who continued it for a few months, after Myers disappeared between two days.

He also worked for Alfred L. Sewell in the *Little Corporal* office for six or seven years, and was so employed at the time of the great fire, 1871. Since the fire he has labored in the offices of Culver, Page, Hoyne & Co., Jameson & Morse, and Knight & Leonard (at that time a union office), and for the last ten years has been one of the regulars in the office of The Henry O. Shepard Company.

He was chairman of the relief committee in charge of the fund to aid the brethren of No. 16 who were sufferers by the fire. On balancing the books at the close of their transactions Mr. Van Duzer's account tallied to a cent with that of the treasurer. In 1867 Mr. Van Duzer represented the Chicago union at the session of the I. T. U. held in Memphis.

As illustrations of Mr. Van Duzer's sturdy determination to sell his skill at what he considered its just value the following notes will be of interest. Coming to Chicago, as already stated, in 1855, one year after the typographical union was formed, he did not at first join that body, which was very crude at that time. The wages paid then were $10 per week. Mr. Van Duzer worked for one week at this figure, but declined to accept further employment unless his wages were increased, when he was promptly offered and accepted an increase to $12 per week. Shortly after this the union scale was fixed at $12, and Mr. Van Duzer then received an increase to $14 per week. Three months later the scale was again advanced, but before this occurred Mr. Van Duzer was receiving $16 per week.

When Mr. Van Duzer first came to Chicago printers were in the habit of working at all times when called upon — at noon, at night, and on Sundays, and without additional pay. Mr.

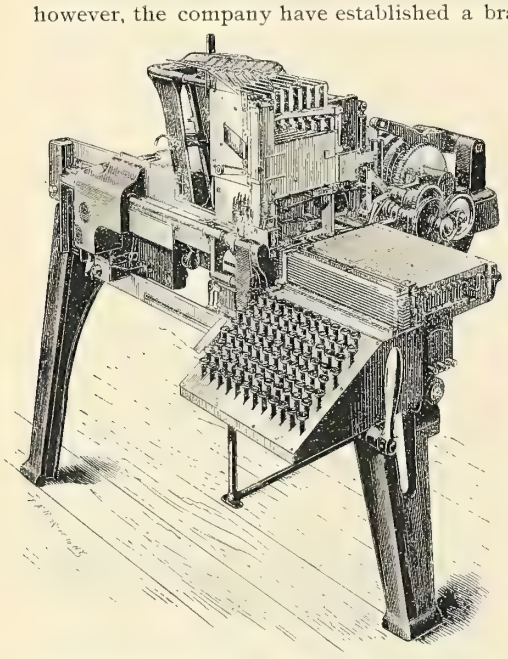
Van Duzer introduced the measure in the union demanding pay for overtime, which still stands. It was also a usual thing to cut down the hours of work in the winter time in order to save light and fuel, the wages of the men being cut in proportion. Mr. Van Duzer introduced the rule in the union, which prevails today, that there shall be no short time without consent of the union. Mr. Van Duzer was the first to advise and carry into effect the short day on Saturday, and introduced the resolution in the union to incorporate it in the by-laws, and on one occasion lost his position for refusing to work after 5 o'clock on Saturday night. He was also the first to introduce the amendment to the union scale requiring extra pay for Sundays and holidays.

All this might go to prove that Mr. Van Duzer is an ultra radical trades unionist. In point of fact he is one of the most conservative of men, but one who will not abate one jot or tittle of what he considers absolute justice. Despite his seventy-six years he holds his place with the best as a competent and conscientious workman, in the office of The Henry O. Shepard Company.

[The above sketch of Mr. Van Duzer was in type for the present issue of THE INLAND PRINTER, when information was received that on the Sunday morning immediately preceding Christmas day, while his wife and grandchild were at church, he had been stricken with paralysis, from the effect of which he died on Tuesday night, December 26.—ED.]

## THE MONOLINE COMPOSING MACHINE.

MOST of our readers are more or less familiar with the Monoline, either having seen it at the World's Fair or having received an advisory circular from the company setting forth its merits. Since the Exposition closed, however, the company have established a branch office in the Pontiac building, Chicago, and placed a machine there for the inspection of those interested.



This machine differs from the others now before the public in many ways—principal of which is its simplicity of construction. This is brought about by what is technically termed a compound matrix, or a matrix which has several different characters stamped upon it, each one of the different characters being independently usable. By this means the letters and characters most frequently used by the compositor are "boiled down" to but eight different sizes, and there being twelve of each size impressed on the bar it gives ninety-six characters for use in the machine.

The Monoline is operated as other machines of its class, by means of a keyboard, which in itself is a novel innovation. It can be changed and any arrangement of the characters made to suit the acquired skill of any operator in a few minutes. The touch of the keys are similar to that of a typewriter, and its speed is equal to that of similar machines.

Touching a key by the operator performs two functions: It releases the proper matrix bar and at the same instant of release provides a stop by which the matrix bar in its descent is arrested properly to align the given one of the twelve letters; the machine immediately locks the matrix bar thus called out, and replaces the mechanism into normal position.

This movement is carried out for each key or space touched by the operator, until the rapidly filling line nearing completion rings a bell as warning that but three "ems" more can be added. An ingenious device is here introduced which locks the keyboard and prevents what is known to operators as choked lines or lines overfilled.

The line being completed, it is locked by a handle placed at the right side of the keyboard, and the operator proceeds with the setting of the next line, the machine automatically taking up the work of reproducing the line as set by the operator.

The spaces used are of steel and expansible, and are handled the same as the matrix bars, being delivered, assembled and distributed in the same manner. They are delivered into the line at proper intervals between words, and the first operation performed by the machine in its cycle of movement is to push up or expand the spacers thus placed.

The assembled line thus becomes a solid line, taking up all the space provided to give it the proper length desired; it is then delivered to a point in the machine where it is locked in proper position, and a mold is brought against it; a pot, similar to those used in the ordinary typecasting machine, is then brought up snugly against the mold, a plunger descends and the line as assembled is cast; an interval is made in order that the metal shall be sufficiently chilled, when the pot is withdrawn from the mold and the mold with its casting from the line. By subsequent mechanism the bar or line bearing the type faces is ejected from the mold, trimmed and placed with its fellows on a galley at the left of the machine. Meanwhile the assembled line of matrices and spaces have been released and distributed.

The matrix bars and spaces, after the cast has been made, are released, and the bar which has hitherto aligned them is withdrawn, and the entire line is then depressed until it rests in a shoe provided, and the hooks by which the different matrix bars and spaces are distinguished are placed in position for distribution.

The distributor seems to be a new combination of mechanical movements, and as arranged it normally engages with the supporting wires in the chambers of the magazine, of which there are nine (eight for matrix bars and one for spaces), and at the proper time in the movement of the machine a section of the wire, which is made fast to swinging arms and properly pivoted, is moved down and into the path through which the assembled line has traveled. The line after being depressed returns back toward the assembling point and meets the wires of the distributor which have arranged themselves properly to engage the hooks of the assembled line. Immediately after the matrices and spaces have been engaged, the wires are retracted and made to once again register with the several magazine chambers. The entire line is thus lifted, separated and placed in position to be simply pushed into their proper chambers, which operation follows.

While the description as given above seems labored, the actual operation of the machine is so simple that to even the uninitiated in mechanics it is a pleasure to watch it run. The certainty and speed with which it assembles its line of matter, and its almost noiseless subsequent operations of justifying, casting and distributing is a marked advantage.

It was explained and shown us how the fonts of type could be exchanged very speedily, how the line could be lengthened or shortened, how the keyboard could be rearranged, how lines once assembled could be duplicated any number of times; in fact, it seemed as though every requirement of the art had been provided for by the builders of the Monoline machine, and we predict for it pronounced success.



MOTHER'S JOY.

Specimen of half tone engraving by
CROSSCUP & WEST ENGRAVING CO.,
907 Filbert street,
Philadelphia.

Duplicate plates for sale.

See page 286.

## CHICAGO NOTES.

THE John Morris Printing Company have issued a notice that it is the intention of the company to retire from business. The plant is offered for sale.

THE Chicago *Times* has leased the main office of the Boyce building, as well as parts of the upper floors, and will move from its present quarters May 1.

THE *Chicago 400* is the title of a new weekly which has made its appearance. It is devoted to club life in particular and society in general. Mr. H. R. Persinger is the editor and proprietor, and the publication is meeting with encouraging success.

THE Frederick H. Levey Company, New York, manufacturers of printing inks, have opened a branch house in Chicago at Nos. 320 to 326 Dearborn street, and will carry a full line of their goods in stock. Messrs. Herman Fuchs and Charles F. Cordes are general western agents, in charge of this branch.

CHARLES KATES, a well-known member of No. 16, one of the old "Buffalo Brigade," and a delegate to the Atlanta Convention of the International Typographical Union, died on December 18, from apoplexy. Mr. Kates was of fine presence and of genial and courteous manners. He leaves a wife. The body was sent to Buffalo for interment.

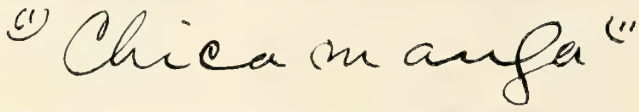
THE "Color Index" is the latest book issued by the Illinois Paper Company, 181 Monroe street, Chicago, specialists in cover and book papers. If a printer wishes to show to his customer how a certain color of ink will look upon a particular kind of paper without the trouble and expense of putting the job to press, he will find in this work a most valuable assistant.

BLOMGREN BROTHERS & CO., engravers and zinc etchers, 175 Monroe street, have issued a very handsome pamphlet entitled "A Few World's Fair Views in Half-Tone." It is representative of the class of work produced by the company, and has received much admiring comment. To Mr. W. A. Gibson, on whom much of the work devolved, congratulations are due. Copies of the book will be sent to any address by sending 12 cents in stamps to the publishers.

MR. SCHMEDTGEN, chairman of the Black and White Committee of the Chicago Society of Artists, has issued the advance notices for the Sixth Annual Black and White Exhibition, which will be held in February next. Artists are requested to send in their best work, as the standard of acceptance will be a high one. Members are also requested to send in the names and addresses of any good artists in black and white they may know to the chairman of the committee. The usual blanks will be issued in due course.

MRS. POTTER PALMER, president of the Board of Lady Managers, and Mrs. Virginia C. Meredith, chairman of the Committee on Awards, on December 8, won at Washington a decided victory over John Boyd Thacher and the members of the National Commission, who sought to prevent the lady managers from issuing diplomas of honorable mention to skilled artisans and designers who contributed to the success of exhibits which won medals and diplomas at the Exposition. The victory was won on the afternoon of December 8, when President Cleveland signed the bill, or rather joint resolution, giving the lady managers such authority.

COMPOSITORS' errors, and proofreaders failing to catch them, since the invention of printing, have surprised authors and




amused readers without number. As an instance of perverted ingenuity we clip from the manuscript and reproduce herewith a word which a compositor in a large printing office in Chicago lately interpreted to be "Chicago Manger," the proofreader indorsing the interpretation.

## OF INTEREST TO THE CRAFT.

THE Pittsburg (Pa.) *Chronicle-Telegraph* of December 6 has a very interesting article on its outfit of Rogers Typograph impression machines. Twelve operators set the entire paper.

THE Louisville (Ky.) *Commercial* will join the ranks of papers using machine composition and begin under the new arrangement in January. Rogers Typograph impression machines have been purchased, and twelve will be the outfit. The union rules will prevail.

A WRITER in the Pahiatua (New Zealand) *Herald* says: "Fred Pirani, journalist, Palmerston North, and Walter Nicoll Cathro, solicitor, Rangiora, are both aspirants to parliamentary honors in the next election. Both candidates served their apprenticeship in the Wanganui *Herald* office as printers under the late John Ballance (premier of New Zealand and editor of the *Herald*), and it would have been exceedingly gratifying to Mr. Ballance, if he had lived, to see his two apt apprentices following in his footsteps."

THE linotype machinists are getting so numerous that they are beginning to organize. New York has started the first organization, which is composed of linotype machine makers and repairers. They are known as Machinists' Lodge No. 355, of New York, and are under the jurisdiction of the International Association of Machinists. The members have signed an agreement with Typographical Union No. 6, according to which none but members of Lodge No. 355 are to be employed in printing offices under the jurisdiction of the International Typographical Union.

MR. J. W. SAUNDERS, publisher of the Middleville (Mich.) *Sun*, gives us a little additional information in regard to the "progidy 'prentice" mentioned in our December number. He says: "The young lady, Miss Vera P. Cobb, was fifteen years of age at the time she set the matter referred to in the item, and is the youngest graduate of the high school in Middleville. Besides setting the 4,000 ems brevier as the third day's work, on the eighth day she set in nine hours 8,000 ems, and on December 12, or after four months' experience, set (from miscellaneous manuscript copy) 9,250 ems in eight hours, without an out, and with as good proofs as most journeymen printers."

A FEW weeks ago, Mayor Duncan, of Lexington, Kentucky, in making his nomination for members of the school board, named Mr. J. P. Payne as a representative of the labor element. Mr. Payne is a printer, and is now employed as foreman of the *Daily Press*, Mayor Duncan's paper, and on this account Mr. Payne was rejected by the general council of the city. The council were of the opinion that it would be bad policy to allow one "in the pay" of the mayor to hold such an important position. Mr. Clarence Egbert, president of Bluegrass Typographical Union, is suggested to fill the vacancy, and it is probable that the mayor will appoint him, and that Mr. Egbert will accept.

THE members of a firm of printers in London were recently arrested and fined for failing to keep a register of the young persons in their employ under the age of 18, and for employing two youths of 16 without a medical certificate showing their physical fitness for the work. A law similar to this is in existence in Chicago, but it has come to be practically a dead letter. Why printers and publishers, who should be foremost among those looking toward the attainment of a higher plane of intelligence, for in that attainment lies the success of the future in their business, will persist in keeping young boys and girls at the wheel and bringing them up in ignorance merely to save a few dollars at the time, is a proposition difficult to understand. It cannot be good business foresight that has brought about a state of affairs where almost as many boys as men find employment, for it is in the large and successful printing houses that they are least to be found.

A. VALETTE, a correspondent of the *Lithographers' Journal*, in a late issue speaks of the influence of paper on the arts

of lithographing and printing, and shows the advantages the typographic printer possesses over the lithographer in the now universal use by the former of glazed paper, printed dry. The typographic printers, availing themselves of the new faces turned out by our skilled typefounders, have seriously invaded the field of ornamental printing formerly almost exclusively held by the lithographer. The customer has become accustomed to the highly glazed paper, so successfully worked by the typographic printer, upon which the impression is black and brilliant. The lithographers are compelled to follow suit and print dry, because they have no calendering machines by which they can restore the original finish to a paper when once it has been wet, whatever its quality may be. With papers made from a cottony material, which makes a pulp soft to the touch, although firm, and if these papers were highly glazed, the greatest difficulties could be easily overcome. Such papers, however, are practically unobtainable, on account of their high cost. The lithographer, therefore, is obliged to use papers of inferior quality, without uniformity in the texture or the glazing.

## NEWSPAPER GOSSIP.

THE Albany (N. Y.) *Argus* is to put in Linotype machines.

THE Syracuse (N. Y.) *Herald* has taken the McMillan typesetting machines out of its office and will put in Linotype machines.

THE Hartford (Conn.) *Times* will shortly add three Mergenthaler machines to its mechanical department. The two machines which they have in use have rendered very satisfactory service.

JAMES R. BOLTON succeeds Col. E. F. James as business manager of the New Haven (Conn.) *Palladium*. Colonel James has gone to Cincinnati to take charge of the business department of the *Tribune*.

THE Cleveland *World* began on December 12 to set its paper with the Rogers Typograph impression machines. Ten of the machines are to be used, all operated by men taken from the composing room of that paper.

C. H. RIGGS, founder, and for many years proprietor of the Bristol (Conn.) *Press*, from which paper he retired a few years ago on account of poor health, has begun the publication of a new weekly in the same town. It is called the *News*.

THE *Midland Monthly* has appeared at Des Moines, Iowa. Johnson Brigham is the publisher. As its name implies, its mission is the discussion of midland literature and art. Typographically it is well executed, the P. C. Kenyon Press performing the work.

THE Albany (N. Y.) Press Club has a colored member, Charles M. Van Buren, who essays Shakespeare. He plays the character of Othello, the Moor of Venice. Mr. Van Buren has decided dramatic talent, and has received propositions to go "on the road."

THE *Evening Journal*, New Bedford, Massachusetts, issued a handsome half-tone engraving entitled "The Foundling Girls," with its issue of November 28 last. Mr. Charles W. Knight, the manager of the paper, is to be congratulated on his enterprise and taste.

LINN L. SHAW, for several years foreman of the *Blade* job office, Santa Ana, California, has bought a half interest in the *Orange County Herald* from C. E. Johnson. Mr. Johnson recently bought the entire plant from Mr. H. W. Bessac. The *Herald* is published at Santa Ana.

CHARLES R. BALDWIN, ex-Mayor of Waterbury, Connecticut, and ex-treasurer of the United Press, has recently become the managing editor of the *Waterbury*, a publication similar to *Life*, which is issued in the interests of the Waterbury Watch Company. Mr. Baldwin has a wide acquaintance among leading newspapers of the country.

ACCORDING to an old superstition of the mediæval church, whenever a cock crows a lie is being told. "The reason that cocks crow so persistently in the morning is, I suppose," growls the proprietor of an evening newspaper, "because the morning papers are being set up."

THE plant of the New Haven (Conn.) *Evening Leader* was destroyed by fire on the morning of December 15, only the perfecting press being saved. Loss, $6,000; partially insured. The *Leader's* contemporaries furnished all aid necessary, and the paper came out in the evening as usual.

THE Northeast Nebraska Press Association, at its fifth annual meeting, held at Norfolk, adopted the following resolution:

*Resolved*, That the members of this association believe it for the public good that the laws of this state be published in at least two newspapers in each county, and that we will support for members of the legislature only such candidates as will agree to favor the passage of a bill that will bring about such a result.

THE *Evening Telegram*, of Adrian, Michigan, celebrated its first anniversary on December 2 last, coming out with a display head reading as follows:

THE TELEGRAM.

An Infant Came to Our Home One Day,
And to All Appearances Came to Stay.
But There Were Those Who Said
It Would Surely Be Dead,
And They Prepared to Lay It Away in Its Bed.
Lo and Behold, When the Morning Broke,
With a Healthy Smile the Babe Awoke.
And Now We Have the Infant Full Grown,
And a Healthier Child is Scarcely Known.
In All the Mad Shout of the News-Gathering Hunt
It Sticks Out Its Elbows and Moves to the Front.

A SPECIMEN of an Ohio joke has been brought to our attention by a protest made in a recent editorial of the Bellefontaine, Ohio, *Republican*. The editorial, as below, explains where the alleged joke comes in.

MALICIOUS AND SLANDEROUS.

Within a few days our attention has been called to the false and slanderous entry of the name of George B. Sniffin, the job printer and foreman of the *Republican* office, in the city directory recently issued. The entry as given in the directory is as follows:

"Sniffin, Jerry, blacksmith, over 134 S. Main St., Republican office."

A printer who is a botch at his trade is called a "blacksmith," because he does not understand the printing business. The evident intention was to slur Mr. Sniffin in order to injure our business—the insinuation being that our foreman was only a "blacksmith" at his trade.

As soon as it came to our attention, we sent a card to Mr. Homer Lesourd, the compiler and publisher of the directory, calling his attention to the slur he had wantonly put both upon Mr. Sniffin and the *Republican* office. Mr. Lesourd promptly explained that he had been imposed upon; that the entry in regard to Sniffin was inserted by Mr. H. H. Good, who printed the directory, and that Good informed him that Sniffin was a blacksmith before he came here, and that he (Sniffin) wanted it put in that way—both of which statements were false.

Mr. Sniffin has never worked at anything but the printing trade. He is a tasty printer, and competent workman, and is the most correct foreman in his work that we have had for twenty years, which includes the time Mr. Good was our foreman.

The directory in which this slur is printed is not a work in which the printer of it should speak of other printers as blacksmiths, for the first ten pages of it contain nearly forty mistakes, and he who publicly speaks in a slurring way of others should make at least a creditable showing of his own work. We have never had a foreman who made more mistakes in his work than Mr. Good, and none in twenty years that made as few as Mr. Sniffin; Mr. Good, therefore, is evidently not the man to try to cast slurs upon Mr. Sniffin and the *Republican* office. And this attempt to do injury to the young man that it might injuriously affect our business is worse than discreditable, it is maliciously slanderous—and it is all the worse because the directory is not a thing of today only, but will be used for years, and will constantly bear this slur upon its pages.

## "FAR SUPERIOR TO ANY PERIODICAL."

Allow me to say that I think the December number of your valuable paper is superb, and is far superior to any periodical, barring none, as a work of art from a printer's standpoint.—*A. H. Beardsley, Elkhart, Indiana.*

## REVIEW OF SPECIMENS RECEIVED.

We are in receipt of many requests from our contributors asking for an expression of opinion as to the merits or demerits of specimens of printing submitted. While we are anxious to accommodate all our correspondents to the extent of our ability, we must remind them that our space is limited, and that from the many hundreds of samples submitted for our scrutiny, we have to select those which are most deserving of praise or adverse criticism. While we are glad to receive all the specimens that our friends are willing to send, they must not be disappointed if they do not find their names among those mentioned in the current month's issue; their turn will come in due time.

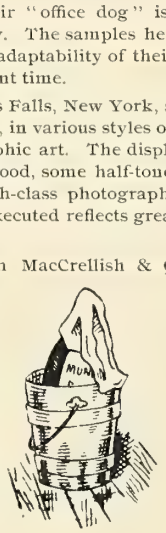



The booklet form of advertising has taken a great hold in the West, and no more energetic firm of printers are entitled to the credit of pushing this form of placing their wares before the public than The Carson-Harper Company, "At the Sign of the Golden Dragon," Denver, Colorado. A large batch of their productions has reached us, a few of which we have ventured to reproduce: but the examples presented on this page do not begin to convey an adequate conception of the beauty of their designs, which are in many colors and gold and silver, flat and embossed. The firm's letter-head (or, to be exact, letter-head and side, for it extends across the sheet and all down the left-hand side thereof), is a work of art, the lettering and ribbon-work being embossed in silver, while a floral scroll-work in pale green and silver forms a delicate background for the whole. We have seldom before received a package of such uniform excellence in all the samples submitted for criticism. The picture of their "office dog" is enough to excite the risibles of the most melancholy. The samples here reproduced will give an idea of the originality and adaptability of their designs to almost any business carried on at the present time.



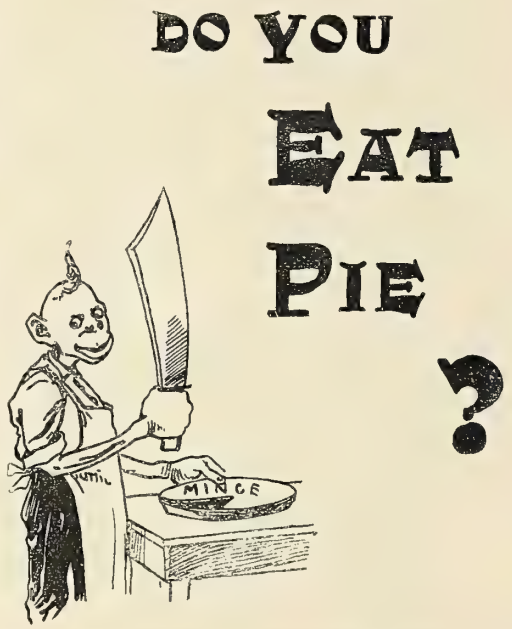

Charles H. Possons, Glens Falls, New York, submits a large package of programmes, catalogues, etc., in various styles of finish, all of which are good specimens of the typographic art. The display is neat and effective, and the presswork uniformly good, some half-tone plates in photo-brown ink looking fully equal to high-class photographs. The style in which some of the programmes are executed reflects great credit upon the house of Possons.

C. Edward Lebtien, with MacCrellish & Quigley, Trenton, New Jersey, furnishes an assortment of work done by him, both in black and colors. Many of the designs show originality in conception, but the too lavish use of borders in some instances, and poor selection of colors in others produce a very unsatisfactory effect. In two or three samples the border work overshadows the lettering of the job.




J. F. Farrally, New Milford (Conn.) *Gazette*, sends a calendar and a programme consisting of twenty leaves and cover, neatly printed in gold and blue, punched and tied with pale blue ribbon. The cover is very neat, and the inside of the programme is commendable; but why the thirteenth page should be devoid of a rubricated initial when all the other pages possess one, is past our comprehension. The poetical embellishments would also look better in type a size smaller than the text. The presswork is excellent, impression and color both being very even, while the register, especially on the cover, is almost perfect

L. Barta & Co., Boston, Massachusetts, have issued a "Business Calendar" for 1894, which will prove very useful to business men. It consists of fifty-two sheets, 5½ by 9 inches in size, printed in red and black, with blank for each day for the purpose of writing memos. The front cover is illustrated with a half-tone in two tints, exquisitely printed, producing a striking effect. The workmanship throughout is of a high grade.




From the Laning Printing Company we received three samples of work accompanied by a letter as follows: "The inclosed samples are jobs done by three different compositors. We ask your opinion of them." The card is neatly set, but would be improved if the words, "Umbrellas, Parasols, etc.," had been set in plain type, in keeping with balance of card; the text letter spoiling an otherwise good effect. The letter-head is of neat design, but lacks finish, the rules not being closely joined at corners and meeting points. The name and address on the blotter might have been better displayed, and the rulework has the same fault as noticed in the letter-head. The Laning Printing Company's address is Norwalk, Ohio.

Robert Dainton, with the *Daily Times*, Adrian, Michigan, submits some excellent samples of job printing, which show originality of design and careful execution. Presswork is also very good.

Kilbourn & Cross, engravers, Boston, Massachusetts, forward a sixteen-page pamphlet, exquisitely printed, the cover on which is artistically designed, printed in tint and gold, and finely embossed.

K. A. Grandstaff, with Hammond's Printing Works, Roanoke, Virginia, forwards a sample of rulework of merit. The design shows an artist's conception and a careful workman's ability in execution.

C. E. Jenkins, the "Press Boy," Omaha, Nebraska, is to the fore again with a neatly printed and embossed card announcing the fifth annual ball of the Omaha Typographical Union. The card is creditable both in design and execution.

D. B. Landis, proprietor "Pluck's Art Printery," Lancaster, Pennsylvania, has some original ideas in the way of "Salt River Tickets," samples of which have been received. They are tastefully gotten up and well printed, and reflect credit upon their originator.

Wright, "The Electric Printer," Buffalo, New York, submits two samples of booklets, one of which, "The Cradle Banks," is a neat production; the other, "The Proof of the Pudding," is marred by being badly creased in folding—a fault which may be easily remedied.

The Pomona (Cal.) *Progress* submits a business card, printed in blue, red and gold, which is a fairly good sample of jobwork in colors. The St. Johns *News*, St. Johns, Michigan, possesses a dainty compositor, as evidenced by the few samples of jobwork submitted; the pressman also understands his business, the arrangement of colors showing an artistic temperament. Homer L. Knight, Seneca Falls, New York: Programme; presswork good, composition might be greatly improved upon. N. J. Roberts, Montpelier, Vermont: Letter-heads and business cards; composition neat and presswork good. C. E. Justice, Cuyahoga Falls, New York: good samples of letter-heads. Frank B. Williams, Pittsburgh, Pennsylvania: Blotter in red and black; attractive and well executed. William A. Baker, Newark, New Jersey: Programme of the opening of his new printing establishment, composition of which is artistic, presswork (in five colors and gold) being excellent. The *Library Record*, St. Joseph, Missouri: Booklet setting forth the merits of the *Library Record*, neatly printed in brown ink, with the words "A Burning Question" clearly and deeply embossed in gold on the cover; an attractive piece of work. E. S. Mackey, Lansdale, Pennsylvania: Letter-head in three colors, very nicely displayed and presswork good, but if gold bronze had been used instead of yellow ink a much richer result would have been attained; business card, in three colors and gold, is a poor specimen of display composition.



CONTEMPLATION.

## RESOLUTIONS ON THE DEATH OF R. F. SULLIVAN.

The following resolutions regarding the death of Vice-President Richard F. Sullivan were prepared by the committee appointed for that purpose at a special meeting of Chicago Printing Pressmen's Union, No. 3, held November 13, 1893, and were unanimously adopted at the December meeting:

WHEREAS, The angel of death having entered our midst and removed our best and bravest from among us, Chicago Printing Pressmen's Union, No. 3, desires to express in fitting terms the feeling of loss which overwhelms us; therefore be it

*Resolved*, That in the death of Richard F. Sullivan, our union has lost its strongest advocate, its wisest counseler, and one whose achievements as a workman have shed a luster on our name wherever known. His family have lost a kind, loving and indulgent husband and father. His associates have lost a friend who never failed, and one who by his many rare qualities of head and heart, his manly and generous spirit and noble principles had endeared himself to them as is given to few men to do. And the craft at large has lost one who was foremost in its advancement, and who brought the taste of the artist to aid the skill of the mechanic in assisting its elevation; and be it

*Resolved*, That Chicago Printing Pressmen's Union, No. 3, desires to convey to his bereaved wife and family its most hearty sympathy for their great loss, and would express the hope that the All-Wise Father of the Universe will sustain and comfort them in their hour of trial; and be it further

*Resolved*, That these resolutions be spread on the records of our union and a copy be sent to the family of our deceased brother, and also to the *Typographical Journal*, THE INLAND PRINTER and *American Pressman* for publication.

M. J. KILEY,
WILLIAM YOUNG,
H. LARSEN,
*Committee.*

## SOLD!

Auctioneer.—This book, gentlemen, which is now offered, is especially valuable, as it contains marginal notes in the handwriting of the great Alexander von Humboldt. A hundred marks offered. Going—going—gone. It is yours, sir. Purchaser eagerly opens the volume. (The autograph marginal note by the renowned scholar was as follows: "This book is not worth the paper it is printed on.")—*Humor-Bacillen.*

## BOOKS, BROCHURES AND PERIODICALS.

FUNK & WAGNALLS COMPANY have issued Volume X of The Columbian Historical Novels. It is entitled "Sustained Honor, a story of the War of 1812."

"MORE THAN KIN," by James Vila Blake, has been issued from the press of Thomas P. Halpin & Co., Chicago. Its typography is highly creditable to the printers.

LITTLE, BROWN & CO. have issued in handsome form "The Oregon Trail," by the late Francis Parkman. This is the title under which the work first appeared in the *Knickerbocker Magazine*. The present edition is illustrated by Frederick Remington.

"THOUGHTS ON THE RELATIONS OF EMPLOYER AND WORKMAN" is the title of an interesting pamphlet issued by Funk & Wagnalls. It is the text of a lecture by William H. Sayward, secretary of the National Association of Builders, delivered in Boston in 1893.

"THE COMPOSITOR, a Book of Instruction for the Beginner, Help for the 'Two-Thirder,' Hints for the Journeyman," has been published by H. F. Stewart, Ashbourne, Pennsylvania. It has the indorsement of Mr. Theodore L. De Vinne as a handy and useful work. Price, 25 cents.

AMONG the holiday issues of the various magazines few compare with the holiday edition of the *Northwestern Miller*, of Minneapolis. In size, fineness of paper, quality and number of illustrations, variety and quality of the articles, this edition of the *Miller* is the most admirable of any of the magazines which we have seen.

F. TENNYSON NEELY, of Chicago, has just issued "Mrs. John G. Carlisle's Kentucky Cook Book," a book of 256 pages containing a careful selection of practical cookery suggestions. Printed on heavy enameled paper and bound in white vellum, with chrysanthemum design on cover in five colors with gold; it is in every way a most elaborate specimen of artistic bookmaking.

"NEELY'S HISTORY of The Parliament of Religions and Religious Congresses at the World's Fair," two volumes in one, is a valuable record of the most remarkable and significant events of the century. Mr. John W. Postgate certifies to the accuracy and completeness of the work, if such assurance be needed. The printing is well done and the illustrations, which are numerous, are well executed from plates by the half-tone or photogravure process.

IF the late Mr. Benjamin Franklin had been writing his "Poor Richard Almanac" for 1893, he would probably have begun his remarks for December 1 to 10, "About this time look out for new calendars," but what could he have said anent the one issued by the celebrated ink manufacturers, Ch. Lorilleux et Cie, of 16 rue Suger, Paris? Here we find much in pictorial symbolism, and a Saint for nearly every day in the year that is not dedicated to a feast or a fast. The months of each season are in a different color, and no detail is neglected down to the rubricated address label.

"SAMANTHA AT THE WORLD'S FAIR," by "Josiah Allen's Wife" (Marietta Holley), illustrated with over one hundred artistic and humorous engravings by Baron C. DeGrimm (Funk & Wagnalls Company), is one of Miss Holley's characteristic efforts. Miss Holley's books have the sterling feature to recommend them that under the pure fun is a strong current of good healthy common sense and a distinct moral purpose. Pathos and humor, the grotesque and the ethical, are perfectly blended, and while one never tires of her writings, they have a cheering and elevating effect upon the reader.

VOLUME I of the two-volume edition of the Funk & Wagnalls Standard Dictionary of the English Language has been received. This volume has been four years in making; 238 editors and specialists have been employed upon it, and the cash outlay has been about a half million dollars. The advance

orders for the work mount up into the tens of thousands. The vocabulary of the Standard is extraordinarily rich and full, that of no other dictionary nearly equaling it, although great care was taken to throw out all useless words. It is superbly printed. Space prevents a review of the work in the present issue. Attention will be paid thereto in our February number.

"ARTISTIC ILLUSTRATION," is the title of an exceedingly artistic and handsome book of specimen illustrations in half-tone, issued by the New York Engraving & Printing Company, 320-322 Pearl street, New York. Particularly and pleasantly noticeable is an avoidance of assertive advertising. The work speaks eloquently for itself and for its producers. D. Appleton & Co., *Century*, *Scribner's*, *Harper's*, *Cosmopolitan*, *Frank Leslie's*, *St. Nicholas*, *Munsey's*, *Outing*, Dodd, Mead & Co., J. B. Lippincott & Co., Judge Publishing Co., *Harper's Young People*, *Life*, *New York Ledger* and *Godey's* are among the sources granting permission to the company for the publication of the drawings in this exquisite book.

BANCROFT'S "Book of the Fair," Parts I and II of which have been received, promises to more than meet the expectations of the public, based on the admirable works previously issued by Mr. Bancroft. In Part I the first chapter is devoted to an historical account of the fairs of the past, with copious illustrations showing interesting contrasts. The second chapter contains an historical sketch of Chicago, interestingly and concisely presented with adequate illustrations, and in chapter the third the evolution of the Columbian Exposition is dealt with. This chapter runs into the second part, and the illustrations of the skeletons of the mighty buildings prove doubly interesting at this time. Chapter four deals with the site, the plan and the artificers, and here is shown the unimproved swamp from which sprang the White City. Chapter the fifth deals with the Exposition management, Congress Auxiliary and finances. The work will consist of 1,000 pages, and will be issued in twenty-five parts of forty pages each, at the rate of two parts monthly, at the price of $1 per part. The completed work will be a history worthy of the Exposition.

MESSRS. GEORGE H. RICHMOND & CO., New York, have just issued "Fadette" (Fanchon, the Cricket), translated from the French of George Sand by Jane Minot Sedgwick, with an etched frontispiece by E. Abot. Of this edition two hundred and fifty copies on Dickinson handmade and seven hundred and fifty copies on Windsor handmade paper have been printed at the De Vinne Press, and all are numbered. The binding, in boards with gray paper covers and muslin joints, is, we believe, new to the trade, the first book to be so bound, if we mistake not, having been issued privately by the Grolier Club. We cannot find words too warm in praise of this dainty specimen of bookmaking. With its top edges gilded, and the others left untouched, with its typographical excellence, and its seductive outside, we doubt if a story by George Sand has ever been more attractively dressed in her own country. And the little etching — a graceful young girl in full figure laying a garland on the tomb of the author, on which tomb is a medallion portrait slightly idealized — gives a rare touch of art to the whole that will appeal to the most fastidious. We understand it is the purpose of Messrs. Richmond & Co. to follow "Fadette" with translations of "François Le Champi and La Mare Au Diable." These are to be in the same attractive form as "Fadette." Madame Dudevant, or George Sand as she preferred to be known, was of a singularly fascinating personality, yet, as a late biographer tells us, we should

> "Be to her virtues very kind;
> Be to her faults a little blind."

But as to her work both her contemporaries and successors agree. The great-hearted Thackeray had met the woman and admired her work. "I can't express to you the charm of her melancholy sentences," he writes in his "Paris Sketch Book," "they seem to me like the sound of country bells — provoking I don't know what vein of musing and meditation, and falling sweetly and sadly on the ear." Equally enthusiastic was Mrs. Barrett Browning, who, in a private letter, says: "George Sand is the greatest female genius the world ever saw — at least since it saw Sappho who broke off a fragment of her soul to be guessed by — as creation did by its fossils."

## TRADE NOTES.

THE *Penny Press* of Cleveland, Ohio, has made arrangements for the setting of its paper by machine composition, the Rogers Typograph impression machines being selected. Ten of them will be run, all to be in charge of union operators chosen from its force of compositors.

FROM Teachenor-Bartberger Engraving Company, of Kansas City, Missouri, some exceedingly fine specimens of process and wood engraving have been received. Mr. Leonard Lester, the designer of the title-page and engraved heads of this magazine, was a former pupil of the company.

THE winter number of the *Type Founder*, published by Barnhart Brothers & Spindler, Chicago, has made its appearance, and is fully up to the usual standard. Among the new type faces shown are the "Acme Open" and "Far Open," the "Pantagraph Script," the "Mayo" and "Canton" series, and the "Midway Midgets."

THE *Typographic Advertiser* for the holiday season of 1893, published by the MacKellar, Smiths & Jordan Foundry, of Philadelphia, is out. The new letters shown in this sheet are the "Houghton," "Rimpled," "Columbus No. 2," "Polo," and the "Caxton Black." The trade is also advised that a series of "Columbus Outline" will appear shortly.

THE Seybold Machine Company, of Dayton, Ohio, received an order recently for a 73½-inch "Monarch" paper cutter, through their agents, Montague & Fuller, which is an order for the largest paper cutter ever built in this country. This wonderful machine is to be used in New York city, and will, no doubt, excite much interest among all users of paper cutters.

FROM the *Monetary Times*, of Toronto, Ontario, we learn that three medals were awarded to the Brown Brothers Company, of Toronto, by the authorities of the World's Fair, one for bookbinding, one for pocketbooks, and one for account books. The Ontario commissioner, Mr. Larke, in writing to that company, says: "You are one of the exhibitors who have done us so much credit by your display."

THE Adamson Company, of Muncie, Indiana, have recently purchased a job plant and have fitted it up especially for printing circulars by the "Adamson Process," soliciting work more particularly from all cities in which no firm has a license to do this work. Our readers will remember that we gave a description of this process some time ago. By it a more perfect imitation of typewritten letters can be produced.

WE acknowledge receipt of a copy of catalogue and price list of printing machinery, published by Golding & Co., Boston, Massachusetts. The catalogue is a very complete one, containing 100 pages showing the various presses, machinery and tools manufactured and sold by the company. The cover is of attractive design, the embossing on same being done on their 12 by 18 jobber, which shows that these presses are capable of doing heavy work.

VAN LEVEN & HENSLER, engravers, 149 Jefferson avenue, Detroit, Michigan, have sent us an assortment of the different kinds of work turned out in their establishment, which shows that they have facilities for producing some excellent results in all the different branches of engraving. Some of the wood engraving is unusually fine, and in these days when nearly everything is half-tone it is a pleasure to look on such fine specimens. The samples of half-tone work also indicate that they are not in the rear of the procession in that line.

THE envelope machines of the Barber & Ellis Company, of Toronto, Ontario, which turn out some 250,000 envelopes per

day, are being equipped with a device for making a new envelope, which promises to be a rapid seller. A company entitled the Teller Envelope Company, Limited, has been formed in Ontario to place the patented envelope upon the Ontario market. It differs from the ordinary envelope in having slight projecting points at the lower corners; the material difference, and the one which makes it practical, consists of a fine thread being deposited in these projecting points. The functions performed by the thread is to enable the rapid opening of the envelope, and at the same time to insure safety to the contents by doing away with the obnoxious knife so commonly used, which frequently cuts or mutilates the contents.

## BRITISH NOTES.

THE London *Times* has appointed Miss Shaw as its Colonial editor. This lady has already made her mark as an authority on Colonial matters.

NOT long ago a London lady went to a stationer and ordered a number of invitation cards which she proposed to issue for an evening party. She particularly instructed the stationer to print "'igh tea" in the left-hand corner of each. When at length the cards came home they all bore the letters "I. T." in the corner specified.—*Public Opinion.*

THE following item of news appeared in the Edinburgh *Evening Dispatch*, November 28: "The Rev. Dr. Hutchinson, Banchory, was prevented by illness from reading a paper to the Scottish Church Society conference in Glasgow yesterday, but it was forwarded. The Rev. J. Parker and another gentleman spent nearly an hour in attempting to decipher the caligraphy, and it was then resolved to send it to the printer in order that it might appear in a special report of the conference." Complimentary to the printers!

"PAPERMAKING" was the subject of an interesting lecture delivered by Dr. Ivison Macadam before the Edinburgh branch of the British Typographia on November 17. The lecturer described the various fibers used for the manufacture of paper, and, by means of the lantern, demonstrated their microscopic characters. The preparation of mechanical and acid wood pulps was treated of, as well as the methods of bleaching the fibers, staining for colored papers, etc. The lecturer described the various processes adopted for the recovery of the waste alkaline liquors, showing that while all the alkaline liquids had at one time been thrown away, causing great loss to the manufacturer and the poisoning of the streams, gradually the strong liquids, and latterly the weaker waters, had been retained and reused, thus effecting a very great saving of material and greatly reducing the polluting matter passing to the streams.

ON Thursday evening, November 23, in Typographical halls, Maxwell street, Glasgow, Mr. W. S. Murphy read a paper on "Points on Punctuation," before a largely attended meeting of the society, John Renfrew, Esq., presiding. The essayist treated the subject in a clear and scholarly manner. Enumerating ten points of punctuation, the comma, semicolon, colon, dash, parenthesis and period were styled *grammatical* points, the hyphen and apostrophe merely *verbal*, and the points of interrogation and exclamation were termed *elocutionary* marks. The exposition of the proper use of the various points, accompanied with apt examples, was extremely clever, and proved indisputably that there is a *system* of punctuation governed by laws as rigid as those of logic, and that the inconsistencies and diversities of pointing now prevailing will almost entirely disappear with a more perfect knowledge of those laws. His remarks on the colon were quite unique. The colon, he said, is the symbol of equality—in itself means essentially "equal to." Example: "He was skilled in all the arts: sculpture, painting, architecture and literature." The latter clause is equal to the word "arts"—is an explication of its content. In every instance of correct use of the colon there is a relation of equality signified, the clauses disjoined by the point are either mutually equal or are equally important parts of the proposition which contains them. Altogether the paper was a masterly handling of the subject, and the after-discussion only went to show its unassailableness. Hearty votes of thanks to essayist and chairman brought an interesting meeting to a close.

AT a recent lecture in London, Mr. William Morris, of the Kelmscott *Press*, pleaded for the use of a certain amount of Gothic type for the printing of books, remarking that if he had his way he should print all books in Gothic. The mediævals had the advantage over us in the matter of paper, for almost all paper used for printing books in the present day was bad, and very little tolerable, whereas in the Middle Ages the paper was good and durable, and had qualities which appealed to the eye. He did not know what was to be done about modern paper, unless we managed to print more books from hand-made paper. Machine-made paper was a mere makeshift. With regard to the one shilling book, if the paper was to be cheap, it ought somehow or another to look cheap; it ought not to have that desperate look of shabby elegance that most of the kind had. Mr. Morris advocated printing on good paper, and the use of well-designed type. It was, he said, just as cheap to pick up pretty stamps as ugly ones, and the type must be put in proper position on the pages, and when they did that they would have a book which anybody could read with pleasure.

AT the opening lecture of the winter session of the Edinburgh Typographia, held on November 3, one of the leading master-printers of Edinburgh, Mr. James Kirkwood, took occasion, in moving a vote of thanks, to advocate the opening of the technical classes of the association to the female compositors of Edinburgh. The audible marks of disapprobation evinced by the large audience of printers assembled, under the presidency of the Lord Provost, showed how distasteful Mr. Kirkwood's proposal was to them. Mr. Kirkwood said that female labor in the caseroom was a fact, and the journeymen ought to recognize it. He pointed out that the medical profession had tried to keep out females, but had failed, and many ladies were now in successful practice. He did not see why girls should not be admitted to the benefits of the typographia classes. As Mr. Kirkwood's feelings are doubtless shared by other of the master printers of Edinburgh, says the editor of the *Scottish Typographical Circular*, it may not be out of place to put the true reason of opposition before our readers. It is not illiberality or exclusiveness; it is self-preservation. The journeymen have no objection to female compositors; what they do object to is that they do certain portions of work—usually the easiest and best paying—at half price. They are not like apprentices; let them be in an office twenty years, they never get more. If an Edinburgh master printer called in a lady doctor to any of his family, would he offer her half a fee? If he did, and she was a lady of spirit, she might throw it in his face. But this is what they do with female compositors. When the master printers give them full scale price, as there is no reason in common fairness why they should not, then they will be welcomed to the classes of the typographia. The Edinburgh Typographical Society, we imagine, will also be glad to receive them. There is a lady member of the London Society of Compositors who fulfills these conditions. But her employer is a socialist, poet, dreamer of an earthly Paradise, William Morris.

A MAN with a very red bique, and legs that were somewhat oblique, tried to bleach out his noes and to straighten his toes, by a hundred mile walk every wique. But he struck a big keg with a lique which speedily made him to rique with the odor of gin that he quickly suckt in, until quite unable to spique.—*Exchange.*



LOLA AND TETOSI, SOUTH SEA ISLAND BEAUTIES.

On the Midway Plaisance, at the World's Fair.

# BUSINESS NOTICES.

MR. J. W. SWINBURNE, formerly of the Swinburne Printing Company, of Minneapolis, and now connected with the firm of Swinburne & Andrus, at 252 Hennepin avenue, that city, writes us that he severed his connection with the Swinburne Company over a year ago, and that he is not interested in any way and has nothing whatever to do with the getting out of the specimen book which the Swinburne Printing Company advertised in this publication some time ago.

## MURPHY'S LIGHTNING GALLEY LOCK.

One of the most useful labor-saving inventions in the printing trade recently patented is the device named at the head of this notice, an advertisement of which appears on page 286. It does away entirely with the ordinary side-stick and quoin; and having a foot brace which is readily adjustable, the printer is enabled to lock a galley of matter for taking a proof in half the time it takes in the ordinary way. The galley lock is made of channel brass and is very light, yet at the same time as strong as if made of a solid bar of metal. Three screws, one and one-fourth inches in length, are securely riveted to the channel brass, and ribbed brass nuts cover the entire length of these screws, giving one and one-eighth inches spread. The outer ends of the nuts press against the inside of the galley and lock the matter firmly without straining the galleys. The foot lock is a valuable feature and does away with the necessity of placing anything except a lead or a slug at the bottom of the matter. It is readily adjusted and can be securely locked in any position in a moment. The device is manufactured by A. H. Beardsley, of Elkhart, Indiana, and is very highly spoken of by all the printers who have put it in use.

## A WORLD-EMBRACING ROAD.

Next to the newspaper as a civilizer is the railway. This fact is admirably illustrated by the Canadian Pacific Railway, whose construction a little over ten years ago has transformed the Canadian Northwest from a wilderness, for centuries given over to the trapper, the Indian and the bison, into a land where countless thousands are flocking in and making happy homes. The Canadian Pacific Railway Company is a corporation which although youthful is active and energetic, already attaining the highest place among the great transportation companies of the day. Besides spanning the northern portion of the continent from the Atlantic to the Pacific, it has also extended its operations to foreign shores, until now its name is familiar in almost every part of the globe. A steamship line from Vancouver to Japan and China, composed of an unequaled fleet, has been supplemented by another excellent service to Honolulu and Australia, and it is confidently anticipated that the next move will be the establishment of a fast line across the Atlantic — to Quebec in summer and Halifax or St. John in winter — thus shortening the trans-Atlantic ocean voyage by 500 to 650 miles, and making this route, by the reduction of distance and increase of speed, the great highway of the world's travel.

The Canadian Pacific, it will thus be seen, is already of gigantic proportions. Its success in affecting a revolution in traveling and diverting from old routes through its newly discovered paths the traffic and commerce of three continents, has been phenomenal. The earth can now be girdled by the Canadian Pacific Railway and its connections in less time by more than twenty days than Jules Verne's hero accomplished the feat, and with an entire avoidance of the dangers and difficulties which beset him on that memorable voyage. To those, however, to whom leisure is preferable to haste, the opportunity of visiting foreign lands by easy stages is afforded, and a whole year can be spent, if desired, in circumnavigating the globe. The rates for this round-the-world trip are moderate — from $610 upward — and the best evidences of its attractiveness are the eulogiums passed on the service by those who have undertaken the voyage.

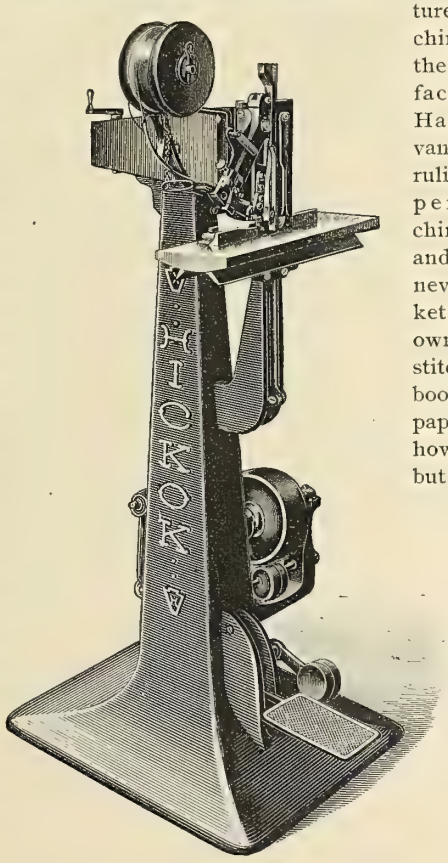
By its recently established Soo-Pacific line a new route is opened up from the middle and western states to the Pacific coast, passing through the mammoth wheat fields and stock ranches of the American and Canadian Northwest, and crossing the Great Divide in its grandest altitude enables the sight-seer to view the incomparable sublimity and grandeur of the Rockies and the lofty ranges beyond.

## THE GEORGE W. PROUTY CO.

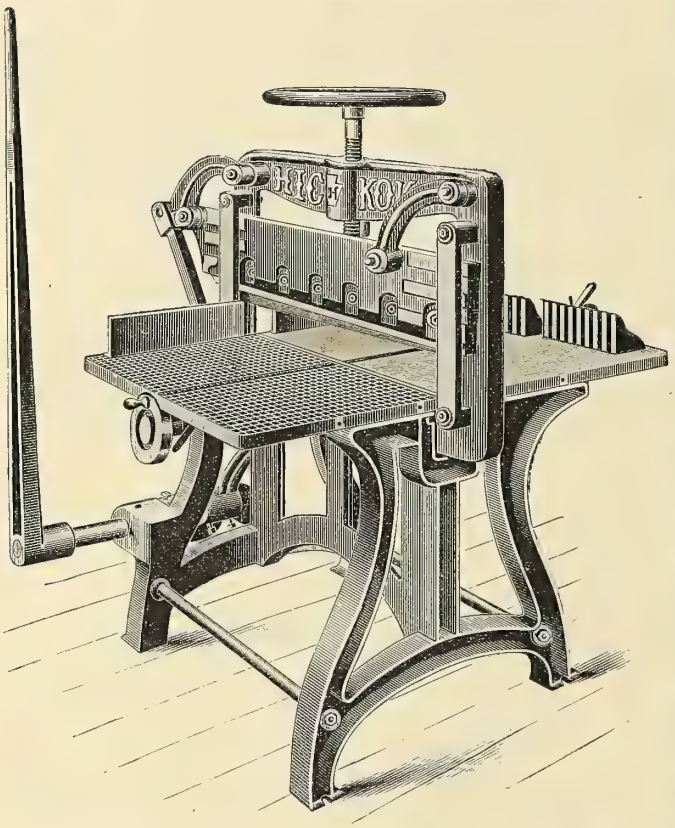
The above concern has been incorporated in Massachusetts with a full paid-up capital (some of the stockholders being printers who use the Prouty press), a noteworthy fact in these hard times. The presses will be made by Dennan & Tarbett, of Boston, under a strong contract. That firm's reputation in the East is sufficient guarantee as to the manufacture of the machines. The inventor, Mr. Prouty, will devote his time to some new ideas and general inspection of the manufacture. The officers of the company are all young men, and, with plenty of capital, will spare no pains to keep the press at the "perfected" standard as designed by the inventor. The company also manufactures a machine for wood printing, and steel type, making a special branch of the business for wood printers' supplies. The office and showrooms are at 130 Oliver street, Boston (one block from Fort Hill Square), and the manufactory is at 172 Oliver street.

## TWO NEW MACHINES.

The World's Fair proved to be the "coming out party" of two machines built for the use of bookbinders and printers. Machines for like purposes have been constructed by other manufacturers of bookbinders' machinery than the manufacturers of these two machines, but until recently the W. O. Hickok Manufacturing Company, of Harrisburg, Pennsylvania, celebrated for their ruling machines, ruling pens, and other machinery for bookbinders and paper rulers, have never put upon the market machines of their own manufacture for wire stitching, or stapling bookwork, or for cutting paper. Some time ago, however, a crudely built but very simple wire stitcher was brought to their attention, and after considering its good points, which were sufficiently strong and of which there was a goodly number, the company decided to adopt the same as a nucleus of a stitcher which should be built and called the "Hickok." The inventor of certain improvements which were found on this crude machine was employed by the company to assist in the development of it. After completing several machines, and after having put them in active service,



some minor points were changed. Another test showed that the machine was a success. It attracted a very great deal of attention at the Fair, and many favorable comments were passed upon it by those who watched its workings. The other machine, new to the same manufacturing company, is a lever paper cutter. The design of the machine in many respects is a decided improvement upon machines of a like kind heretofore manufactured, and many are the new departures noticeable from the old devices which have heretofore been carried into the cutters made by various cutter builders. The design of the "Hickok" lever cutter includes an inverted arch above




the knife and an ordinary arch below the "cutting stick." Between these two arches the entire pressure and strain upon the machine is centered. The knife has the same swing to it which is usual in paper cutters; in addition, however, it has a shear motion, which brings up finally with the edge of the blade and the cutting stick exactly parallel, one end of the knife gaining half an inch lead into the paper before the other end touches the upper sheet, thus doing away with a good deal of strain which an ordinary knife puts upon a machine. We might proceed with a detailed statement of the advantages of these two machines. We will, however, leave this for the Hickok Company to do in circulars, which they state they are about to issue. These can, no doubt, be secured by dropping a line to that company at Harrisburg, Pennsylvania.

## ABOUT FOLDING MACHINES.

Among recent shipments by the Dexter Folder Company, of Fulton, New York, was one of their newspaper folding machines with supplement insert attachment, which was shipped to Valparaiso, Chili. This machine goes into the office of the Chilian *Times*, published by Mr. Guillermo Helfmann. The samples of this paper shown the writer fully demonstrated the ability of the publisher to get out a really creditable sheet. The paper is a six-column quarto with four-page supplement. The supplement, by the use of this modern folding machine, will be pasted to and trimmed with the main sheet, making as complete a twelve-page paper as we can boast of in this country. The paper was very well printed on a good quality of paper and contained several very nice half-tone cuts, one of them representing a large monument recently erected to the memory of the murdered Baltimore seamen. We understand that Mr. Helfmann uses American-made machines in his entire plant. He is well known among our press manufacturers, and stands very high in the estimation of all who know him.

## WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 5th of each month, and no want advertisements for any issue can be received later than the 25th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

A CHOICE BARGAIN—A complete and extra well selected job printery located in a western city of 150,000. Four Price & Chandler jobbers; cutter. Fully equipped for brief and commercial work. Electrical power. Enjoys a liberal patronage. No soliciting required. Located in the largest and finest building in the city. All material in first-class condition. Ill health cause for selling. Don't write unless you mean business. Price $6,500 cash. Address "NEBRASKA," care INLAND PRINTER.

ALL LIVE PRINTERS should have Bishop's "PRACTICAL PRINTER," 200 pages, $1. Also his "DIAGRAMS OF IMPOSITION" and "PRINTERS' READY RECKONER," 50 cents each; the "PRINTERS' ORDER BOOK," price $3, and "SPECIMENS OF JOB WORK," price $2. Sold by H. G. Bishop, 128 Duane St., N. Y., and all type-founders. The handiest and most useful works ever published for printers. Also, by same author, "THE JOB PRINTER'S LIST OF PRICES AND ESTIMATE GUIDE," price $1. Just published.



AN OPPORTUNITY to buy a well-established book and job office which can show an average net profit of $50 per week for eighty consecutive weeks, at a price far below its real value, does not often present itself. Located in a central New York city of 30,000 population. Only first-class job office in the place. Will guarantee price to suit. Ill health makes sale positive. Address "OPPORTUNITY," care INLAND PRINTER.

A PRACTICAL PRINTER with editorial ability desires situation. Sober, reliable, republican. Good recommendations. Distance no objection. "RELIABLE," care INLAND PRINTER.

FOR SALE, CHEAP—Model book and job printing establishment in the "boom city" of the country. Inventories about $40,000, including eight cylinder presses. Will sell at "slaughter" price, and make special terms. Write for descriptive circular, NIAGARA PRINTING CO., 357-365 Seventh street, Buffalo, N. Y.

FOR SALE—Eighth Medium Cleveland Gordon Press, never been used. All complete, with steam fixtures, at a bargain. Address "CLEVELAND," care INLAND PRINTER.

FOR SALE—The patents, patterns, jigs and special tools for building the Eclipse and Baltimore Jobber Printing Presses. Address MAURICE E. SKINNER, Trustee, Baltimore, Maryland.

FREE TO EVERY PRINTER!—"The Lay of the Case," printed on heavy cardboard, and showing the lay of pairs, job and triple cases. A real necessity in every office. Send postal to PRINTERS' PUBLISHING CO., Ashbourne, Pa.

PRINTER—An all-around newspaper and job compositor and pressman, with experience in proofreading and writing, sober and thoroughly competent, wants a permanent position. Address J. T. WINDELL, 229 North Seventh street, Richmond, Ind.

NAME YOUR CHARGE per page to make and market 1,000 books, 12mo, long primer leaded. Be specific. Address "AUTHOR," 4829 St. Lawrence avenue, Chicago.

SITUATION WANTED—A machinist, experienced hand on all kinds of printers' machinery wants position. Can give best references. Address "MACHINIST," care INLAND PRINTER.

THE DOWST SUBSCRIPTION RECORD, AND ADVERTISING RECORD AND LEDGER are superior to anything in the market. For sale by all booksellers and stationers. Sample sheets sent FREE on request. Publishers, E. L. GRANGER & CO., Chicago.

WANTED—A competent all-around printer desires position in a good office. Steady, industrious and a hustler on all kinds of work, poster work included. Address "H. A. E.," care INLAND PRINTER.

WANTED—A few copies of the December, 1891, issue (No. 3, Vol. IX) of THE INLAND PRINTER, if in good condition. Will pay 20 cents apiece for same. Mail or bring to this office. THE INLAND PRINTER CO.

WANTED—Practical printer with $1,500 to invest, to take active part in city book and job office publishing an established Protestant paper (weekly). Address "HENRY," care INLAND PRINTER.

WANTED—Situation by a young man as foreman or job compositor in good office. Union, sober, practical. Good references. Address "L.," care INLAND PRINTER.

FREE 16 page Illustrated Book giving dates and prices paid for OLD COINS
Send two stamps
National Coin Company, 53 K State street, Boston, Massachusetts.



THE INITIAL D.

One of the letters from the photograph exhibited at the World's Fair, "The Largest Photo in the World," made by Strauss, photographer, St. Louis, Mo.

Half-tone reproduction by
ILLINOIS ENGRAVING COMPANY,
350 Dearborn St., Chicago.



BETHLEHEM.

FRONTISPIECE,
THE INLAND PRINTER,
FEBRUARY, 1894.

Half-tone engraving from photograph, by
A. ZEESE & CO., CHICAGO.
Duplicate plates for sale.

Copyright, 1894, by THE INLAND PRINTER COMPANY.

The Inland Printer

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

VOL. XII — No. 5. CHICAGO, FEBRUARY, 1894. TERMS: $2.00 per year, in advance. Single copies, 20 cents.

LIBRARY. FEB 13 1894 U. S. PATENT OFFICE.

Written for THE INLAND PRINTER.

## GOVERNMENT CONTROL OF TELEGRAPH LINES.

BY F. J. HURLBUT.

THE best argument against the control of telegraph lines by the government comes from those who object purely on constitutional grounds. They claim that for the government to assume control of any commercial pursuit is contrary to the spirit of the American constitution, and would open wide a door which has hitherto been kept religiously closed. This is not entirely true. The government has already infringed upon the interests of printers by furnishing printed envelopes, and the government printing office is itself a deprivation of the rights of citizens to compete for the printing it has to be done. The government furnishes hard tack and beans to the army, and it might with equal consistency start a bakery and a bean garden. Then, again, admitting that the idea is a new departure from conventional ideas of the relation of a democratic government to the people, may not circumstances have arisen in this wonder-working nineteenth century that bring with them new conditions, burdensome to the people, and which cannot be controlled by strict adherence to prevailing methods? In an able address delivered before the Iroquois Club in Chicago, Mr. W. S. Crosby, who tersely states the case of this class of objectors, covers his whole ground when he says: "I believe that the functions of government should be limited to governing, and that the people are perfectly able to own what there is to be governed," etc.

Admitting this to be in accord with the ideas of the founders of the republic as to the limitations of the governmental functions, that admission at this day cannot be sufficient for the satisfaction of the people. We live in a different age. The progress of civilization has raised up new forces. The needs of the people are now complex, while they were then simple. Many of the present necessities of life were then either luxuries or were comparatively unknown. The broadening of the commercial and industrial horizon has broadened the speculative horizon as well. It has not only raised up a generation of financial autocrats, but has brought about a tendency to commercial autocracy which is composed of cliques of capitalists and powerful corporations which are variously denominated as trusts, syndicates, combines, associations, etc. Some of these find ample justification for their existence in the very fact of the progressive tendency of industries and commerce. That is, when the progress is toward ruin — when the aggressive selfishness of man annihilates the proposition that supply and demand will maintain the commercial equilibrium. Then several representatives of a given line may consolidate for economic purposes, and, while the cost of a product to the people is not enhanced, its cost of production is decreased, and no one is injured.

In the case of the telegraph lines, however, an element of discrimination is involved. Our news all comes by wire. The framers of the constitution did not depend upon electricity for theirs. They were willing to wait.

A press association is now formed, and, with its far-reaching organization, takes charge of the news of the world — becomes its dispenser — controls it to such an extent, by its control of the wires, that only the rich and powerful newspapers can afford to be in any sense independent of it. Then the association becomes a monopoly. It withholds a necessity, in so far as it dictates who shall and who shall not partake of its facilities, because the news is a necessity, first to the people, and consequently to the newspapers, wherein the people expect to find it.

A certain number of papers in a city or community are alone participants in the benefits of this monopoly. They dictate who shall be admitted to participation and who shall not. They determine the question entirely as their interests demand — not for public interest. The equipment — financially and intellectually — of an applicant for membership in the association, wields no influence in his behalf. The only question is whether he will offer active competition

to the members—whether his admission will crowd the field. Thus it is the power to withhold from the people a universal necessity — or to place upon it a fictitious value, or to make the vending thereof subject to the whim or preference of a few individuals united for the purpose — which becomes a most dangerous foe to the prosperity of the republic.

The idea that underlies our commercial democracy is that every man should have the right to purchase an article of public necessity at the same rate and on the same terms as every other man. A hotelkeeper cannot deny any traveler the right to lodge and dine at his public house, provided the traveler complies with the terms and is a fit person to enjoy the civil rights guaranteed by the constitution. What right, then, has a telegraph company to discriminate?

Probably there would be little opposition made to the abstract proposition that discrimination in the vending of telegraphic news is wrong and contrary to the spirit of Americanism. The disagreement would be as to the method of preventing it. There are but two ways, namely, by legislative enactment, or by government control and ownership of the lines.

The stickler for constitutional conservatism would prefer the former, but legislation for relief from such monopolies has proven a flat failure. It accomplishes nothing except that it furnishes a platform for a coterie of cranky politicians to pose as champions of the people. The offender cannot often be identified, and if he is he makes his escape by legal process, or, as a last resort, by changing his identity entirely. Anti-trust laws, anti-trust political platforms and anti-trust politicians are alike the most useless element of modern political life.

Let the people, then, make a new departure and strike at the root of the evil. Let them stamp out the disease by removing the cause; and the only effective way is to place the ownership and control in the hands of their administrator, the government. If the constitution, in spirit or by letter, forbids, amend the constitution. It will not be the first time that the country has been found to have outgrown that sacred document.

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Written for THE INLAND PRINTER.

## PREPARATION OF COPY.

BY F. HORACE TEALL.

WHILE it is very natural, in these days of great mechanical progress, that methods and machinery should be preëminent in printers' literature, it should not be forgotten that the "art preservative" is not entirely mechanical. Our presses are not fed *with* paper until after the forms are fed *from* paper.

How much of the brainwork should be done by the printers, and how much by writers? Mr. Theodore L. DeVinne spoke as follows concerning this important question, at the bicentennial celebration of the setting-up of the first printing press in New York by William Bradford:

"I want to ask the question, What is the writer doing for us? Is he making his copy any better? Do you get any clearer manuscript than you used to? So far as handwriting is concerned, I should say no. What we get through the typewriter is better. The copy which the author furnishes has not kept pace with the improvement in machinery. Yet at the same time the printer is asked to do his work better and quicker than before. We are asked to make bricks without the proper straw. Too much is expected of printers in regard to this matter. I have been in the printing office for nearly fifty years, and during that time I have had occasion to handle the copy from a great many authors, and from all ranks and conditions of men, and I find that the compositor and the proofreader are expected to do more work.

"There was a time when the printer was merely expected to follow copy. Now, I have no hesitation in saying that if every compositor was to follow his copy strictly, and if every proofreader was to imitate his example, and neglect to correct errors; if books were printed as they are written, there would go up a howl of indignation on the part of authors as when the first-born of Egypt were slaughtered. I say that too much is expected of the proofreader. He is expected to take the babe of the author and put it in a suitable dress for the public. The author should do it. Now and then you get an idea of how badly copy is prepared when out of revenge some newspaper editor prints it as the author sends it in. The reader, when he reads that copy, printed as it is written, with a misuse of italics, a violation of the rules of composition, lack of punctuation, etc., is astonished that a man of education can be so careless."

Among other things following this, Mr. De Vinne said: "I wish to ask, on behalf of the proofreader, a little more attention to the preparation of manuscript. The people who furnish the manuscript are not doing their share. I think it is an imposition that the proofreader should do more than correct the errors of the compositor."

We may well add to this plea on behalf of the proofreader another on behalf of the compositor. Although so much typesetting is now done on time, many compositors are still at piecework, and there is not one of them who does not suffer through the gross injustice of losing time in deciphering bad manuscript. It is properly a matter of mere justice to the compositor that every letter in his copy should be unmistakable, and that every point in punctuation, every capital letter, and every peculiarity of any kind should appear on the copy just as the author wishes it to be in the printed work. Copy should be really something that can be copied exactly.

Certainly such copy is seldom produced, and there are excellent reasons for supposing that some authors — and many among the best — will never furnish plain copy in their own handwriting. One of the best reasons is indicated by this passage from a book entitled "Our English," by Prof. A. S. Hill, of Harvard: "Every year Harvard sends out men — some of them

high scholars — whose manuscripts would disgrace a boy of twelve; and yet the college can hardly be blamed, for she cannot be expected to conduct an infant school for adults."

Probably "manuscripts" refers mainly to handwriting, though it may include literary composition. The students have to take notes of lectures, and, in order to secure the largest amount of information, they write so rapidly that their manuscript can hardly be legible. Through this practice, rapid and almost formless writing becomes habitual.

Another justification for much of the bad handwriting of authors may be found in the fact that the matter is more important than the form, at least in the first making, and writers are comparatively few who can do the necessary thinking and at the same time put the thoughts on paper in perfect form. If an author can write plainly and punctuate properly without losing any of his thoughts or sacrificing literary quality in any way, it is far better for his own interest, as well as for that of the printers, that he should do so; but where this is not the case it is necessary for someone to "put the babe of the author in a suitable dress for the public."

Here is the point of the whole matter: If the work of finishing is to be done by the printers, they should be paid for doing it. There should be an extra charge for composition from poorly prepared copy, according to the extra amount of time required beyond that necessary in working from copy that can be read easily and followed literally. Nearly the full extra charge should be added to the typesetter's pay, unless the proofreader prepares the copy before the type is set, in which case, of course, the extra charge should be simply for his time.

Oliver Wendell Holmes, in "The Autocrat of the Breakfast-table," says: "I am a very particular person about having all I write printed as I write it. I require to see a proof, a revise, a re-revise, and a double re-revise, or fourth-proof rectified impression of all my productions, especially verse." A laudable desire to make his productions peculiarly his in all details must have been the incentive to all this work on proofs; but probably a close comparison of the finished work and the original manuscript would disclose many differences.

When good printers work from manuscript that can not be misread, with all details of spelling, punctuation, etc., properly attended to, and with explicit understanding that copy is to be followed literally, one proof is sufficient for an author who does not have to make many changes in the wording of what has been written.

It will pay any author to make copy showing exactly what should appear in print, and to make every stroke of the writing unmistakable. If the writer cannot himself produce such copy, his manuscript should be carefully revised by someone else. Any person doing such work of revision should be very cautious in order to preserve the writer's intended expression, for often even an extra comma is disastrous. This applies also to proofreading. The writer should be consulted, when consultation is possible, about changes from copy.

When authors have cultivated the habit of writing as they should write, or of having their copy made good for them, there will be no reasonable excuse for bad errors in printing. If Mr. De Vinne's speech from which I have quoted, for instance, had been carefully revised by its author in the manuscript, a nonsensical misreading would probably have been avoided. One of his sentences as printed is, "We always understand how much the world is indebted to printing." I have no doubt that he said, "We all of us," etc.

No matter what plan is followed in its preparation, copy should certainly go to the compositor in such shape that he can read it easily and follow it absolutely. This is the only just way; and it is the surest way to secure good work.

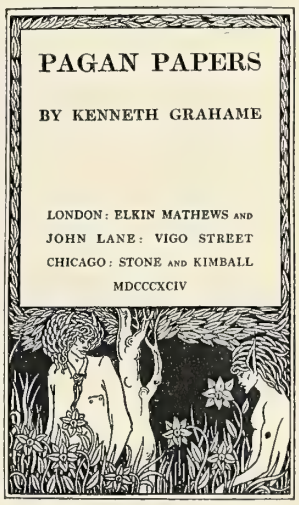
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Written for THE INLAND PRINTER.

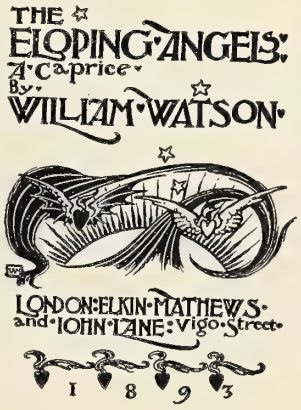
## BOOK-COVER AND TITLE-PAGE DESIGNS.

NO. II.—BY W. IRVING WAY.

FOLLOWING up the subject of book-cover and title-page designing, it is proposed to reproduce for the present issue the title designed by Mr. Aubrey Beardsley, for Mr. Kenneth Grahame's volume of "Pagan Papers." One at all familiar with Mr. Beardsley's work does not need to have it identified by the artist's name or initials. Originality and appropriateness characterize all his efforts. But as it is proposed to devote a separate paper exclusively to Mr. Beardsley in some subsequent number of THE INLAND PRINTER, further comment must be reserved for a future occasion.

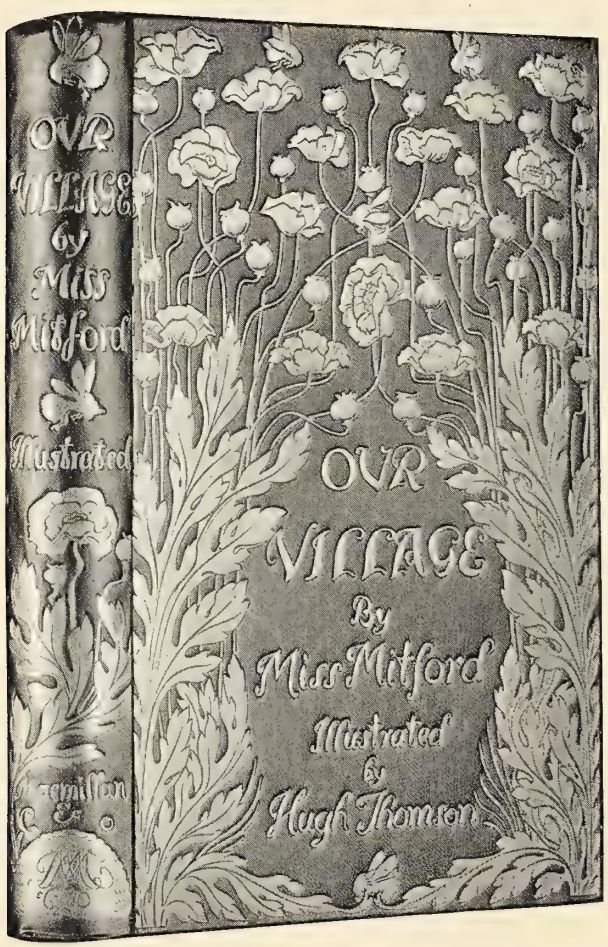



Mr. Warrington Hogg is the designer of our second reproduction, Mr. William Watson's "Eloping Angels," published a year ago by Elkin Mathews and John Lane, of London. The American edition of this book was without decoration of any kind, and one little fancies that it must have been taken quite seriously by the reviewers from the unsympathetic notices that appeared. To such reviewers Mr. Hogg's title might have been of service. It is quite in keeping with Mr. Watson's lines, a little fanciful, perhaps, yet having "beneath its somewhat hazardous levity a spirit



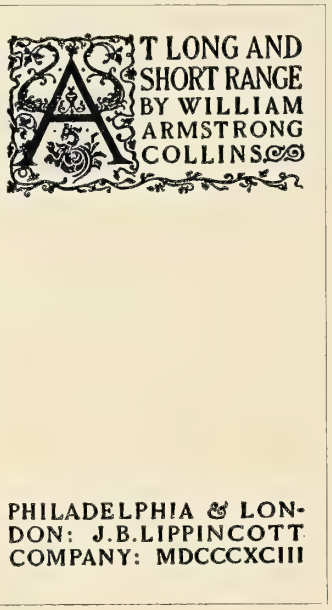
not wholly flippant." In the half-title and cover design the same scheme of flaming hearts plays an important part. As Mr. Hogg and his work are new to us, we regret that we are unable to give any details that might be of value for the purpose of study.

Among those illustrators in England who have worked independently of the Arts and Crafts Exhibi-

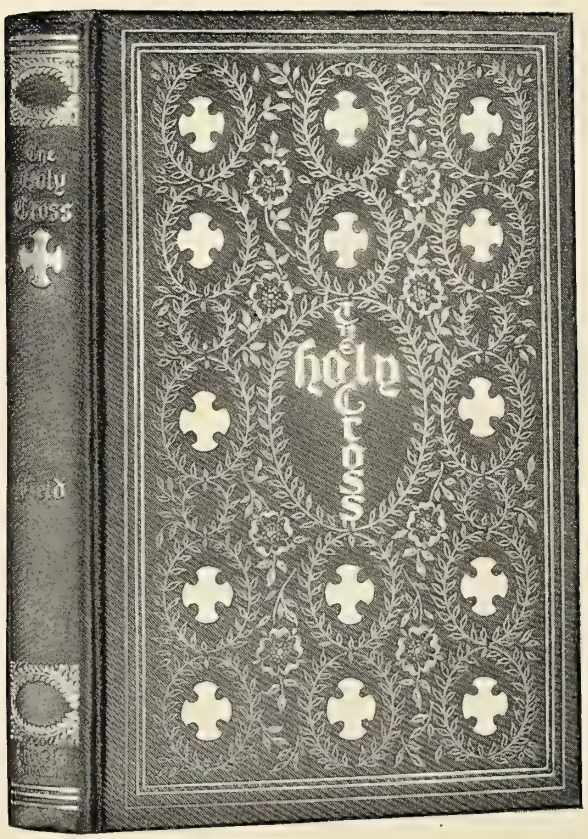



tion Society no one has achieved greater distinction than Mr. Hugh Thomson, the designer of our next reproduction. Much of Mr. Thomson's work made its first appearance in the *English Illustrated Magazine*. Some of his early drawings accompanied a series of papers by W. Outram Tristram, issued under the title "Coaching Days and Coaching Ways." These papers, with their drawings, were published in book form by Messrs. Macmillan & Co. in 1888. (If we mistake not, Mr. Thomson's first drawings to appear in book form accompanied the delightful "Days with Sir Roger De Coverley," reprinted from *The Spectator* in 1886.) Later, in 1890, came Goldsmith's "Vicar of Wakefield," with 182 illustrations by Mr. Thomson; then Mrs. Gaskell's "Cranford," and last, Miss Mitford's "Our Village." Mr. Thomson's reputation was firmly established by the charming drawings in the "Vicar," the first edition of which is now at a very handsome premium. On page 95 of the "Vicar," in the first edition, is a picture of a saucy young hoyden sitting upon a man's back. This was criticised as immodest by a captious reviewer, and another drawing was substituted in later editions. Our advice to those who are so fortunate as to own it is to cling to your first edition. All the books named, together with a number of others of similar character, have now been grouped into "The Cranford Series."

Mr. Thomson's cover-design for "Our Village" speaks for itself. The graceful arrangement of poppy leaves, buds and full-blown flowers, with the sleepy bees fluttering here and there, and the characteristic lettering, all printed in gold on dark green muslin, produces a decorative effect as rich as it is novel, and in rather sharp contrast to the severe simplicity of our next reproduction.




The title to Mr. Collins's random "Long and Short Range" shots (a decidedly clever book) is the work of Mr. Edward Stratton Holloway, of Philadelphia. The publishers, Messrs. J. B. Lippincott Company, made a decided hit with Miss Wharton's "Through Colonial Doorways," now in its fourth edition although only a year old. The most decorative feature of Miss Wharton's book is



the cover design, also by Mr. Holloway, but this is printed in colors that do not admit of reproduction. Mr. Holloway, like Mr. Thomson, does not confine himself to work that is simply decorative, although in that line he may find his special province. We have had during the past few years, however, many evidences of his skill and versatility in the more ambitious line of textual illustrations. We are inclined to believe also that Mr. Holloway has paid some attention to the mechanical features of bookmaking for some little time, as the form and finish of Messrs. Lippincott's more recent publications show a marked advance on their work of former years. We have reserved until the last the cover design prepared by Mr. L. J. Rhead for Mr. Eugene Field's new volume of prose tales "The Holy Cross," etc. The crosses and lettering with the two inner filets are in silver, and the balance of the design is in gold on a dark blue background.

Mr. Rhead designed the head and tail pieces, vignettes, etc., for "Liber Scriptorum," or "Book of the Author's Club," about which the curious may learn something in the column of "Gossip" in this number.

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Written for THE INLAND PRINTER.

## PREPARATION OF ADVERTISEMENTS.

BY CHARLES W. COX.

WHEN a business firm sends out a salesman to represent them, they want him to represent them in the best possible manner. We all know that if a man comes into our office (for the first time) well-dressed, with his cravat neatly tied, his face clean-shaven and his boots nicely polished, that we give him more consideration than we would if his clothes needed brushing, if he did not wear a necktie, or if he had a four days' growth of beard. It is my idea that an advertisement to do the most good should go out to our customers the same as the salesman; it should make the best possible impression — it should be pleasing to the eye.




Again, following out this comparison, the man must call on only such people as have use for the line of goods he represents; for a man selling type, for instance, to call on a grocer would be loss of time; so the advertisement, to be profitable, must go mainly to the men who have use for the article you have to sell.

It is not all of a salesman's duty to make a good "first impression" on his prospective customer, but he must have something to say to him about his goods that will convince him that he can make money by buying them.

It may be a good idea, sometimes, to use some "catchy" cut or headline to attract the eye to your ad., but it must be followed up with some good substantial reason *why* the reader should patronize you. The advertisement of the Franco-American Food Company, in the January number of the popular magazines, is "*cat*chy," but is not calculated to create an appetite for even *their* soups.

He is a poor representative who, when he has succeeded in securing the attention of the buyer, tries to impress him by displaying a great variety of articles, and talking about all of them in a rambling sort of way, as it only serves to confuse the customer and will soon tire him out. It is much better to have a fixed purpose; to show and talk about one thing at a time, and put this away before showing another. So with the ad., it should be about one thing, to do the most good. The business man is a busy one, and has not the time nor the inclination to read a long dissertation on a subject that does not interest him.

To sum up —

*First.* So dress your ad. as to catch the eye and leave the best possible impression.

*Second.* Advertise to the people you wish to reach, either through the best trade journal in your line, or by circulars, or both.

*Third.* Do not state anything in your ad. but *facts;* do not indulge in superlatives, claiming your house to be the largest, your goods the best and your prices the lowest, but keep in mind the fact that the man whom you want for a customer has good common sense, good judgment, and is master of his business. State what you have to sell so that he will comprehend it; give the best reason you can why you think he should buy from you, and leave him to decide. In this way you will not fail to retain his respect, even if you do not receive an order, and he will soon learn to look for your ad. because it interests him. Say something new at regular intervals and sooner or later he will send you a trial order. Then the ad. has accomplished its mission, and it remains for the house to retain the purchaser as a regular customer by always living up to its published promises.

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## THE PRINTER.

BY CY WARMAN.

Poor artists, who preserve the arts,
Who toil through weary nights and days
With tired eyes and heavy hearts;
No poet sings the printers' praise.

To them the years no glory bring,
They walk not in the path of fame,
But uncomplaining sit and sing
The praises of another's name.

And me they much have helped along,
And doubtless after I am dead
They'll print my name and spell it wrong
And part it with a period."—*New York Sun.*

Written for THE INLAND PRINTER.

## A NOVEL METHOD OF VIGNETTING HALF-TONES.

BY A. B. L.

FULLY appreciating the fact that consumers, and the public generally, are somewhat tired of the inveterate square or circular half-tone, and knowing full well that the engravers who can vignette a half-tone nicely with engraving tools are not scattered about the country promiscuously, I have endeavored to point out and practically illustrate a method of vignetting which any excellent half-tone etcher should be able to execute.

The engraving shown herewith was vignetted by the American Process Engraving Company, of Cincinnati, Ohio, during the process of etching, entirely without the use of engraving tools.

I selected, of course, a wash drawing suitable for the purpose, one that had been partly executed with a pen as if for line etching. An ordinary half-tone negative was made from this wash drawing, and after being dried and varnished a print was made from it,



in the ordinary way, with some specially prepared ink, on a piece of hard zinc.

The plate was then powdered with dragon's blood, melted in, and given one good bite, sufficient to produce a good printing depth.

So far the plate had received the treatment of a regular zinc half-tone plate.

After removing the plate from the acid bath, rinsing and drying it, some portions containing half-tones which would lose color by further etching were painted in with asphaltum, notably the square containing the dome and other small touches of brushwork. All the blacks and pen lines were left untouched. The plate was now returned to the acid bath, when the etching was continued until the stipple in the high lights were completely etched away so that a smooth surface remained in their stead that would not catch the powder in the after-manipulations.

The excellent quality of the ink used in making the print enabled me to hold all the blacks and pen lines intact, even after the lateral action of the acid had swept away all the small dots in the high lights.

The plate was now dried, powdered four ways, just as in etching line work, and, after having two bites more, was then routed and blocked. This method of vignetting by etching will commend itself to those who do commercial work in half-tone; black letters can be left standing out in a clear white field with ease, and no need to touch them with a tool.

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Written for THE INLAND PRINTER.

## AMERICAN TYPOGRAPHICAL MAKE-READY.

NO. X.—BY WILLIAM J. KELLY.*

SO far my remarks pertaining to tympans, have applied directly to the methods I have found most advantageous for printing art illustrations, book, magazine and jobwork; but before proceeding to notice others, let me call particular attention to this part of the make-ready on these tympans, namely, that in no case must prepared overlays — that is, skillfully cut-out overlays — be fastened onto a loose make-ready sheet of the tympan. The proper place to secure these is on the dampened and stretched sheet, after it has become thoroughly dry, because there is little or no possibility of this sheet being disturbed or slipping while further make-ready is progressing, or indeed after the press has been started and the entire edition of the work has been run off.

### TYMPANS FOR NEWSPAPER WORK.

I am aware of the great variety of tympans used on this class of printing — bad and good. Of course, I allude to those specially in use on drum cylinder and two-revolution presses. Where forms are made up of type and electrotype portions, the condition of which may be called "fair," a hard tympan, made up of several sheets of strong paper, drawn tightly over the usual hard-packing board and muslin covering, will be found a speedy and safe one, more especially so when a dampened manila sheet has been tightly drawn over these and oiled on the face. The patched-up sheet (when this is used), or any other amendment to facilitate the make-ready, can easily be attended to on these sheets, and at the proper depth from the printing surface.

### PACKING WITH SOFT PAPER.

In cases where the material in the form is old or much worn down on the face, a softer tympan is best.

*NOTE.—On another page of this issue Mr. Kelly conducts a department of questions and answers, experience and practical detail. Pressmen and others interested in presswork it is anticipated will find in this department a congenial corner for the ventilation of theories and exchange of helpful advice.

If the hard-packing can be used, then apply news or soft book paper to build up the make-ready ; but cover all with an oiled manila sheet. Let the impression on the work be a little stronger than usual, as after the indentation on the tympan has "set," the work will look better therefor.

Packing cylinder tympans with soft paper is an ordinary and rapid method whereby the lower grades of printed work may be turned out, and for this reason it is held in vogue by many good pressmen. Fair ink, with good rollers properly set, will do much to popularize this kind of rapid cylinder packing.

PACKING WITH RUBBER AND PAPER.

For regular newspaper work, where the editions are not large, tympans made up of a *medium* thick rubber blanket, several thicknesses of soft paper and a muslin covering, over which has been shrunk a manila sheet, and then oiled, will be found very desirable and efficient ; a beautiful piece of newspaper presswork can be turned out with this cylinder outfit.

FELT BLANKET PACKING.

Perhaps the most serviceable kind of packing for strictly newspaper printing is that known as felt blanketing. It can be purchased from the regular press-builders in different thicknesses and widths, and is suitable for all makes of presses on which newspapers may be printed. For drum cylinder and two-revolution presses, I suggest the use of the medium thickness ; for three-revolution and small rotary machines, the next heavier grade ; and for large web perfecting presses, the thickest of this material suitable for printing purposes.

In all cases the felt blanket should be covered over with strong muslin, not only for the purpose of keeping the blanket clean, but also to subdue its face touch when passing the point of impression.

Presses equipped with the medium thickness of felt blanketing have sufficient space left on the cylinder-head for several sheets of paper to go over the muslin covering. This condition of tympan provides ample facilities for producing a well-printed newspaper or an ordinary job of bookwork. Of course, the muslin surface should be covered over with a strong sheet of white paper or one of manila.

TYMPANS FOR POSTER WORK.

This class of printing, together with that of other large show work, may be expeditiously done by using such tympans as have been laid down for newspaper work — in some cases, preferably, the rubber blanket ; and in others, the felt blanket. Where the job to be worked off is to appear in one color only, of one or more sheets in size, and a short edition, I prefer the rubber blanket with soft paper sheets and muslin covering, as by their use quick changes can be made without seriously disorganizing the tympan : the elasticity of the rubber largely preventing too deep a depression or indentation in the paper sheets forming the make-up of the tympan. This style of packing will also do for short runs of ordinary two and three color forms ; but for large editions of show matter, whether in two or more colors, cuts or lettering, and where close register must be maintained, then let me recommend the tympan made up of hard-packing, muslin and strong paper, all of which, including all necessary make-ready, to be covered over with a stretched manila sheet.

TYMPANS FOR PLATEN JOB PRESSES.

As I have dwelt somewhat lengthily on the building up of tympans for work done on cylinder presses, it is but reasonable that something be mentioned about those adapted for jobwork on platen presses.

It will be conceded that hard-packing, and very little of that, is the best that can be adopted for general job printing on such machines. For all small forms, I use a sheet of thin pressboard (or cardboard) next to the platen, and draw over this from two to three thicknesses of smooth hard paper — the top one acting as a cover to the make-ready. If a card is to be printed, I leave out the pressboard and merely use the few sheets of paper. Where practicable, it is wise to keep presses set to this degree of impression, as larger forms can be adjusted for printing by the addition of more tympaning.

In working off large forms containing solid type matter, handbills, etc., I have found that the make-ready is quicker, and that the press runs easier, when one or two thicknesses of thin calico is placed next to the face of the platen. This can be varied by using a sheet of ordinary blotting paper in lieu of the calico. This will also be found a desirable tympan for printing on folded envelopes, rough and common grade papers, etc., in which case the calico or blotting paper should be moved up nearer to the face of the printing surface.

When executing registered work on platen presses, the top sheet should be of strong smooth paper and firmly fastened with paste, or other means, on the off and near ends of the platen, so that the press fingers in their action cannot loosen it from under the tympan fasteners on these ends. In no case allow the make-up of the tympan to extend so as to be under the bearers on the type bed of the machine.

(*To be continued.*)

Written for THE INLAND PRINTER.

## HER VALENTINE.

BY J. K. CAMERON.

"Oh, love, be mine, be mine!"
This for her valentine.
Impress'd on film of gold,
From types of quaintest mold;
With ink distill'd from flow'rs
And dews of evening hours;
Folded in silvern gauze,
Seal'd by young Cupid's laws,
Then, forth in his sweet cause
To her, the fairest She.
Can she resist my plea,
"Oh, love, be mine, be mine!"
Made in that valentine?






A TRIP TO FAIRYLAND.

Half-tone engraving by
BLOMGREN BROS. & CO.,
175 Monroe street,
Chicago.
Duplicates for sale.

See page 357.

The INLAND PRINTER

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

[Entered at the Chicago postoffice as second-class matter.]

*Published Monthly by*

THE INLAND PRINTER COMPANY,

212, 214 MONROE STREET, CHICAGO.

A. H. McQUILKIN, EDITOR.

ADDRESS ALL CORRESPONDENCE TO THE INLAND PRINTER COMPANY.

CHICAGO, FEBRUARY, 1894.

THE INLAND PRINTER is issued promptly on the fifth of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings per annum, in advance. Make *foreign* money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted.

ADVERTISING RATES

**Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.**

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers throughout the United States and Canada.

Any printer who is a friend of this journal will confer a favor on us by sending the names of responsible newsdealers in his city in case he cannot find it on sale there.

FOREIGN AGENTS.

M. P. McCOY, 54 Farringdon Road, London, England.

ALEX. COWAN & SONS (LIMITED), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.

G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany. An denselben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

## DEPARTMENT OF NEWSPAPER CRITICISM.

BEGINNING with the March number, a new department will be opened, which we trust will prove alike interesting and valuable to those of our readers who are especially concerned in journalism. This will be the "Department of Newspaper Criticism," and a conscientious and honest review will be made of all newspapers sent in for that purpose. No attention will be paid to newspapers sent by anyone except their owners or managers. The criticism, if adverse, will aim to point out the remedy as well as the fault, in which we trust will lie one of the elements of value. The remarks will cover only the appearance and make-up of the paper — not the reading matter except as its preparation or arrangement may warrant. In view of the fact that the number of publications received is likely to be large, it is thought best to limit the number to be taken up in each issue to ten. These papers should be addressed to R. C. Penfield, P. O. Box 843, Philadelphia.

## CONCEPTION IN ILLUSTRATION.

IN the March number of THE INLAND PRINTER will appear one of the most interesting features which has ever appeared in any magazine. This will be in the form of a copiously illustrated story — but not illustrated in the conventional way.

A number of well-known artists have signified their intention of contributing three illustrations each. Up to the time of writing the names of the following gentlemen are on the list: William Schmedtgen, W. W. Denslow, Harry O. Landers, Frederic Richardson, J. T. McCutcheon and C. F. Batchelder.

Each artist will select the best subjects for illustration according to his own idea, without regard to the subjects selected by the others, and by this means it is anticipated a most interesting melange of conception in illustration will be submitted.

Appreciating the fact that each story reader as well as story illustrator forms mental pictures, more or less vivid, of characters, scenes and incidents, in reading his paper, magazine or book, we have full confidence that our readers will appreciate this somewhat radical departure from the conventional path of trade journalism.

Mr. Forrest Crissey,* the author of the story, which is a particularly striking one, has incorporated many strong situations in it, thus suiting its purpose admirably. Inasmuch as there will be at least eighteen illustrations Mr. Crissey's work will be severely tested.



*MR. FORREST CRISSEY is one of the youngest story and verse writers of the West. He made a beginning in the latter field by contributions to the Chicago *Tribune* at the time when Ella Wheeler Wilcox and Fanny Driscol made their reputations in the same columns. His first story was in the old *Ballou's Magazine*, of Boston. Mr. Crissey began newspaper work as editor of the *Patrol*, a very radical and unique country paper published at Geneva, Kane county, Illinois. The editorials were extensively quoted in the New York and Chicago papers. He began to contribute to *Golden Days*, Philadelphia, and other juvenile and literary papers, and was selected by the A. N. Kellogg Company to write up the leading Southern writers and their homes. Later he was made associate editor of a pool of newspaper syndicates which made a tour of the Northwest as far as British Columbia. His story of "Little Bo-Peep," a study of the Japanese section of the White Chapel district of Seattle, was the result of this trip and attracted considerable attention when published in *Belford's Magazine*. A poem entitled "In Thompson's Woods," published in the same magazine, also brought him the recognition of prominent literary people in the East and West. The story which has perhaps brought him the most reputation was published in the August number of the *Arena*, under the title of "Hosanna of Ka-Bob: A Study in Religious Hypnotism." Another short story which has done much to give the author a firm footing as a writer of the "impressionist" school, is called "In Equity," and deals incidentally with the divorce problem. Mr. Crissey is now engaged in editorial work, but is a constant contributor to the *Youth's Companion*, S. S. McClure syndicate, of New York and London, and the various literary magazines and periodicals of the country.

### ORNAMENTED BILL-HEAD COMPETITION.

FOR the three best displayed bill-heads, suited to stock 8½ by 2¾ inches in size, reading matter same as in competition just closed, THE INLAND PRINTER offers the following premiums:

FIRST PRIZE — *Century*, *Scribner's*, *Cosmopolitan* or INLAND PRINTER magazines for one year, as prize winner may choose.

SECOND PRIZE — The same for six months.

THIRD PRIZE — The same for three months.

Competitors will kindly note carefully the conditions laid down in our December number, with the following exceptions: The competition will give the contestant full latitude in display and decoration. No specimens will be received after March 20. No electros need be sent, but 300 sheets, printed on good stock same size as THE INLAND PRINTER page, must accompany the proofs. The matter must be printed in the center, the long way of the sheet.

A complete set of the proofs will be sent to each contributor at the close of competition. Contributors must be careful to print name, address and time of composition, according to form on December number.

### EFFECT OF MACHINERY ON LABOR.

A NEWSPAPER dispatch from Washington announces that the House Committee on Labor on January 17 ordered a favorable report on Representative McGann's resolution providing for an investigation relating to the effects of machinery on labor. The resolution authorizes the commissioner of labor to investigate and report upon the effect of the use of machinery upon labor and the cost of production, the relative productive power of hand and machine labor, the cost of manufacturing with machine power and the effect upon wages of the use of machinery operated by women and children. Ten thousand dollars is appropriated to enable the commissioner to carry out the provisions of the resolution.

The result of this investigation will be waited for with the greatest interest by the general public. It is anticipated that facts of the greatest moment to society will be so emphasized as to demand a recognition hitherto denied them.

### COMPETITION IN WAGES AND COMPETITION IN PRICES.

WHEN a workman cuts wages below the standard living rate, endangering the well-being of his fellows needlessly to secure a situation, he is visited with the contempt of the community. He is classed with all that is mean and underhand. He is not a non-union man; he is a "rat!"

Could employing printers visit upon their fellows the consequences of broken faith and of price-cutting below a living rate, the benefits of unionism in business would be as much appreciated as it is in the trades. In this issue our correspondent from Toronto outlines a condition of things that it is safe to say is general throughout the country, and we observe that the employers of Toronto are awaking to the deplorable condition of affairs, as will be noted in the account of their meeting printed elsewhere. It has come to a pass that greed has overmastered reason among printers, and, for the dollar in sight, they are willing to do work for the cost of the stock. This is dishonest. The printer who cuts prices in this way without regard to his obligations to his creditors is, if any, little better than a pilferer. We have figures before us submitted by several houses, that prove the firms offering them to be either knaves or fools. The paper houses and dealers extending such printers credit deserve the lash of condemnation. Reputable printers have one recourse, however: Let them give the price-cutters all the cut-rate work they can take — they will punish themselves and their complaisant and discriminating creditors at one and the same time.

### AWARD OF COMMITTEE ON INLAND PRINTER JOB COMPETITION AND SPECIMEN EXCHANGE.

ELSEWHERE in this issue appear the specimens of bill-heads contributed by the prize winners in the competition offer in our December number. All the specimens submitted are worthy of careful attention, and to the young printer no study in the art of job printing can be more beneficial. The feature which deserves particular notice in these competitions is, that each contestant receives a complete set of the specimens submitted, and this, apart from the premiums offered the successful competitors, is appreciated as full recompense for time and trouble expended.

The committee of award report on the December contest as follows:

*To the Editor:* CHICAGO, January 15, 1894.

Of the several specimens submitted for examination three were barred out for violation of the first rule, which is, that "no cuts, ornamentation, twisted or curved rule will be allowed." Two competitors each submitted two specimens — one plain type and one with certain lines underscored with rule. Decisions were given as below on the following points: (1) artistic design; (2) excellent arrangement of matter; (3) neatness of display; (4) harmony of type used.

First prize — One year's subscription to THE INLAND PRINTER — is awarded to C. E. J., "Pressboy," Omaha, Nebraska.

Second prize — Six months' subscription to THE INLAND PRINTER — to Fred S. Lang, with Kingsley & Barnes, Los Angeles, California.

Third prize — Three months' subscription to THE INLAND PRINTER — to Louis G. Pulley, State Printing Office, Topeka, Kansas.

Honorable mention — Marcus D. Hoerner, Harrisburg Publishing Company, Harrisburg, Pennsylvania.

[Signed] ALFRED PYE, A. R. ALLEXON, DAVE OLIPHANT, } *Committee.*

A design sent in by the American Printing House of Philadelphia reached us too late for submission to the jury of award. It is of so much artistic merit that we submit it to our readers with the specimens of the prize winners.

Written for THE INLAND PRINTER.

## RECENT TYPE DESIGNS.

BY R. COUPLAND HARDING.

LAST month, noting the Messrs. Barnharts' new face Avon, I described it as an "italic De Vinne." De Vinne Italic is the name of a new series by the Central Typefoundry, specimens of which have just reached me. Eight sizes (10-point to 42-point) are shown, and others are in preparation. The top-heavy *R*, characteristic both of the De Vinne and of the

*REMEMBER Early Times*

DE VINNE ITALIC.

Avon, naturally reappears in this series; but the designer has evidently noted this as a weak point, for a second form (*R*) conforming to the regular standard, is also supplied. And here I would urge — as I have already done elsewhere — upon founders, the great advantage of showing with each series of type, *a complete scheme of the font*, upper and lower, figures, points and extras, and especially duplicate sorts. The general effect of a new face is easily seen from the specimen lines, and they answer all purposes for the majority of buyers, but they are not sufficient for the printer who studies and compares the new designs in points of detail as they appear. The only character in this font that seems open to serious exception is the very ungainly **G**. Here again the designer has followed the original model. The popularity of the De Vinne is now so assured and its value so fully recognized, that the time for any criticism of detail may seem to have passed; and such might be the case, but for the fact that it has become the starting-point for a long series of adaptations and imitations.

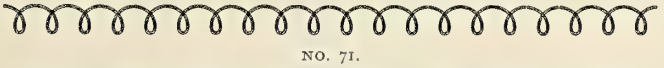
I would, therefore, suggest that even at the expense of a certain originality and quaintness of effect, the addition of a G and R more in conformity with the accepted old style standard would be a great improvement. It may be too much to expect that the sloping forms will find a demand equal to the original design; but I have no doubt that they will become very popular. De Vinne Condensed is sufficiently described by its title. It is about the same set as standard roman,

**What are the WILD WAVES SAYING, Sister?**

DE VINNE CONDENSED.

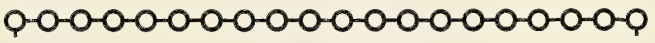
and will make an admirable letter for side-heads in old style work. I am glad to note in this series the second form of **R**, harmonizing with the **B** and **P**, which the original **R** does not. There seems, however, to be only the one form of **G**.

From the same house I have a packet of miniature specimen sheets of borders and ornaments. In the



NO. 71.

former I note a few new designs. The looped 12-point border, No. 71, is one of the best — it is simple, neat and effective, not too light, and equally suitable for black, color or gold. It is one to which the most severe taste could not take exception, and is not a border that would be long idle in the case. Much the same may be said of No. 72. The same borders are



NO. 72.

also cast on a proportionately smaller scale, on 6-point body, and for smaller work are equally neat and effective. The heavier designs are suggestive of the German taste in ornamentation, and are much more limited in their application. I note that the silhouette



NO. 63.



NO. 68.



NO. 69.



NO. 70.

Rupert's drop (or, as I have heard them irreverently styled, "Tadpole" borders,) are extensively used in American work. This is sufficient justification for the founders in producing them in varied styles and sizes;



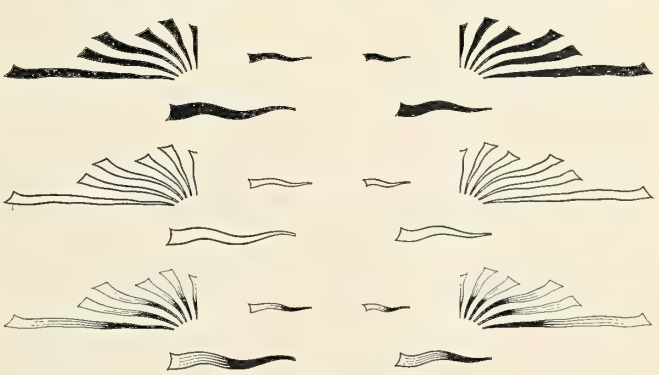
NO. 18.

but I am quite at a loss to discover any artistic quality in the design. Border No. 1 (24-point) is not new,



24-POINT BORDER NO. 1.

but is worthy of note as one that can be very effectively used, especially in two-color work. When I first saw the irregular groundwork borders, of which this is a fair type, I was struck with their possibilities for working over or under other designs. I have since



CENTRAL ORNAMENTS.

seen them so used with fine effect by Mr. Wright, of Buffalo; but printers generally have been slow to detect the special value of these borders in chromatic work. A handy series of Central ornaments, six

characters, is supplied in three styles, silhouette, outline and tint-faced. It differs in no material respect from Pointers and other early designs of the same class.

Barnhart Brothers & Spindler have added a new size (14-point) to their Standard script. The larger sizes of this script have been for some years before the trade, and the addition of a new size is the best proof that the design is appreciated. I do not know whether to Mr. Payson is due the formation of a distinctively American style of handwriting, but that such a style exists is evident to any outsider. Latterly the typewriter has largely superseded manuscript, but for years past business letters from America have exhibited a style of caligraphy which is as different from any British penmanship as the handwriting of a French or German scribe. This typical form is found in many American scripts — notably the Penman, Payson, Spencerian and Standard. The letter is distinguished by very broad caps. The formation of a national type of handwriting is a matter of more than passing interest, especially if — as I suspect is the case in this instance — it is traceable to the influence of a single scribe. Equally noteworthy is the fact that its character is permanently impressed on the scripts engraved in the United States. I hope that some of the contributors to THE INLAND PRINTER who are in a position to supply exact information on this interesting topic

*Chicago Milwaukee and Lake Shore Railroad*

PREMIER SCRIPT.

will yet do so. The Premier script, six sizes, belongs to the same category as the others I have named; it is more condensed than the standard, and the caps are more freely flourished. The Argus is a fancy latin

Thousands Without Shelter Houses Demolished

ARGUS.

with lower case, of a style difficult to define. An illustrative line is better than a column of description. It possesses no special originality to call for remark, and the sprawling out of the m and n and the bulging in of the u are not graceful features. Fifteen years ago these eccentricities would have excited much more notice than they do today. Moorish, I think, has been out for some time — a roughly cut eccentric, caps only, bearing considerable resemblance to the caps of

NORTH AMERICAN LINES

MOORISH.

NORTH AMERICAN LINES

MOORISH OPEN.

the Primitive. To the original design is now added Moorish Open, suitable for register work in color. The outline form is lightly blocked, causing it to stand out in good relief. The M and H are the weakest points of this design. The H, particularly in the larger sizes, is very bad, and might almost be taken for M. Era — something between a sanserif and a latin, with just a touch of ornament in the form of the letters, is a legible and valuable series. It affords a good example of that moderation in style which is so

Fine Imported and Domestic Cigars

ERA.

often deficient in American designs. In seven sizes, 6 to 48 points. Astoria, Fair and Trenton — the first widely expanded, the second and third condensed —

The Chicago Sunday Review

ASTORIA.

are all examples of what may be called ornamented latin, and are all useful styles. The latter two belong to a class of which a good many examples have lately appeared. It is in a case like this that the careful printer would value the complete scheme I have already recommended as an adjunct to every specimen sheet. Take, for example, the Trenton, the Fair and the American Old Style (THE INLAND PRINTER, August, page 425). No job printer would wish to have in his office three styles occupying so closely the same ground, and so liable to be mixed. In choosing among them,

Meadovers Revised American History

TRENTON.

he might be guided in selecting or rejecting by a single character. At first sight they are much alike, but they differ greatly in detail. Take, for example, the letters which the designer usually selects to exhibit his eccentricity. Some printers (myself for

Robin Hood and Maud Muller one Hot Afternoon

FAIR.

example), dislike the form of M in which the central v is shortened. Two of these fonts have this style of M. In the Trenton the M, though sprawled a little, like an inverted W, has the v reaching to the bottom of the line. But the same font has a detestable top-heavy R, while the three forms of R in the other two are at least tolerable. The same mode of comparison extended to the figures would show us

HANDSOME AMERICAN Newspaper Headings

CASLON CONDENSED.

American Old Style is the same, but caps only.

some grievously uncouth forms of 2 and 3. In some cases these would be preferred to the more familiar forms; in others they would lead to the rejection of the style. Hence it is only fair to the buyer that he should see the whole of the characters of every new

History of the Western Mountainous Country

VINCENT.

font of which specimens are shown. Vincent is a heavy condensed fancy style, of which the popular Lafayette may be considered the prototype. The

new face is one of the most successful attempts in this line, the letters being gracefully formed, harmonious, and not over-ornamented. Clifton is a pretty

**Lincoln Jackson and Central Park**

CLIFTON.

style, but is a manifest variant of the favorite Washington. The printer who has not the older face in stock might prefer the later, but I cannot readily imagine a buyer who would purchase both.

The main difference in the new face is a break and curve introduced into the D, H, and other caps, and this is almost the only feature by which an ordinary observer would know the two apart. Clifton bears the same relation to Washington as Vincent does to Lafayette. West Old Style and Monarch are two good

**Black Walnut and Rosewood Chairs**

MONARCH.

series of old style romans. In the first the thin lines are very light — almost too slender, and the type has a somewhat French character. Monarch, on the other hand, is nearly as heavy as the De Vinne, and is a



EMBELLISHERS.

valuable style. Embellishers is the name of a little series of ornaments in the style of the Pointers, in silhouette and half-tone. Some of the smaller ones are very like loose accents.

Like the wise householder, George Bruce's Son & Co. bring forth from their treasures things old and new. The revival of open and outline styles has led them to

LATEST TELEGRAPHIC INFORMATION 94

9 HAND MACHINES 4

ORNAMENTED NO. 1010.

look up and publish in a pamphlet eight more or less open faces, some of which had been almost forgotten, and one (No. 1037), which I had hoped was obsolete. The novelty consists in the addition of new sizes to two series of blocked sans, of French or German origin, and about half a century old. These series (1010 and 1040) are chiefly remarkable for the curiously false

ROMANTIC LITERATURE, 897

AMUSEMENTS 1

ORNAMENTED NO. 1037.

perspective of their blocking, which, instead of finishing with an angle, in the usual style, is cut off square with the side of the letter. This is specially noticeable in the larger sizes of the condensed style, No. 1010, the blocking being very much heavier in proportion than the smaller sizes. In this series the 12-point, 18-point and 36-point sizes are new, the 24-point, 48-point, 72-point and 96-point are old. On the other hand, the

LIVES OF MANY CELEBRATED WOMEN, 154

MOCKING BIRDS.

ORNAMENTED NO. 1040.

square, open sans, No. 1040, is completed by the addition of two larger sizes, 36-point and 48-point. The M and N in the new sizes are not as well formed as in the original series, the upper angles of the M in particular being weak; and in the 36-point the thickness of the blocking is not as uniform as it should be. A better plan of completing these old and not very admirable series would be, I think, to cut outline styles to work in register with more modern faces. A founder who makes his styles supplement each other gains thereby a great hold on his customers. This system is one secret of the success of a German house of world-wide renown.

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Written for THE INLAND PRINTER.

## THE LOCATION OF A NEWSPAPER.

BY RODERICK C. PENFIELD.*

BROADLY speaking, there are two essential points to be considered in the location of a newspaper. First, the community in which it is to be published, and second, the location of its business place in the community. It does not follow that because a town is small that it will not support a newspaper generously, because it frequently has a good field in the territory contiguous to the center from which it is issued. On the other hand, a smart, enterprising town surrounded by a sparsely settled country will often offer the publisher of the new venture equally as much of an income as will be secured in the first instance. Examples of the first suggestion are more frequently found in the eastern and middle states where the village of one thousand five hundred or two thousand people is the headquarters of two or three papers with subscription lists of from one to two thousand copies. This is accounted for by the fact that the country is older and more thickly settled; the population is in a better financial condition, and easier of access. The second instance will apply more particularly to the West, where in a thinly settled territory a railroad center of three or four thousand people will support one or two dailies and as many weeklies, perhaps not as generously as in the case of the eastern papers, but nevertheless sufficiently so to warrant the holding on to the ground gained. The West will unquestionably offer quicker opportunity for returns, but in the East a newspaper business once acquired is really a valuable

*NOTE.— On another page of THE INLAND PRINTER Mr. Penfield conducts a department of criticism, news, experience and advice of particular value to newspaper publishers and editors.—ED.

franchise, because there is less change and less liability of competition from new publications. In the West the growth of the country is more rapid, but, as is too frequently the case, the number of publications increases faster than the proper proportion of the population to them. Without a wide knowledge of the West it would be unfair for me to discriminate against it, and yet I am inclined to think that the eastern business is the cleanest and perhaps the most remunerative — the matters of capital, experience and energy being equal.

It is not the province of this article to advise as to the localities for starting new newspapers. No one could give advice on the subject without knowing something of the facts concerning the place in which it is proposed to start these journals. It may be conceded as a general rule, however, that it is not wise to establish a political paper in a town already provided with one of the same party unless there are the strongest grounds for such an undertaking, as, for instance, an utter absence of enterprise on the part of the publisher of the established publication, or an unusually rapid growth of the party to be catered to. The establishment of a new journal cuts up the patronage so that neither one gets enough to make it pay. It is a positive fact that no matter how badly a paper may be edited or how woefully its business management may be neglected, it will have a certain following, and this following will be worth at least something to the old paper.

Where there are publications devoted to the interests of both the principal political parties, there is one chance and that is an independent paper. In fact, an independent paper when run as such often makes a better success than one that is ardently devoted to its party.

It is not fair to expect a larger ratio of newspapers in proportion to the population than one to every four thousand inhabitants. Publications are often established that have a smaller population to trade upon, but the proprietor must eke out but a very poor living at the best. Manufacturing towns are frequently delusive spots in which to establish a paper, the proportion of employés to employers being such that only the cheaper class of journals can reasonably expect support. I have in mind a town (it would be called a city in the West) of about ten thousand population, where there are two dailies and three weeklies, and the highest circulation accorded any of these weeklies is about seven hundred, and for the dailies about four hundred. I was told that the leading plant of this place, comprising a daily and weekly, together with a fairly good outfit, was sold for $2,500, and then the man who disposed of it regarded it as one of the lucky moves of his life. He told me that he made but about $1,200 per year, and worked incessantly. This town has a considerable number of manufactories, and from outward appearances would afford a good field for the newspaper business, but the citizens are lacking in the public spirit, or as I had better perhaps put it, attention to their own interests, to properly support their local papers. Against this I recollect a little place of possibly two thousand population which has two newspapers, one with a circulation of about thirty-five hundred copies, and the other, not so good a journal perhaps, but still having a circulation of fifteen hundred or two thousand. This is an indication of the relative value of the newspaper in the good sized town and thickly populated country. A newspaper can have no better subscription list than that accorded by a farming community, although county seats are not always as good a place to locate as might be imagined; beyond the official patronage that the newspaper can derive from the location, there is little to be gained because it often happens that the county seat is a trading point only at the time of the holding of the district courts. The rest of the time it is sleepy and not of much account as a business place. I think the same rule may apply to state capitals; many of the capitals in this country are lacking the push and energy of towns of much smaller population, elsewhere in the same state. It has seemed to me that residents of these places feel that having the backing of the state or county, as the case may be, they do not need to further interest themselves to put their town ahead. There are, of course, instances where the contrary of these remarks is true, but I am convinced that it is not so in the majority of cases.

The location of the business office of a paper I believe to be much more important now than it used to be considered in years gone by. Twenty years ago the third floor back of any old building was considered all right for the local newspaper; but ideas have changed with the march of time, and one frequently sees a local journal established in a building of its own, or in as handsomely fitted a room as any other business concern in the town in which it is situated. I believe that a good location is essential to the well-doing of any newspaper. A publication alive to the interests of the community which it represents should be located so that it can be in easy touch with the people, not only for the mere matter of business, but because of the readiness with which it can acquire items of news and general interest. If an entire room in front cannot be secured for the office and plant — and it is often the case that business will not warrant so high a rent as this would entail — then let a little place be arranged for the office in front, and let the plant be located back or upstairs. This is inconvenient in the respect that the editor or manager, or whoever attends to the office cannot get at the composing room, etc., quite as conveniently as he could were the plant and office together, but he will find that a great many people will drop in who would not climb a flight of stairs without thinking twice about it. I have seen, on two or three occasions, the difference between a central and a one-sided location, as exemplified in the same town, where a considerable amount of business

such as advertising and jobwork was done. The man who was doing the trade was located right among the business houses and secured much work which would have ordinarily gone to the other, but as the latter was off one side, a block or two away from the general business locality, people felt that it was a special effort to get to his office. The matter of expense is not always the first to be considered, it may cost more in the end for a cheap and unhandy location than for a better one. If there is but one newspaper in the town, then, of course, the question of location does not get to be of such importance ; but if there are two or more, then I believe the location is one to be thoroughly considered.

Referring to the matter of expense in an ordinary country town the rent for a good locality should not be over $225 per year, and a newspaper of one thousand circulation or more can well afford to pay this amount of money. In a place where a journal has a business more extensive and with a circulation of say twenty-five hundred, $350 would not be an exorbitant rent. In a country village there is no necessity of paying over $10 a month rent for a very fair room. This is on the assumption that there is a moderate circulation and some little job trade. It is not generally possible for a country newspaper to secure a location where power can be rented or heat furnished, but if this could be done it would be found a great saving of trouble and expense.

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Written for THE INLAND PRINTER.

## THE SECRETS OF THE TRADE.

BY CHARLES T. MURRAY.*

THE expression, the "secrets of the trade," has been the curse of the stereotyping trade, and every stereotyper who has made use of it has unconsciously injured his own profession. There are no secrets in stereotyping, but practical knowledge. If there are any secrets, nine-tenths of those who use the expression do not know themselves what the secrets are. Is it the paste? Why, any first-class stereotyper can make a good matrix with common billposter's paste, and a good stereotyper can make a better mold with common brown wrapping paper and two sheets of tissue paper and common billposter's paste than an inexperienced man with the best stereotype paste and paper ever made. Is it in the molding? With the proper matrix a man that never saw a stereotype room can mold a form so that a good stereotyper can get a cast from it. Is it in the metal? Any metal man or type molder can tell what the metal consists of. Ah! but you will say that neither of them can do the work. Certainly, they have not had the experience.

Tell a man who is not a stereotyper all the so-called secrets, and can he do the work? No. Then why talk about the secrets of the trade and make the manager believe he is paying a big salary for nothing but a secret? Have him put some friend or relation in the stereotype room whom he supposes will be able to learn the secrets in a few months and take charge, so he will not have to pay so large a salary. This is being done constantly, and although the manager always discovers his mistake, the stereotyper who talked "secrets of the trade" has lost his position ; and whose fault is it?

Ask a pressman how he is able to do fine printing, and he will look at you with surprise and say, Why, because I am a pressman and understand my business. But ask some stereotyper how it is he gets out such good plates and he will swell up like a turkey gobbler and tell you that is the "secret of the trade." There are no more secrets in stereotyping than in any other profession. There is practical knowledge in every trade, and some tradesmen are smart enough to learn more than others.

It is customary for a great many stereotypers to look wise and strut around and ridicule every new suggestion that is offered, thinking that by so doing people will get the impression that they know a great deal, and they are afraid to talk for fear it will be discovered just how little they do know. These are not stereotypers but imposters, although some of them manage to hold good positions by having men under them who do know their business. I will cite a few instances.

I was in a town not far from Philadelphia where there was a new web press to start that day, and having business with the manager I thought I would also step into the stereotyper's room and see the stereotyper. He was a young man from one of the large dailies of Philadelphia and thought that anyone who had not learned his trade in Philadelphia was no stereotyper, and strutted around, looked wise and talked "secrets of the trade" and made his paste and matrixes behind locked doors. The forms were finally ready and sent to the stereotype room, and in about twenty-five minutes this "great" stereotyper came rushing out to the manager and said that the paper could not be got out. When asked why, he said the metal was not good ; that it would not run. I said to him, "Don't you know what the trouble is? Are you not a stereotyper?" "Yes," he said, "I am a stereotyper, but not a metal man!" Here is a man who talked "secrets of the trade" and did not know one of the most essential parts of it. I found the metal to be from Philadelphia and as fine as I ever saw, except that there was too much tin in it (a rare thing to find) and after adding a sufficient quantity of lead there was no more trouble.

I asked another "secret-of-the-trade" man what speed the router he was working was running and he said he did not know. When asked to guess, he said 250 revolutions, when, in fact, it was running at a speed of 8,000. Another one said someone put iron in his metal and made it turn hard. Another one who has charge of one of the largest stereotype departments in this country broke antimony in pieces from the size

* NOTE.— The attention of the reader is directed to the department of electrotyping and stereotyping conducted by Mr. Murray on another page of this issue.—ED.

of a bean to a hickory nut and threw it into the metal and went on casting with it and was astonished when the teeth broke out of his saw and began looking for the nail which he supposed had broken it. Another whose name is known to every stereotyper in the country wrote a very indignant letter to a firm of manufacturers of stereotype machinery because they did not advise him of the speed the trimmer he bought of them should run, when in fact, the manufacturers would have been afraid of insulting him by so doing. Another did not know what thickness his plates ought to be.

I might go on enumerating hundreds of such cases, but let us all try to learn from each other and not be afraid to acknowledge that which we do not know. Stereotyping is in its infancy and none of us know half what we ought to know, and the one who will not learn will, in a very short time, find himself in the background. The day of looking wise and not knowing anything is about past. The stereotyper of the future will have to understand his business in all of its details or he will soon find himself looking for a job.

I mentioned in the first of this article that nine-tenths of the "secrets-of-the-trade" men did not know them. Let us ask them some questions that they may test their knowledge. What is the exact height of type? Of what is stereotype metal made and what are the proportions of the ingredients? At what temperature does each ingredient melt? What is the temperature of your stereotype metal when ready for use? What kind of lead do you use? What effect does each metal have on the others? What effect does newspaper ink have on metal in regard to keeping it in order? What effect does zinc have on metal, and what would you do if you had twenty-five pounds of zinc put in a pot of one thousand pounds of stereotype metal? One man, who claims to be authority, said in an article that it would absolutely ruin stereotype metal. He evidently did not know. I will admit that it is a very bad thing to get into metal but it does not absolutely ruin it, nor would it prevent a good stereotyper from getting out a good job in a very short time after it happened.

I know of a case where a stereotyper had a fine electrotype cut in an edition of a daily newspaper. The cut was a good one and the right height, and his metal was all right, yet he could not get a good cast of it. What was the trouble?

Another case. On a daily paper there was but one casting box and from sixteen to twenty-four plates to get out in one and one-half hours, and this box was such that if water were put on the back the plate would invariably be bad. Now, in such a case, what would you do? Some of the old-timers would say the metal was "off." They are mistaken, for it was all right, and they have probably made many a cast that was bad for the same reason, and this paper had had trouble for ten years, and had changed stereotypers several times on account of the bad plates.

Now what I wish to do is to get each and every stereotyper interested in this department and to have them express their views. Do not be afraid of giving away any of the "secrets of the trade," but let us work together for our mutual interests, and we will put stereotyping on a higher plane than it has ever been, and let us have some publication that we can look to for such things. All other trades have some publication which they recognize as authority, but the electrotyper and the stereotyper is like the wandering Jew: no home, no laws and no authority. And what publication in the country is more worthy than this one? Now, let your light shine; do not hide it under a bushel, and when you do not know a thing be man enough to admit it. None of us know half of what we ought to know about the business.

And to the young man who intends to learn the trade, I would offer this advice: Serve your four years under some good man, no matter how small the compensation. Read every article you can find that has reference to metal and machinery. Find out at what temperature each metal melts, and what effect each has on the other. Find out at what speed each machine is running, and what power it takes to run it. Do not think you will cheat the trade by learning yourself and not serve your full apprenticeship. If you do you will find in after years you have cheated yourself and not the trade, and that the longest way round was the shortest way home.

In these hard times, with thousands of tradesmen of all classes seeking employment, you could not find fifty first-class stereotypers or electrotypers in this country out of work. Learn your trade right, and if you work conscientiously you will seldom be looking for work; but half learn it, and you will always be looking for a good job.

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Written for THE INLAND PRINTER.

## GOSSIP ABOUT BOOKS, AUTHORS, AND KINDRED SUBJECTS.

BY IRVING.

MR. CY WARMAN, the rhymester of the wild and woolly western plains, has cast in his fortunes with the Denver *Times*. He salutes the reader:

"Peruse these paragraphs and rhymes;
Omit what doesn't suit you,
If I offend, you must forgive,
For, by the gods, I've got to live.
Good people, I salute you."

Mr. Warman's next rhyme is entitled "The Lotus Land," and is spoken in the person of "Grover the II Time":

"There is a land, a lotus land,
In the Pacific Sea,
By heaven's balmiest breezes fanned;
Belongs to Lil and me.

"Where freedom's fretful voice is still,
Where Liberty lies prone;
And where the Sandow monarch, Lil,
Sits sidewise on a throne."

THE London *Literary World* of December 8 prints some notes on Mr. Rennell Rodd and one of his books that are slightly misleading. It is not an important matter, perhaps, to say that the subject of Mr. Rodd's Haileybury Prize Poems did

not concern the Aztecs, or that Mr. Rodd is thirty-seven years of age while he is only thirty-five. But when the *Literary World* tells us that "there was a most peculiar edition of one of his volumes published in Philadelphia on green paper, with an introduction by Oscar Wilde," and that "the taste of the introduction and the get-up were as bad as the poems were good," it is quite a different matter. The poems were printed in reddish brown ink on a tissue paper almost white, and the book was interleaved with green tissue. Mr. Wilde's introduction is not quite as serious as Mr. Rodd's verses, but it is vastly entertaining, and would not now appear to be in such bad taste if he were on good terms with Mr. Rodd. The book is bound in vellum with title in red, and altogether the production is quite fanciful and out of the ordinary.

HERE is an epigram on the late Master of Balliol College, Oxford:

"Look at me, my name is Jowett,
I am the Master of Balliol College,
All that can be known I know it,
And what I know not is not knowledge."

Cambridge has its epigram also, on the late Master of Trinity, Doctor Whewell, a man of great intellect, but of overbearing manners and temperament:

"Should a man through all space to far galaxies travel,
And of nebulous films the remotest unravel,
He will find, having come thus to fathom infinity,
That the great work of God is the Master of Trinity."

MR. TALBOT BAINES REED, who edited William Blades "Pentateuch of Printing," and wrote that scholarly book, "A History of Early English Letter Foundries," has just died in England. In his own country Mr. Reed seems to have been best known as a writer of books for boys. He was one of the founders of the "Bibliographical Society."

AN uncut copy of Gray's "Elegy Wrote in a Country Churchyard," published at 6d., in 1751, was lately sold in London for £74, while a copy of the first edition of "The Vicar of Wakefield" fetched £54, and Tennyson's "Poems," written jointly with Hallam, went for £16 10s. A gentleman in Cleveland, Ohio, recently purchased of an English bookseller a copy of the first edition of Walton's "Angler," for about $1,000, and a first edition of the Kilmarnock "Burns" is worth almost as much. In New York, at a recent auction, some of the books published by the Grolier Club brought fabulous prices, but this was partly due to their beauty as specimens of bookmaking, and it is altogether unlikely that these books will continue to enhance in value as the great masterpieces of English literature in their first editions have done. Early Shelleys, Keatses, Tennysons and Arnolds are already very costly, and if they continue to advance in the next fifty years as they have done in the past twenty, it would pay the capitalist to corner the market now and hold for the rise.

A NEWSPAPER dispatch announces that the widow of William Makepeace Thackeray died on the morning of January 11 at her home at Leigh, Lancashire, aged seventy-five years. She had lived in retirement at Leigh nearly forty years, and has been mentioned so rarely since her husband's death in 1863 that the general public believed she was dead. The sad intelligence reaches us too late for extended comment, but in the next issue of THE INLAND PRINTER may be found some further notes on the subject.

TO THE desultory reader who likes sharp, crisp comments on pertinent and other topics, one may safely recommend a charming book lately issued in a limited edition by Messrs. J. B. Lippincott Company. The book is written by Mr. William Armstrong Collins, and is entitled "At Long and Short Range." The subjects range from a cob pipe to the woman who can take a joke, and by some devilish ingenuity the author has conspired with the publishers to provide no index or table of contents, so that the reader is obliged to commit the whole book to memory by way of verifying a passage. It is a book for an idle moment, but no one's time will be idly spent in reading it. "A nap is a graceful symphony; it is not an entire composition; it is a novelette and not a novel; it bears the same relation to sleep that sleep bears to a prolonged trance, that a kiss does to the sum total of a courtship."

AT a dinner given in honor of Prof. Brander Matthews, in New York, in December, Mr. H. C. Bunner, editor of *Puck*, read the following witty poem (practically an impromptu) which is reprinted from the New York *Critic*:

"DEAR BRANDER: I've been asked to get
My Muse in proper shape
On this occasion for to let
A little poem escape
From out the realm of private thought
Into the world of light:
To say a thing or two that ought
To be said here tonight.
It is the meanest job I know
To sing a fellow's praises:
You either say too much, or go
And make him mad as blazes.
So for myself I will not let
One small word struggle through
To tell the folks around me set
Just what I think of YOU.
I'll only say that Time has shown
By instances in heaps —
The way by which a man is known
Is the company he keeps.
That settles you. It's not my plan
To say that you can write.
But MR. C. D. WARNER can,
And he's with you tonight.
You may be utterly unfit
White paper for to stain —
I'll not deny the fact a bit —
But — there's MARK TWAIN.
Your way in life you may have missed,
As author and as man:
But MR. HOWELLS, Altruist,
Can stand it if you can.
I do not know if you can teach
Sound English Literature,
But PRESIDENT LOW is right in reach —
He'll tell you, I am sure.
I do not know, in point of fact,
That you are any good;
You may be quite devoid of tact;
Your heart may be of wood.
You may be no especial use
Upon this mortal earth;
You may be dull, inept, obtuse,
Remorseless, changed at birth.
I do not know. But as I scan,
The crowd of various blends,
It seems to me, at least, you can
Everlastingly make friends.
And as I gaze upon the throng
That I around me see,
I'm proud to end this little song
By saying: One is ME."

MR. ARTHUR STEDMAN, in a recent letter to the *Dial* (Chicago) tells us that the much-talked-of "Liber Scriptorum," or "Book of the Author's Club," has finally been published. This book is the outcome of a suggestion made by Mr. Rossiter Johnson, and the proceeds from its sale will form a nucleus for a building fund. One hundred and nine members of the club have contributed articles, and the lot has been printed in book form at the De Vinne Press, and each contributor has signed his article in every copy of the printed book. These articles are not to be printed elsewhere. Of the two hundred and fifty-one copies printed, one is retained by the club, and the others are to be sold at a good round price each. All the original manuscripts are being inlaid to a uniform size, and will then be bound in volumes and put up at auction to be sold to the highest bidder.

AMONG all the magazines devoted to art, we can safely recommend as a model of cheapness and utility *The Studio* (London, England), begun last April and issued monthly under the able editorship of Mr. Gleeson White, at 16 Henrietta street,

Covent Garden. It is very fully illustrated, is of convenient size, is well printed on good paper, and at 7s. and 6d. per annum. Mr. White lived for several years in New York, where he made many friends; is immensely popular in his own country, and possesses just those qualities that will insure the success of *The Studio*. THE INLAND PRINTER will have occasion to make frequent use of this magazine in the future.

"APOLLO'S GARDEN.

"Verse of my own! why ask so poor a thing,
When I might gather from the garden ways
Of sunny memory fragrant offering
Of deathless blooms and white unwithering sprays?
Shakespeare had given me an English rose
And honeysuckle Spencer sweet as dew,
Or I had brought you from that dreamy close
Keats' passion blossom, or the mystic blue
Star-flower of Shelley's song, or shaken gold
From lilies of the blessed Damozel,
Or stolen fire from out the scarlet fold
Of Swinburne's poppies—yet it seemeth well
Though all this flowery largeness waited thee
That you should ask a paltry weed from me!"

—*R. Le Gallienne in "Book Song."*

Written for THE INLAND PRINTER.

## PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.*

DURING the past month a number of interesting patents relating to the printing trades were issued by the government. The greatest number of patents granted to any one party was to Luther C. Crowell, of Brooklyn, all of which were assigned, as usual, to Robert Hoe and others, of

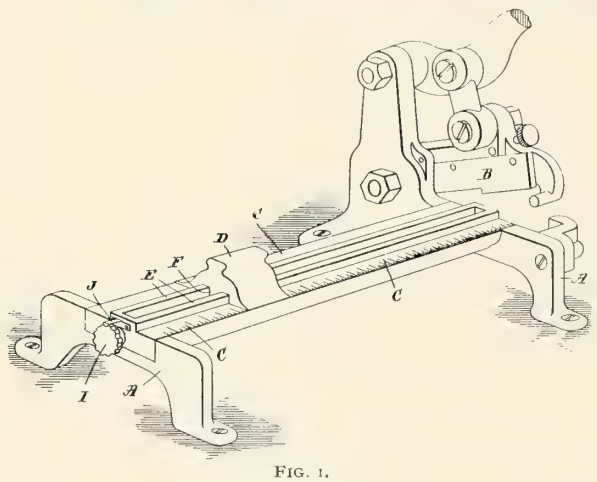


FIG. 1.

New York city, New York. Most of the series covered perfecting presses for printing, folding and stapling papers of many pages. One of the patents contained 140 claims, and the total number of claims contained in all of the patents was 347.

Arthur W. Preece, of Boston, Massachusetts, received a patent covering the rule and lead cutter shown in Fig. 1. The gauge is quickly adjusted over a wide distance by a sliding movement. The gauge has on its under side a semi-circular, screw-threaded concavity, fitting loosely over the graduating rod, which runs lengthwise of the bed. The gauge is raised up, moved to its approximate position and lowered onto the rod, by which it is then accurately adjusted so as to indicate by the graduating marks the desired length of the rule.

Two patents were granted to William H. Price, of Cleveland, Ohio, both being assigned to Chandler & Price, of the same place. One of the patents covers a machine for dressing chases for printing presses. The cutters are carried by laterally adjustable hangers, which are in turn carried by a vertically movable yoke. The chase is carried by a movable bed. The work of dressing or finishing the chase is performed accurately and rapidly.

The second patent covers an inking plate and attachment for printing presses. The inking plate carries three countersunk inking disks, the outer ones of which are rotated while the central is oscillated. This plate is intended for use when

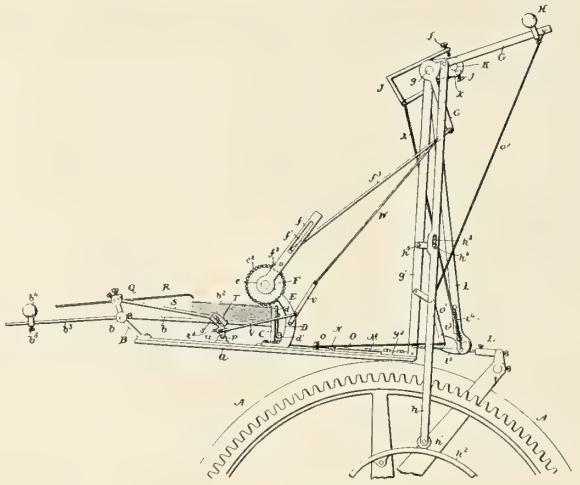


FIG. 2.

two different colors of inks are used at the same time. The central oscillating disk serves to nicely blend the colors at their intersection.

Patent No. 345,525, granted July 13, 1886, to Ottmar Mergenthaler, of Baltimore, Maryland, was reissued upon application of the Mergenthaler Linotype Company. The patent covers a machine for producing type-bars and matrices therefor.

Fig. 2 shows an improvement upon a feeding mechanism for printing presses, patented in 1892 by the same inventor, F. H. Van Loozen, of Cleveland, Ohio. The paper is carried by a counterbalanced table so that the top of the pile is always in contact with the serrated sheet-separating rolls. At the front end of the table is an adjustable end plate, which carries a movable extension piece to accommodate said plate to the quantity of paper upon the table, and also to provide for the proper adjustment with respect to the thickness of the sheets to be fed. The swinging carrier I grasps the sheet and conveys it to the grippers upon the impression cylinder.

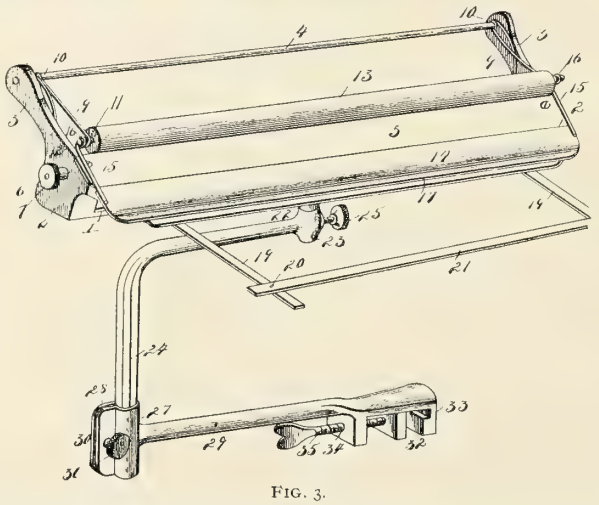


FIG. 3.

Henry L. Maxwell, of Dayton, Ohio, received a patent for a printing attachment for envelope machines, by means of which the blank is printed at a most convenient point and in a most effective manner, as it is being carried to the folding or creasing point.

Fig. 3 shows a copyholder designed by David M. Kirkpatrick, of Kansas City, Missouri. The holder can be applied to any convenient part of a frame and adjusted to conveniently

*NOTE—The reader's attention is particularly directed to the department of questions and answers relating to patents of interest to printers, conducted by Mr. Hough in another part of this magazine.—ED.

present the copy to the view of the operator. The paper can be conveniently inserted beneath the swinging line-indicator 14.

Fig. 4 shows a holder radically different from this and intended solely for compositors, while that of Kirkpatrick's is especially designed for the use of typewriters. It was invented

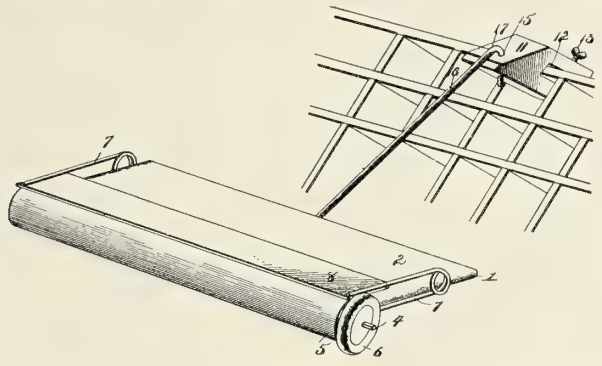


FIG. 4.

by Walter E. Younger, of Greensburg, Kansas. The clamp is secured to the top bar of the type case, and the copyholder is adapted to be swung to one side for the purpose of exposing compartments beneath the same. The rubber feed roll, 5, is easily moved in either direction by the milled disk 6, to bring the copy into proper position.

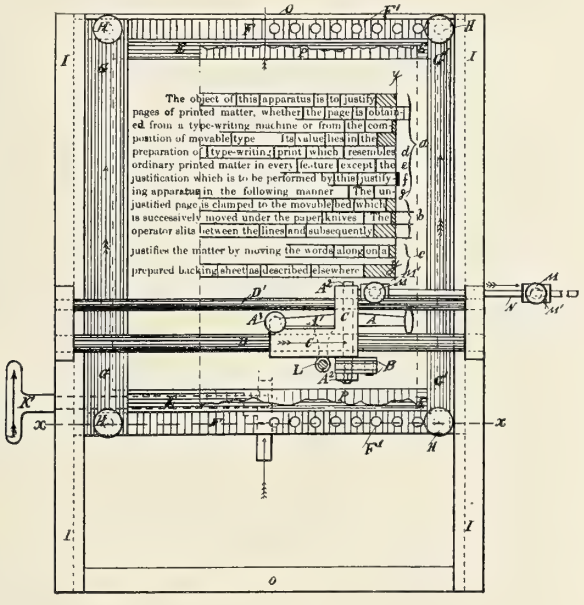



FIG. 5.

Charles E. Sawyer, of Boston, Massachusetts, received a patent for a platen printing machine especially designed for printing tags, labels, tickets and other small articles. The object is to produce a machine of this character in which very short movements of the reciprocating parts are required, thereby

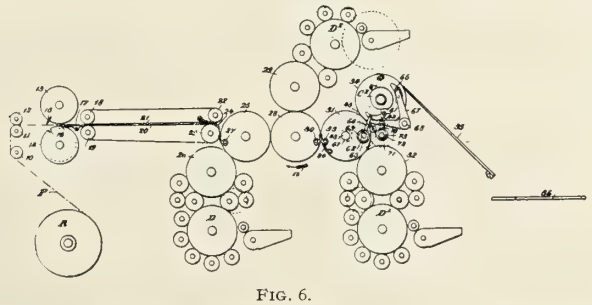


FIG. 6.

enabling the machine to be run at a greater speed, while at the same time the friction and wear of the parts are reduced to a minimum.

Fig. 5 is a plan view of a machine for justifying matrix pages. It is the joint invention of Vincent F. Lake, of Pleasantville, New York, and Isaac Risley, of New York city. It consists of an apparatus for holding the matrix page, of a knife adapted to slit between the lines, or along a line the distance required for justifying of a pasted or glued backing sheet, to be placed under the portion of the page to be justified, and of an apparatus for cutting and sliding the words to the right or

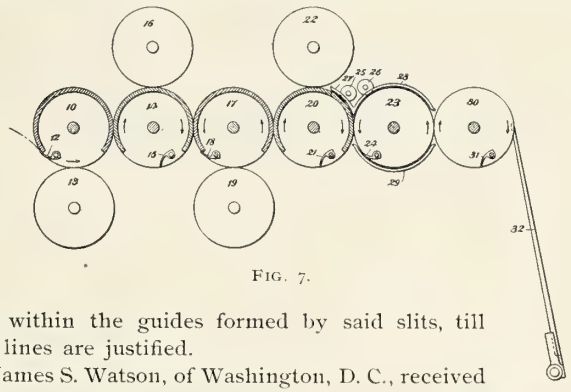


FIG. 7.

left within the guides formed by said slits, till the lines are justified.

James S. Watson, of Washington, D. C., received a patent for justifying mechanism for matrix making machines, which will automatically divide any amount of variation from the normal width of the column, whether by way of addition or subtraction, equally among the word spaces of the line.

Joseph C. Fowler, of Washington, D. C., received a patent upon a machine for producing type-bars, a one-half interest in the patent being assigned to L. G. Hine, of the same place. The magazine holding the matrices and spaces is of circular form, and the cells are arranged upon the exterior of a shell

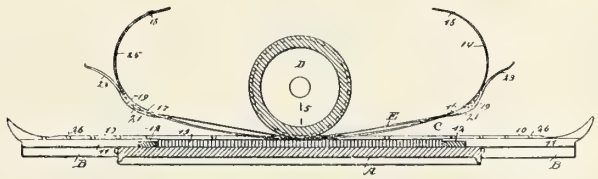


FIG. 8.

rigidly mounted upon a fixed vertical axis. Novel and simple means are employed for releasing the matrices from the cells and for preserving the succession of the matrices in the order of their release.

Fig. 6 shows a diagrammatical view of a printing machine invented by Walter Scott, of Plainfield, New Jersey. The

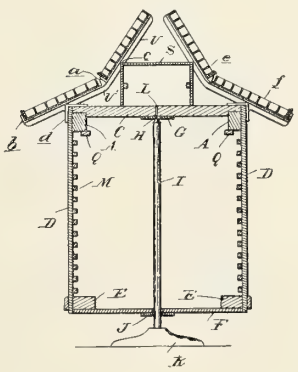


FIG. 9.

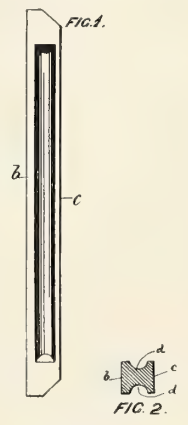



FIG. 10.

object is to print sheets in one or more colors on one side and in a plurality of colors upon the opposite side, and then to collect and deliver the sheets. The printing couples are arranged with the impression cylinders in a row, the type cylinders being placed alternately on opposite sides of the row. The various type cylinders impress their proper colors upon the

sheets as they pass through the machine. Another arrangement of the cylinders, covered by a second patent, is shown in Fig. 7.

Hynek Breuer, of New Prague, Minnesota, is the inventor of the press shown in Fig. 8. It is a hand press of the cylinder type, and has a rocking tympan so constructed that it will operate automatically across the bed of the press as the cylinder is rolled over the latter. The paper is in contact with the type only at the point at which the impression is to be taken. Posters, fine bookwork and illustrations can be produced by this press with remarkably distinct outline.

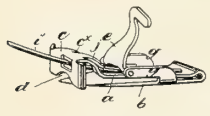


FIG. 11.

A type cabinet, patented by James Slocum, of Holly, Michigan, is illustrated in Fig. 9. This cabinet rotates upon a vertical standard, and contains a series of sliding type cases.

The only design patent relating to this subject for the month was granted to Samuel Starrett, of Londonderry, Ireland, and covers an ornamental side-stick of the form shown in Fig. 10.

The feed gauge shown in Fig. 11 was patented by Edward L. Megill, of Brooklyn. The jaws of the clamp are pressed forcibly together by means of a clamping lever instead of the usual wing nut and screw.

## PROFIT SHARING.

MANY are the ideas and schemes put forth to endeavor to satisfy the wide-spread dissatisfaction of the workingman with the share of the products or profits of his labor which he receives. Among these ideas perhaps the one most worthy of attention is that known as profit sharing. One of the lectures delivered in the series of economic conferences held in Recital Hall, in the Auditorium building, of Chicago, several years ago, was upon the subject of profit sharing, delivered by Mr. J. C. Stirling, then vice-president of the Illinois Steel Company. Since that time, so far as we are aware, the question has not been brought to the attention of the Chicago public until the present time.

The reason for this may possibly be found in the conditions which usually attend the employment of labor in this community. Profit-sharing plans are dependent in principle upon continuous service, and this condition is to be found existent in the communities of the Old World much more than in this, where laborers are more nomadic and migratory in their habits — more restless and less tolerant of restraint and the idea of being servants.

Nevertheless, the subject of profit sharing is one well worthy of consideration, and only by practical trial can its merits be demonstrated.

Among the subjects which received attention during the remarkable series of congresses held at the Art Institute, in Chicago, during the World's Fair, not the least important was that of "Profit Sharing." It occupied the second forenoon of the three days allotted to the Social and Economic Science Congress, which occurred August 31, 1893. This was the first public meeting in the United States for the consideration of the cause of profit sharing. In opening the proceedings of the week, Prest. C. C. Bonney, of the World's Congress Auxiliary, spoke of profit sharing and coöperation as the best means of securing industrial peace. The president of the association for the promotion of profit sharing, Hon. Carroll D. Wright, being unavoidably absent, the vice-president, Mr. N. O. Nelson, took the chair, and opened the proceedings with the paper, "Through Profit Sharing to Coöperation." The secretary of the association followed with an extempore address on the present position of the profit-sharing movement. Mr. Nelson then read Mr. Holyoake's address sent over from England. Other addresses were read, including that by Prof. Emil Levasseur, of the University of France — one of the foremost of French economists. The professor was a representative of the Société pour l'Étude Pratique de la Participation du Personnel dans les Bénéfices to the conference.

In connection with a reference to the origin of the idea of profit sharing, M. Levasseur spoke of the establishment founded by M. Leclaire, to which, in 1864, he admitted to partnership the Friendly Society, formed for his workmen in 1838. The profits, the division of which has varied since 1863, are assigned now in the ratio of 25 per cent to the Friendly Society, 50 per cent to the workmen and employés, and 25 per cent to the two partners, *en nom collectif*, who have besides a fixed salary of 6,000 francs. M. Leclaire died in 1872. He had no children, but his work survived him, and the firm is now known as Redouly et Cie., Ancienne Maison Leclaire. The apprentices are taken by preference from the families of the workmen. Apprenticeship is the first step of initiation into the house. As the second step, all the workmen are admitted to profit sharing without distinction, according to their wages. After a certain time they may be admitted to the *noyau*, or nucleus, a group of workmen who receive an extra wage and exercise certain rights in the administration, particularly in the nomination of the partners *en nom collectif:* this is the third step. After five years of uninterrupted service the members of the nucleus can be admitted into the Friendly Society, which assures them, among other advantages, a retiring pension: this is the fourth step.

Professor Levasseur described several other methods of profit sharing, and firms practising it, among the latter being the Deberny foundry at Paris, the Chaix printing office, and the printing and bookselling firm of Mâme at Tours.

At the universal exhibition of 1889, in Paris, France, an international congress of profit sharing was held in the buildings of the exhibition, when the number of firms then reported as having adopted the system was 115. Since that time twenty-nine establishments have adopted the system.

In the professor's own words: "Assuredly, profit sharing is no panacea. What is called the social question, which today excites the world of workmen and gives birth to a great number of ideas, projects and enterprises — some purely utopian, others practical; some revolutionary, others pacific — has divers aspects. There is no remedy which can cure all the evils, imaginary or real, which afflict the social body. But there are means of improving the actual relations between capital and labor; and among these profit sharing is one of those most to be recommended. It unites the interest of the employer and the interest of the employed, it stimulates the latter to do his duty loyally because he finds his profit in it, and it realizes the motto, 'Every one for the house, and the house for all.' Each receives in proportion as he has worked."

At Leclaire, Illinois, there exists a profit-sharing institution, founded in 1877 by Mr. N. O. Nelson, which is described at length in a paper by Edward Everett Hale, and printed in full in *Employer and Employed*, a Boston serial, from which we have in the main extracted the foregoing summary. The paper was read before the Social and Economic Congress by E. E. Kimball, of West Newton, Massachusetts, Mr. Hale being unable to be present to deliver it.

In London, England, there is the Women's Printing Society, which has been in existence thirteen years, and which has a profit-sharing system in the form of payment of bonuses at the end of each fiscal year. The bonuses are graded according to wages paid, and as much as $40 and $50 has been presented to individual workers as their portion for the year. Last year its business increased nearly $2,500 over that of the previous year, and in addition to all expenses, including bonuses, it returned to its shareholders interest at 5 per cent. Although the institution is non-union, yet it is said it has the good-will of the trades unions and is not on the black list. It therefore occupies a somewhat unique position in this respect. The hours of work are from 9 A.M. to 6:30 P.M. The average wages are between $7 and $8 a week — considered good pay in Britain.

Written for THE INLAND PRINTER.

## MR. W. J. WOODS.

BY H. WOOD SMITH.

MR. W. J. WOODS, of Cassell & Company, Limited, the well-known publishing house of London, England, is not a stranger to America, having visited this country three times during recent years, the last occasion being for the special purpose of assisting in the reconstruction of the Cassell Publishing Company, of New York, which had suddenly found



itself in great difficulties owing to the action of its president. It is characteristic of Mr. Woods that, although holding a very important and responsible position entailing an immense amount of work, he was yet able, at only three days' notice, to leave England on his important mission to New York.

Mr. Woods was born in January, 1847, and is the son of W. R. Woods, an artist of repute, and the grandson of J. V. Quick, at one time a well-known printer and publisher of King's Cross and Clerkenwell, London. He entered the service of Cassell, Petter & Galpin on March 1, 1861. Twenty years later he became countinghouse manager on the retirement of W. Henry Jeffery (a partner who formerly held that position), and in 1883 he was largely instrumental in the conversion of the business into that of a limited liability company under the title of Cassell & Company, Limited. Previously to this, in 1877, he was actively concerned in the formation of, and working up statistics for the Provident Fund, which at the present moment is one of the best in England. On behalf of the company, in the early part of 1889, he planned and carried into effect an insurance scheme by which any employé could insure his life by paying the premium in monthly installments instead of yearly as required by the insurance offices. The company receive the usual agent's commission from the insurance office and distributes the amount among the insurers, who accordingly derive considerable benefit from the scheme. Mr. Woods first visited America in 1886, and again three years later to arrange the sale of the New York branch of Cassell & Company's business to a body of American citizens who formed the company under the presidency and management of O. M. Dunham. This was carried out to the satisfaction of both sides, the stock and other assets being valued as a going concern on the careful and safe basis previously followed by the vendors in the conduct of the New York depot as a branch of their business. In June, 1893, considerable sensation was caused by the collapse of the Cassell Publishing Company, owing to the proceedings of its president, who had decamped. Cassell & Company, of London, were telegraphed to for the benefit of their advice and assistance, and Mr. Woods at very short notice started for New York. He remained in the city for two months, being occupied in negotiations which resulted in an arrangement for a composition to the creditors of the Cassell Publishing Company of 50 cents on the dollar, together with the formation of a new company under the same title, mainly consisting of shareholders and creditors of the old American company, to purchase the assets of the old concern in New York and the agency of Cassell & Company, London. This new company has now taken over these assets and has started in business under the presidency of Mr. W. L. Mershon, Mr. E. A. Archer being treasurer.

As a man of business Mr. Woods possesses the alertness of the American combined with the solidity of the Britisher, and somehow or another he has found a happy means of regularly putting about three days' work into one, with an extra day's work thrown in occasionally to keep things moving comfortably, and all this in spite of the constant interruptions inseparable from his position as registrar of the great publishing house. Having for many years been in a favorable position for observation, it affords me, personally, much pleasure to place on record my high appreciation of those abilities and powers which have for thirty-two years been devoted to the best interests of the firm, and which have justly raised him into one of the foremost positions.

## THE OGLESBY CASE.

The influence of the Typographical Union is evidently far-reaching when gentlemen of the determination of Mr. Michael F. Battle, secretary of Vicksburg Union and deputy organizer for Mississippi, choose to set its machinery in motion. Mr. P. C. Oglesby, at one time a member of Vicksburg Union, while in Cuba was arrested by the authorities, who seemed disposed to use him as suited their pleasure, inasmuch as the American consul was indifferent. Mr. Battle, in Vicksburg, heard of the brother typo's predicament, and as an old Confederate soldier, "knowing what trouble meant," he was successful in stirring up such a hornet's nest that our Cuban friends could not release brother Oglesby quickly enough. The press of the country has taken the matter up strongly and Mr. Battle has been warmly congratulated, notably by the *Atlanta Constitution*, the *Memphis Commercial*, the New Orleans *Times-Democrat* and the *Commercial Herald*, of Vicksburg. From the latter paper we clip the appended:

The following letters explain themselves, and it was by the prompt efforts of the typographical union of this city, that Mr. Oglesby was released by the Cuban authorities. Mr. Michael Battle, secretary of the Vicksburg Union, and General Catchings deserve credit for their persistent efforts in this matter. General Catchings' aid was secured by the union, and he pushed the matter before the State Department:

HOUSE OF REPRESENTATIVES, U. S.,
WASHINGTON, D. C., January 7, 1894.

*Michael F. Battle, Esq., Vicksburg, Miss.:*

DEAR SIR,—By the inclosed communication to me from the State Department, you will see that Mr. P. C. Oglesby has been released.

Yours very truly, T. C. CATCHINGS.

DEPARTMENT OF STATE,
WASHINGTON, January 4, 1894.

*Hon. Thomas C. Catchings, House of Representatives:*

SIR,—Referring to previous correspondence relative to the arrest of Mr. P. C. Oglesby, I have now pleasure in informing you that the consul general at Habana reports by cable that he has been released.

I have the honor to be, sir, your obedient servant,

ELLIEN F. UHLE, *Acting Secretary.*



THE FISHERMAN'S PETS.

Half-tone engraving by
GEORGE H. BENEDICT & CO.,
175 Clark street,
Chicago.

See page 362.




While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

### PRINTING OFFICE BOOKKEEPING.

*To the Editor:* NEW YORK, January 5, 1894.

The article entitled "Duplicate Orders," in November number of THE INLAND PRINTER, suggests to me that my method of bookkeeping may be an improvement over that described in the article. Instead of the indexed book there described, I charge every job when finished on what I call a "Debit Book," which is ruled like an ordinary journal. Every regular customer has an allotted space, the same as in a ledger account. At the end of the month I foot up the charges for that month, and post it to the ledger account, through the journal. This saves loading up the journal and ledger with small items, and my "Debit Book" answers the place of the "Indexed Order Book." I recognize all the advantage that Mr. Thomas claims for easy reference to previous order. A. K. B.

### A SUGGESTION TO TYPEFOUNDERS.

*To the Editor:* GALESBURG, Illinois, January 10, 1894.

It seems to me that our typefounders would materially favor the printer and at the same time enhance their own reputations were they to give a little more attention to the casting of scripts in more durable forms. For instance, the Hazel script — which is a beauty in design. The lower-case l and f are so frail that they will hardly stand the ordeal of letterpress printing. They are kerned badly and have literally no body beneath the kerns to strengthen them. We would suggest that they cast double letters, in above instances especially, to the end that they will take the light impression necessary without breaking. Unfortunately the l does not rest on the shoulder of adjoining letters, as is the case with most scripts, else they would in a measure overcome this fault. We believe these letters could be cast with a trifle less slant and not mar the beauty of them, thus giving an opportunity for more body underneath the kern. However, that is a matter for the founder to determine, but certainly they can improve on the present output of the Hazel. It looks to me as if both founder and printer would be benefited by some such improvement as hinted at above. O. W.

### FROM CINCINNATI.

*To the Editor:* CINCINNATI, Ohio, January 8, 1894.

According to the statement filed by the receiver of the *Tribune*, the assets are $7,936.33, consisting of advertising bills and notes; the liabilities $57,032.49, of which $33,369 is due stockholders for money borrowed. The plant has been purchased by James N. Glenn (a gentleman with political aspirations) and associates. The dress is changed from minion and nonpareil to brevier and minion, the number of cases being proportionately decreased.

The job printing business is in anything but an encouraging condition; present state of trade dull, and prospects decidedly gloomy, without even the faintest indication of a silver lining. Nearly if not quite all of the offices are working on short time or with a reduced force.

Seven machines have just been placed in the *Times-Star* composing rooms, and are not yet in operation. It will result in the force being cut down from forty regulars to fifteen or twenty.

The *Post* will put in eight improved Mergenthalers by the first of February, and will, consequently, throw out about twenty-five men.

The Chatfield & Woods Company have purchased the paper stock of The Louis Snider's Sons Paper Company, which assigned several months ago. The latter house was established in 1854, and operated the Franklin, Fordham and Fair Grove Mills, with a daily output of twenty tons. H. H. BEVIS.

### FROM NEW ZEALAND.

*To the Editor:* WELLINGTON, December 30, 1893.

The government printing office has had its usual annual clearance; the election rolls are finished; the election job printing is done, and the fifty or more compositors at large on the streets of Wellington read grimly the stories in American labor organs, of the New Zealand paradise where a beneficent government finds work for all, and conveys tramps free by rail

FELTS . . .
Dry Saturated
Threaded
Deadening
Two-Ply
SILVER BAR BRAND.
Three-Ply
BISON BRAND.
SHEATHINGS .
Silver Bar
Rosin-Sized
Carpet Linings
Insulating Rope Paper
Cement, Tar, Pitch, Paint
Varnish and Brushes

TERMS:
Cash 5 per cent. 30 days.

WOODLAWN PARK, ILLINOIS, —189—

M

Bought of BROWN-JONES COMPANY,
MANUFACTURERS . . . .
AND WHOLESALE AND RETAIL DEALERS IN
Building, Sheathing and Insulating Papers
AND PREPARED ROOFING.

Office, 625 Fifth Avenue. Factory, 112 Division Street.

THE INLAND PRINTER JOB COMPETITION AND SPECIMEN EXCHANGE.

FIRST PRIZE — One year's subscription to THE INLAND PRINTER. Award made without regard to time of composition. Time occupied in composition: 1 hour and 30 minutes. Submitted by C. E. J., "Pressboy," Omaha, Nebraska.

from one end of the colony to the other; their pockets filled with coupons entitling them to free board and lodging. Need I say that these stories are pure fiction? The absurdly inflated statements of ministers "on the stump," embellished by labor organs, have been repeated and expanded, and the result has been disastrous. Acute depression prevails in Australia. Three hundred and fifty compositors are out of work in Sydney and a greater number in Melbourne. It is not, therefore, to be wondered at that when such glowing accounts of New Zealand's prosperity are abroad, each steamer brings its contingent of hungry unemployed to compete with local labor. Our relieving institutions find their resources taxed to the uttermost; the funds of our labor department are nearly exhausted, and the unemployed clerk or compositor who applies to the "bureau" for information is received with all courtesy, and directed to jobs of "bushwhacking" or road formation inland. The single man, of strong physique, accustomed to ax or shovel, can do well at this kind of labor — his weaker neighbor, it may be with an ailing wife and three or four "responsibilities" — is unable to make the barest living for himself, much less for his family. It is not without a motive that these cruel exaggerations have been made. The "labor" legislation of this colony, which is still in its trial, is held up as a model for the world; and all manner of golden results are assumed to have followed. As a matter of fact, the Australian financial smashes have hit this colony pretty hard, and we may look for stringent times ahead. The government "surplus" is a paper one, and more borrowing must, ere long, be resorted to if the machine of state is to be kept going.

The 28th of November was an historic day. For the first time the women of the colony exercised the franchise, and falsified the predictions of those who declared that they would not value the privilege. As I foreshadowed, the woman's vote was independent of party. The result is a great liberal victory, and a defeat of the ministerial party, which is practically annihilated.

All the party tickets got mixed owing to the female element, and as was half expected the local optionists scored heavily. On the denominational education question the women also falsified many predictions. They have proved thoroughly sound.

Never before was there so orderly an election. The women were everywhere, and the polling booths resembled a church fair.

Women's enfranchisement proceeds apace. Early this morning I read of the election of the new mayor of Onehunga, Mrs. Elizabeth Yates! She defeated a male candidate. If we Britishers have a queen, why not a lady mayor?

You will hear of some big inventions from the colonies soon. A Victorian has invented an engine of twenty horse-power that works at a cost of fourpence a day. Today I hear of a four-horse power atmospheric engine invented and constructed by a Wellington man. It is very simple, light enough for a man to lift, and works at a penny a day. R. C. H.

## FROM FRANCE.

*To the Editor:* PARIS, FRANCE, January 1, 1894.

In point of business, the year closes very badly, and its successor holds out no promise of immediate relief. Never were so many hands known to be out of work. These remarks apply to the printing trade in general on the continent. No one can put the finger on a sole cause of the depression. The latter is rather the consequence of a series of secondary causes. Paris printers trace their dose of misfortune to the crisis now reigning in the book trade, a crisis due to the absence of new books and a glut of old ones. The disturbed state of South America closes for the time being one of the most remunerative markets for the French publishing trade, while in southeastern Europe, and in the Levant, commands for books are restricted. The pseudo-new volumes are merely the collected contributions of periodicals during the last twelve months, served up with special illustrations. The latter, as a rule, are excellent, and indicate most painstaking work on the part of artist and engraver.

Since a few years, the morning journals have the habit of clipping from their contemporaries before publishing hour, but with due acknowledgment, any valuable news nuggets to be extracted; as they preyed on one another, and the elegant extract could not affect the sale of the paper from which it was "loaned," no great injury was to be apprehended; however, one paper thought otherwise, and requested a *confrère* to clip no more. The prohibition was treated with indifference; result, an action, where the complainant won. A Frenchman rarely purchases a second paper; he sticks to the family organ as he does to his favorite café, or hereditary summer watering place. Perhaps such explains "a want supplied" — the special class of daily journals which have a diurnal essay from widely different thinking men, or women, in rotation. This creates a chance for gulping down unpalatable doctrines.

I have been informed that, in addition to the seller of a foreign newspaper in France being responsible for damages if the journal libels a French subject (De Sesmaisons *vs.* New York *Tribune*, Bretano), the correspondent of a foreign journal, if he be its formal *representative*, not vendor, can also be caught in the meshes of the libel law. *Caveat consules!*

M. Buloz, heir, founder and director of the *Revue des Deux Mondes*, has had to retire on account of a scandal in which he was involved. The *Revue* was founded over sixty years ago by the father of the gentleman who has retired; he carried on the publication during twenty years, unable to make more than the two ends meet, yet he secured ever the best talent, paid his stipulated and not unfair price, and until his death was the proofreader of all that appeared. His *Revue* was the stepping stone, like the *Journal des Débats*, to the French Academy, and he fabricated celebrities by giving them an opening and encouraging their development. But Buloz was unyielding in the selection of subjects; he would accept none, no matter by whom written, if he deemed it unsuitable. It is thus that he declined an article on "God" by Pastor de Presseusé, alleging that it was "not an actuality." The number of shareholders in the *Revue* is eighty-five; the price of the original share was $1,000; their present value is $18,000; so that, after all, literature pays, without leaving it, though Academician de Villemain maintained the contrary. M. Pailleron, the dramatist, is the largest shareholder; he holds ten shares. There was a sharp fight over the appointment of the new director, and that the law courts may yet have to deal with. M. Brunetière was elected, a most excellent appointment; he is a man of progress, of unflinching independence and the ripest of scholars in the *Deux Mondes* — ancient and modern — of intellectualism. He intends to modernize the *Revue*. Indeed, it is full time for the leading review of France to rouse up from its Rip van Winkle slumber.

The idea is "catching on," respecting the Exhibition of the Paper, Printing and Publishing Trades, in the course of the ensuing summer, in a gallery of the Palace of Industry, in the Champs Elysées. The three "P's" show will give a fillip to their respective objects. It is to be hoped the men of light and leading connected with the project, will infuse new features into their special world's fair.

The Pope has displayed so much sagacious statesmanship and up-to-dateness in general, that it is not too much to expect he will not concentrate the printing of breviaries and missals, etc., for the Gallican Church, in Ratisbon. Let the Germans, and it is only fair, confine their typographical piety to Fatherland. If it can be shown that France cannot execute the printing of prayer books for her own church, why then the Vatican would be in its right. But to oppose a *non possumus*, in the contrary case, is not quite fair in point of religious, social or political economy. Since some advanced stalwarts maintain the future of the Papacy will be located in the

United States, perhaps in the White City, why not give the big cosmopolitan order at once to Chicago?

A writer complains that when a Parisian printer has want of an Oriental type or word, somewhat out of the common, he borrows it from the Imprimerie Nationale, whose specialty, in fact whose *raison d'être* is, to make or cut such logotype. Before the gem is loaned the application will have to be examined and certified by at least twelve different functionaries; the last circumlocutionist weighs the precious metal, even. At the three "P's" coming show American founders of Oriental type would do well to send samples; they would pick up some orders; let them drum even for some of the latter at the national printing office itself. EDWARD CONNER.

## ST. LOUIS UNION LEGISLATES ON THE MACHINE SCALE.

*To the Editor:* ST. LOUIS, MO., January 8, 1894.

The machines have been on the *Star-Sayings*, of this city, for nearly three years. As long as the machines were only in the *Star-Sayings*, the union left the operators to look out for themselves almost entirely, but a scale was made by the union which put the wages at $21 a week — daywork. By their own efforts the operators succeeded in getting the office — not the union — to raise the scale to $27 a week for those who averaged over 30,000 ems per day. Recently the *Evening Chronicle* and the *Daily Republic* put in the machines. Then it was decided to make a new scale. A committee was formed for that purpose. The members of that committee were selected from the *Republic* and the *Globe-Democrat*, together with the president of the union. The president is proofreader on the *Globe-Democrat*. There was not a man on this committee who knew anything about a machine. It was expected by machine operators throughout the country that the scale would at least be made $30 for morning papers, when the operators on the *Star-Sayings* were getting $27 for daywork. When the scale was published it was found that the wages were $21 for daywork, and $24 for nightwork. A howl went up from the operators, but of course that had no effect on the makers of this scale. At the meeting at which the scale came up for ratification by the union, the principal speaker in its favor was a daily newspaper foreman of this city. His argument was that it was the best scale in the country, and if the union did not accept it the offices would not accept another one, and if there was trouble it would be easy getting operators as there were more operators out of work than printers; besides girls or non-union labor could be got to run the machines. The same old arguments that I have heard time and again by men who were interested in getting a low scale. It is useless to remark that the scale went through by an overwhelming majority. The *Republic* compositors were greatly in favor of the scale. And for this reason, so I am told from inside sources, the *Republic* gave their men to understand that no one in the composing room would be laid off if this scale went through. The scale was so low that they could afford to put their own men on the machines and teach them, and they would somehow or other find work for the others. On the staff of the *Republic* there are none above the average as printers, so I am told, and the great majority of them are old men. When the linotype expert came to teach the men to operate the machine, he was surprised at the material he had to work with. He told the foreman that he never could make operators out of those men, but he was told they had to be made operators of. When the office had given twenty-six men the chance to become operators it published a notice, saying that no more would be given a trial. Whereupon the other case-holders grew indignant, formed a committee, and interviewed the business manager, who told them that he was acting under

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M.....

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THE INLAND PRINTER JOB COMPETITION AND SPECIMEN EXCHANGE.

SECOND PRIZE — Six months' subscription to THE INLAND PRINTER. Award made without regard to time of composition. Time occupied in composition: 1 hour and 15 minutes. Submitted by Fred S. Lang, compositor, with Kingsley & Barnes, Los Angeles, California.

advice from officers of the union. At this information it was decided to call a special meeting of the union to find out what authority any officer of the union had to give such orders; but for some reason the special meeting did not come off.

They (the *Republic*) are now trying, so far unsuccessfully, to get up their paper with twenty machines, where under ordinary conditions ten good operators could set up the sheet. There has been some feeling against the president, and it has been asserted that it cost the newspapers quite a neat sum to get the scale; but, of course, there is no one who will admit that he has any authority for the statement.

The *Star-Sayings* has reduced their scale since the new union scale was adopted, and now pay their operators $21, $22.50 and $24, according as the office considers them worth. This has resulted in the greatest dissatisfaction among the operators, and as soon as they can conveniently do so the operators will leave for other places.

It is indeed a mixed state of affairs things are in here at present. What the final outcome will be it is difficult to say. The foreman of the *Republic* told me he thought the outcome of the situation would be the formation of an operators' union, as the *Globe-Democrat* will soon have the machines in.

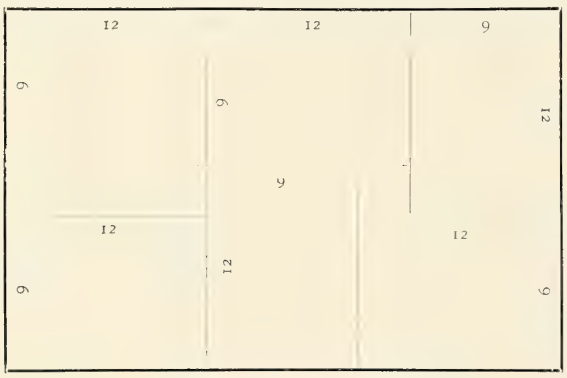
What a curious combination that would be in this city! On the one hand, the *Star-Sayings* operators, who are second

to none in the country, joining with the *Republic's* operators, who hold machines, not because they are competent, or ever will be competent — men who could not work in any other machine office in this country. F. L.

## A PROBLEM IN PAPER CUTTING.

*To the Editor:* NEW YORK, January 12, 1894.

A matter which will interest many of your readers is that of determining how many copies of a given size can be cut from a sheet of paper. My method is thus illustrated. To cut 9 by 12 out of 21 by 33; 9 will go in 21 twice and 12 will go into 33 twice, making 4 out without turning. Now, to see how many can be got out by turning. I put in a column, 9 and 12, which makes 21 inches; 9 will go into 33 three times, which result I place opposite the 12, 12 into 33 twice, which result I place opposite the 9; adding 3 and 2 together, I find that I can get 5 out. Then I try it the other way, 9 plus 12 plus 12 are 33. 9 into 21 two times, which result I place opposite both 12s, 12 into 21 once, which result I place opposite 9, and so I find 5 out also, cutting that way, and I decide that 5 is the most that I can get out of a sheet. By making a diagram I find that 6




can be cut out of a sheet, but I do not know how to cut the paper so as to effect this object. Can any of your readers suggest a better way than I have indicated? A. K. B.

## FROM THE PACIFIC COAST.

*To the Editor:* SAN FRANCISCO, Cal., January 7, 1894.

Printing has been very fair here for the past month, notwithstanding the fact that the parties who have the catalogue for the Midwinter Fair have awarded the contract to the notoriously unfair office, the Pacific Press. This is the office the unions of the coast have been boycotting for some years, but with little success, it being a religious institution, conducted by the Seventh Day Adventists.

A disastrous fire occurred on December 25 in the printing district, by which the offices of Francis & Valentine and Bosqui & Co., printers, were almost wholly destroyed, besides seriously damaging Shattuck & Co., printing ink manufacturers, and Blake, Moffatt & Towne, paper dealers, and nearly drowning out the *Morning Call.* The serious feature of the fire was the fact that the power company, which supplied power to twenty-five printing offices, three binderies, two type foundries, one shoe factory, and one paper bag factory, might be compelled to cease supplying power, as they were located in the basement of the building in which Francis & Valentine's printing office was located. It was in this office that the fire is said to have originated and raged the hottest. The chief of the fire department was loth to allow the starting of the engine, as the building had been badly gutted, and it was feared that the walls would collapse. Notwithstanding that Francis & Valentine were the heaviest losers, all their hands were at work within twenty-four hours after the fire.

The office of H. S. Crocker & Co. completed the new tariff for the Southern Pacific Railroad Company last month, giving employment to some sixty-five extra compositors, their pay-roll amounting to about $8,000 per week.

It is rumored that two large printing offices will shortly go out of existence, and as this rumor has been circulated on several occasions not much credit is given to it, although the last rumor has some appearance of truth.

San Francisco Printing Pressmen's Union gave a High Jinks and Smoker on Saturday evening, December 30, at their hall, 620 Bush street. The evening was spent in a very enjoyable manner; songs, duets, banjo, mandolin, violin and piano solos being well rendered. Refreshments were distributed among the guests during the evening. The local printing ink representatives contributed to the evening's entertainment by handsome donations. The invitations issued were unique, those for guests being printed on white paper, and those for members being on brown roll-paper, somewhat resembling blotter, inclosed in an envelope made of brown silesia; in the upper right corner were the letters composing the words "pipes, beer, sandwiches," arranged in the form of a diamond; in the left corner the letters "S. F. P. P. U., 24"; in the lower left corner a rat, under which were the words "none of these."

The labor unions supposed that the starting of the Midwinter Fair would give employment to many of their members, as they had made donations to the funds, but they were doomed to disappointment, as all the contractors seemed to take a delight in giving employment to all the eastern and non-resident mechanics they could get. The only building which gave employment to union carpenters was that erected by the Chinese. There were some hopes that members of the National Guard of the city would be appointed as Exposition guards, but from appearances they will not nor will any of the native-born of the state.

The pressmen's union of this city made a donation of $25 to the funds, which they now regret; the typographical voted $100, to be paid in installments, but after the payment of the first installment of $25 the matter was reconsidered, and with just cause, as above noted. J. H. R.

## PERCENTAGE SYSTEM IN COLLECTING DUES.

*To the Editor:* SAN ANTONIO, Texas, January 15, 1894.

Of all the questions now engaging the attention of wage earners in the printing fraternity, doubtless more importance attaches to that of the percentage system for the collection of monthly dues than to any other. At its last regular meeting, San Antonio Union declared in favor of that system in accordance with the recommendations of the International body, and presumably because the supporters of the measure think it the right step in the right direction.

Like all new questions that present themselves for consideration, and more particularly those that are construed to mean a distinction between members, to say nothing of what would seem to be unjust discrimination, this one did not run the gauntlet until it had encountered and withstood the heavy fire of its opponents, who lacked sufficient strength, however, to make sad those who are now jubilant over its passage.

The International in recommending the adoption of the percentage system, took the precaution, it seems, to add "where practicable," which carries with it the inference that that body was not satisfied beyond the peradventure of a doubt that the measure would meet with popular favor, or was capable of being easily dealt with. But while the International was dealing with the question now under discussion it should have gone further and fixed the amount.

There are two sides to all questions, and I will here deal with the one that seems best to me as regards the percentage system. That which was intended to become popular, and could reasonably be made so by judicious efforts, can be easily spoiled by being overdone; or, in other words, admitting the system to be the correct way of collecting dues, by taxing members too heavily. But I hold that the collecting of dues

on the percentage plan is wrong in principle, and will be thoroughly demonstrated so by practice, to say nothing of my firm belief that it is illegal, and that by its enforcement we are practicing discrimination, pure and simple. To illustrate: One man becomes more proficient in the art of printing than another, consequently he earns more money. Because of this, then, is it just that he should be made to pay more dues than his less fortunate brother? I think not, for the reason that the man who pays, say $2.40 per month dues, this amount being two per cent of $120, or $30 per week, derives no greater benefit from the union than does the man who contributes but $1.20 to the fund. Then why this distinction? It must be that the one who pays the most is made to pay for his proficiency, the fruits of which should be reserved to himself. Of course, there are but few who are paid $30 per week, but the same applies with equal force to those who draw $25 per week and less, and to have one's dues increased from 75 cents to $2.65 (included in both amounts is 25 cents per capita tax) is coming to a pretty pass in this enlightened age. There should be no distinction made between printers as to the amount of dues they shall pay. Each and every one should be placed on an equal footing. I say that a levy of two per cent on a man's earnings smacks strongly of injustice, and the nearest approach to such a system of which I am aware is the income tax feature of the Wilson tariff bill now before Congress, which has already suffered a head-end collision with public sentiment.

We were prospering nicely under the time-honored custom of collecting dues, and why this uncalled-for departure that cannot but create dissension wherever applied? Nobody was opposed to the old system, whereas now many there are who are opposed to the new or percentage plan. There are other things to be considered besides a man's ability to pay two per cent on his earnings. Judging it from one standpoint, I might add that there are many men receiving $15 per week who are better able to pay two per cent than others receiving $25 per week where the latter have large families to provide for, assuming that the former are unmarried. And to say that there are many men receiving $15 per week who have families does not alter the fact that they, too, feel the injurious effects of the two per cent levy. Did this heavy increase in dues carry with it an insurance feature of some sort there might be good grounds for its operation; but there being nothing save the naked thing itself, I am prone to believe that with a fair trial it will become unpopular, especially in those places where the levy amounts to the exorbitant sum of two per cent. But in the end, should my predictions fail to materialize and the percentage system grow in popular favor, and the treasuries of those unions adopting it swell to their greatest proportions as a result, I shall gladly catch the step of the majority; but until that time comes I shall be found in the ranks of the minority, doubting all the good things the friends of the measure claim for it.

Before closing this article, I would state that had the International, at its last session, made a law of the percentage system, naming the amount of the levy, I would not now be found opposing it, because under the circumstances there could be no opposition to it; but, as it is, local unions are left to decide the matter for themselves. And if the International desired it to become law, why did it not make it such, if legally clothed with the power, instead of handing it down as a recommendation for subordinate unions to squabble over?

Doubtless my views will be met with the argument that the percentage system will prove a panacea for the ills we bear as a result of lack of employment; and if so, the fallacy of its inauguration could not possibly be made more apparent than by such a weak explanation offered in its defense.

Again, if necessary. H. P. McKEVITT.

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THREADED FELT. ROSIN-SIZED SHEATHING.
INSULATING ROPE PAPER. CARPET LININGS.

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THE INLAND PRINTER JOB COMPETITION AND SPECIMEN EXCHANGE.

THIRD PRIZE—Three months' subscription to THE INLAND PRINTER. Award made without regard to time of composition. Time occupied in composition: 4 hours. Submitted by Louis G. Pulley, State Printing Office, Topeka, Kansas.

## PRICE CUTTING AND UNLIMITED CREDIT.

*To the Editor:* TORONTO, Ont., January 15, 1894.

During the past four months the dull times have played havoc with the job printing firms in this city. But commercial depression is not altogether to blame. The pernicious system of cutting prices is mostly responsible, the printers obtaining credit of the papermen and others, and when the time comes for settlement — no money to settle with — hence the assignee. The assignment of the Bingham firm, some four months ago, was followed by that of Brough & Caswell, Imrie & Graham and the Hill & Weir Company. All these firms were competing among themselves to see how much under the cost of stock they could do work, and now I suppose the unpaid printer, pressman and other unfortunate employés will wonder how long this style of doing business is going to last. The failure of the Brough & Caswell concern was a funny one. They sold out their former business on the lower end of Bay street to the Bryant Publishing Company for an immense sum (on paper), and immediately branched out on an enlarged scale on Jordan street, putting in plant of an estimated cost of $49,000, but when the crash came it was discovered that $4,000 was the sum total of payments. The business was sold out by the assignee at about 45 cents on the dollar, and is now running under the name of the Brough Printing Company. The Hill & Weir failure



WHAT ARE THEY SAYING?

Specimen of half-tone engraving by
THE TERRY ENGRAVING CO.,
317 North High street,
Columbus, Ohio.

was brought about by the same means—cheap work. Some twelve months ago the proprietors formed a joint stock company and placed the shares on the market. In the advertisement setting forth the advantages of becoming shareholders in a first-class printing establishment the firm generously offered to remain with the new company for one year as managers, at a good salary, of course. When the assignment was made it was discovered that Messrs. Hill & Weir were still sole proprietors. So I suppose the bait did not take and new interests were not drawn in. Imrie & Graham offered to compromise at 30 cents on the dollar, but the firm of Buntin, Reid & Co., paper dealers, refused, and as said firm is one of the largest creditors, the assignee still has possession. But what a change in the action of Buntin, Reid & Co.! Some few years ago it was well known that they had a grip on almost every printing office in Toronto, and would accept almost any offer to secure their paper trade. But on the death of Mr. Buntin, head of the great paper firm of Buntin Brothers & Co., young Mr. Buntin came up to Toronto to look into the firm's affairs. On his arrival, E. N. Williams, head bookkeeper and active manager for some years, suddenly disappeared and left no trace. While the books did not show dishonesty, the safe showed stacks of notes from printing offices of every shape and size, all of which Buntin, Reid & Co. has to carry—for one-half will never be paid. Hence the change in business methods.

Among the changes of the past week is that of the Rose Publishing Company. They have decided, owing to the dullness in the book trade, to go out of business, and will therefore make no offer. This change does not in any way affect the printing business of Hunter, Rose & Co., with which it was intimately connected.

During the month of December the *Mail* discarded the machines formerly used and put in Mergenthalers. I believe the *News* will shortly do the same, when the existence of any other machines than the Mergenthalers in Toronto will come to an end.

On New Year's day the *Mail* came out in an entire new dress of display type, and now it is pushing the *Globe* hard for first place in artistic advertisement setting. In fact, every paper in town, except the *Telegram*, has artists on its advertising cases.

WELLINGTON.

"He was motored" is the manner in which the Cleveland papers head the obituaries of those who dispute the rights of way with electric cars.

## NOTES AND QUERIES ON STEREOTYPING AND ELECTROTYPING.

CONDUCTED BY CHARLES T. MURRAY.

"An apprentice" wants to know, "What he must do to learn the theory and practice of stereotyping and electrotyping?" *Answer.*—In answer to your inquiry will refer you to my article in this number of The Inland Printer.

A. H. S., Toronto, Canada, asks, "What will preserve cuts, half-tones and electrotypes from gathering verdigris on the surface? Is there any oil or material which can be put upon them to preserve them?" *Answer.*—Copper or zinc can be preserved by dipping in hot wax or paraffine or coating with shellac.

P. S. M., St. Joseph, Missouri, writes, "Would it not be a good advertisement for engraving establishments to advertise their cuts cut to picas and nonpareils? Would not printers appreciate the convenience and give them increased patronage?" *Answer.*—There are firms who try to make their cuts to standard size, but most artists prefer to make their cuts to accomplish the best effect, regardless of size, and would find the effect of the picture spoiled if compelled to make it to a standard size. Most artists, as nearly as possible, try to make their illustrations to some standard size, but will not spoil them if they find they cannot make them to size, and we believe the printer is looking for effect as well as the artist; and although it would be much more convenient if made to pica or nonpareil size, he will not hesitate to buy on that account if suited with the effect. The surest way to get the printer's trade is to make new designs; something that he can make use of on almost any occasion.

D. L. M., New York city, writes, "I have read an account in the *Scientific American* of a method of transferring a copper film to the armor of vessels, etc. Would the method be practical for electrotyping, doing away with the bath, etc.?" *Answer.*—There have been numerous ways tried to change the method of electrotyping, but so far as we know none of them have been a success, and believe that the old process is hard to improve upon as it is operated at the present time.

Patterson & Haines, Mobile, Alabama.—"Please give us a recipe for a solution to clean brass rule." *Answer.*—The simplest and best recipe that we know of for cleaning brass is muriatic acid, rotten stone and water. Take two quarts of water and add one ounce of muriatic acid and four ounces of pulverized rotten stone. A very little rubbing with a flannel

TERMS.
Cash, 5 Per Cent. Thirty Days.

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M

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THREADED FELT,
DEADENING FELTS
DRY SATURATED FELT,
TWO-PLY FELTS--SILVER BAR BRAND.
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THE INLAND PRINTER JOB COMPETITION AND SPECIMEN EXCHANGE.

HONORABLE MENTION. Time occupied in composition: 1 hour and 50 minutes.
Submitted by Marcus D. Hoerner, job compositor, Harrisburg Publishing Company, Harrisburg, Pennsylvania.

rag saturated with this solution and then washing off with clean water, will give your brass a rich gold color.

F. T. M., Washington, District of Columbia, asks: "Has there been discovered a method to prevent type from growing from expansion and contraction of the metal in stereotyping or electrotyping?" *Answer.*—There is no way of preventing type from growing from expansion and contraction when stereotyped by the papier-maché process, but there is no need of ever having any trouble with type growing from electrotyping. The cause of the type growing is that the heat of the steam table in the papier-maché process causes the type to expand, and as it is locked tightly in a solid iron chase has no other way to expand than upward. This can be prevented to a great extent by loosening up the form after it has been put on the steam table; also by putting a wooden reglet between the side-stick and chase. But neither of these methods will absolutely prevent the type from growing if let stand and stereotyped often. The method used on nearly all papers is to have a job stereotype outfit and stereotype all matter that runs more than one week.

P. L. R., Detroit, Michigan, asks, "What is considered the best method of stereotyping for all-around work—the clay process, the plaster process, or the papier-maché process?" *Answer.*—The best method for all-around stereotyping is the papier-maché process, for several reasons. The most important is that several casts can be taken from the one mold, also it is much cheaper and quicker. Twenty-three years ago, when the writer started at the trade, the papier-maché process was hardly known west of New York, and was used in only one job shop in Chicago, and had just begun to be used on the daily papers in that city. Today it is used in every city in this country. This alone is sufficient proof of its success for all classes of work. If properly made there is no process that will give as good all-around satisfaction as the papier-maché. If properly handled the plaster process will sometimes turn out fine plates, but it cannot be depended upon and like the clay process it is slow, and after one cast is taken from it there is no assurance that any more good casts can be taken from the same mold. The days of plaster and clay processes are gone and it is a rare thing to see either of them used now. There are hundreds of good stereotypers who have never seen either of these processes.

## PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY WM. J. KELLY.

C. T. G., Youngstown, Ohio, is a pressman employed on a daily newspaper of that town, who, with the following letter, sent in his subscription to THE INLAND PRINTER:

GENTLEMEN,—Accompanying this letter you will find a copy of ——, to which I wish to call your attention and have your opinion on the half-tone cut on third page of this paper, which is printed on a Clause rotary perfecting press from stereotype plates. The half-tone plate was made with a 115-line (to the inch) screen. The half-tone plate was attached to the stereotype plate in less than half a minute, there being absolutely no delay at all. The stereotype plate and half-tone plate combined were ready for the press in eleven minutes after the form left the composing room. The only make-ready on the press was a piece of manila draw paper pasted on the muslin. The edition was between 7,000 and 8,000; the rollers were in good shape, but the ink of a 7-cent grade. The half-tone was only washed out once during the run, and looked as well all through as the copy mailed you. A coarse screen (say ninety lines to the inch) would look cleaner, but would, of course, lose some detail. Please give me your opinion on work. P. S.—Do you know of a successful process anything like the one I have described? This one is entirely my own idea.

(1) The half-tone alluded to is about 3¾ by 4¾ inches; the subject a bust-size portrait, made from a photograph. The printing is only fairly well done, because neither subject nor material are suited to do better with. Half-tone plates, such as the one before us, are entirely out of place for newspaper illustration. They have been tried by quite pretentious newspaper publishers with varying success, these being rightfully attributable to similar conditions of production, chiefly to that of quality of paper. A cosmopolitan daily—the New York *Recorder*—with a good corps of artists and engravers at command, have essayed to lead illustrative journalism in proving the possibility of successfully printing half-tone cuts in its pages, but have made so far only dismal failures in this line. There is no trouble attendant on the printing of half-tone cuts if the conditions are of a practical character.

(2) The result obtainable from a half-tone engraving made with a coarser (more open) screen would have been much more preferable than the one used. While our correspondent has made a fair attempt to print the portrait in his pages, he has not developed anything new, but merely followed out a path well beaten by many aspirants in the same line of presswork and stereotyping. Much better results have been obtained by a few pressmen on the great dailies in New York and Chicago, but these successes have been sporadic, and have been achieved under more favorable circumstances and means to end than those seemingly used by our friend.

(3) Where editions are small and type and stereotypes therefrom prove good, a tympan made of rubber and several sheets of paper or felt and paper (the paper on top and a muslin over the latter), a cleaner and sharper impression can be obtained, and, necessarily, a better printed paper. With such a tympan and suitable and true-cast rollers, our correspondent will be able to do much better half-tone newspaper printing, even with 7-cent ink.

P. & W., printers, Los Angeles, California, have sent us a postal card, which is completely covered with printing. In their letter of inquiry they have this to say: "Please find inclosed sample of postal cards on which we wish to cover up printed matter. The subject would make an interesting article. There are thousands of postal cards printed and not used every year in this county alone, and if some method was devised whereby the printing could be removed or covered up, at a small cost, it would be a saving of no small proportion." *Answer.*—We cannot, with propriety, advise a way to remove printing on postal cards, because did we name an article for the purpose its chemical action would be somewhat objectionable; but we can suggest a method whereby the printing can be successfully covered up, as well as one being worth the trouble. It is this: If only one or a few lines are to be covered up, take ordinary printer's brass or wood rule, and cut these to the width and length of the matter to be obliterated. Impose these in a form for a small job press, and dress on the same on the press so that the blank pieces of rule will register over the objectionable lines. Use a gold size or white size ink in printing, over which use either gold, silver, copper or other colored bronze powder, rubbing the same carefully over the newly printed lines. As soon as dry, clean off the surplus powder. and a neat and oftentimes artistic effect is given to such matter as may afterward be printed over the bronzed portions. Inks alone will not be satisfactory. In printing over the bronzed lines, use a deep, strong-bodied ink, which must be quite "short" in its "tack" in order that it may leave the bronze sharp and be deep in color. Where a postal card has a large space to be obliterated in this way, a neat panel-shaped plate can be made of tint-plate metal, zinc, wood, leather or cardboard (shellaced) which will help to embellish such reading matter as may be desired on the card. Of course the composition should be arranged in such a manner as will contribute to the tastiness of the job. Often a neat printer can get a gratifying price for such results on discarded postals. An active mind should not lack in methods whereby old postals can be made more attractive and valuable to patrons.

M. E. R., a pressman of Los Angeles, California, sends the following letter:

*To the Editor:*

DEAR SIR,—I have been reading with much interest your articles in THE INLAND PRINTER, and think them highly beneficial to pressmen. If convenient to you, I would very much like your opinion on the difficulty here stated: (1) I am running an old Cottrell drum cylinder press, one that

requires two pressboards, a sheet of muslin, and two manila sheets for the permanent packing. Now the difficulty is, that when (the bearers being correct height) the cylinder rides hard enough on the bearers to prevent the edges of the pages from punching, it bears off the impression on the ends, and the center of the form is high. I filed the boxes so that the cylinder could not raise in its bearings. I know of no press in town that does not punch more or less on the edges, even the two-revolution ones. The two wheels under the bed barely touch the bottom of the bed. It seems to me rather a difficult thing to get a perfectly even impression and at the same time no punch on the edges of pages on a drum cylinder. (2) Would it not be advisable, where a person runs a good many newspapers that require ten or eleven sheets of tympan, to use a thin felt blanket of some sort and four or five sheets on top, and then take the blanket off for book forms?

(1) Begin to correct the difficulty complained of by again thoroughly *testing* the height of the bearers of the press, which should be *type high*. If the bearers are worn down in spots, which is often the case, take them off and have some competent machinist true them up. While the bearers are off (as it may be necessary to remove them in your examination), see that they are free from foreign substances and work freely on the inside screws. Next examine the condition of the bed, so that its surface for full forms is perfect throughout. This you can do by using a suitable size steel straight-edge, or have a machinist do it for you. If bearers and bed are all right, then proceed further, and ascertain, by means of a spirit-level, whether the bed of the press is running on parallel lines. This being found to be correct, next test the truthfulness of the printing surface of the cylinder by means of the straight-edge laid parallel across the face of the cylinder, from bearer to bearer. Should the cylinder show irregularities on the surface, whether these occur on the ends or in the center of it, wash off the face of the printing part of the cylinder with warm lye or soap-suds and mark out the defective parts thereon, and overlay these with appropriate thicknesses of *tissue* paper — manila stock is best — using good paste, in which a little alum and salt has been incorporated, to fasten these in their respective places. *Graduate the sheets very nicely*, so that the building-up may be as uniform on the surface as it is possible to make it. After this has been done, put on the regular hard-packing, and make ready the form in the usual way; but be warned that it is now judicious to leave off a couple of the make-ready sheets before proceeding too far. Run through one impression on a sheet to be used on the job, and see what is then needed to be done. It is a common fault, even with some good pressmen, to hasten a make-ready by over-packing, slack-packing, and uneven make-up of the same. Better begin with a light make-ready than spoil it by using a couple of sheets too much. If the bearers on the bed are too highly set, the result will be lack of impression on the ends and a bulging one in the center, as the strain on the cylinder must find a point of resistance. When the upper sections of the metal boxing in which the cylinder journals rest become so loose that the top impression screws cannot keep them rigidly in place, the opening should be securely filled up between the upper surface and the lip of the casting in the frame-upright with a piece of evenly rolled steel or thin brass rule. This will keep the boxing snug to the journals, so that no jumping of the cylinder in the boxes will be possible. The "punching" complained of arises from too much "belly" or packing in the center of the cylinder, all other causes being removed.

(2) Your suggestion is a good one, and has somewhat been anticipated, as the writer's article on "Typographical Make-ready," in this number of the journal will illustrate by reference thereto.

TERMS: Cash 5 per cent. Thirty Days

Woodlawn Park, Illinois_____189

M

Bought of BROWN-JONES COMPANY

| | |
|---|---|
| Dry Saturated Felt . . | Carpet Linings . . |
| Threaded Felt . . . . | Deadening Felts . . |
| Silver Bar Sheathing . . | Insulating Rope Paper |
| Rosin-sized Sheathing . . | Cement . Tar . . |
| 2-ply Felts—Silver Bar Brand | Pitch . . Paint . |
| 3-ply Felts—Bison Brand . | Varnish . Brushes. |

Building Sheathing Insulating PAPERS Prepared ROOFING

MANUFACTURERS AND WHOLESALE AND RETAIL DEALERS IN

FACTORY, 112 DIVISION ST.
OFFICE, 625 FIFTH AVE.

THE INLAND PRINTER JOB COMPETITION AND SPECIMEN EXCHANGE.

Submitted by American Printing House, 1019 Cherry street, Philadelphia, too late for consideration by Jury of Award.
Time occupied in composition: 4 hours and 30 minutes.

## QUESTIONS AND ANSWERS REGARDING PATENTS OF INTEREST TO PRINTERS.

CONDUCTED BY FRANKLIN H. HOUGH.

**TO CORRESPONDENTS.—Names and addresses must accompany all letters or no attention will be paid thereto. We desire this for our information and not for publication. References to former articles or answers should give date of paper and page. Special written information rather than that of general interest cannot be furnished without remuneration.**

J. S. S.—I have invented an improvement in inking attachments for printing presses, and have a complete working model in my possession, but I have been informed that as I am not yet twenty-one years of age that it will be impossible for me to obtain a patent. Kindly advise me as to whether it will be necessary for me to delay filing an application for a patent until I am of age? *Answer.*—The statutes of the United States provide that any person who has invented or discovered any new and useful art, machine, manufacture or composition of matter, or any new and useful improvement thereof, not known or used by others in this country, and not patented or described in any printed publication in this or in any foreign country, before his invention or discovery thereof, and not in public use or on sale in the United States for more than two

years prior to his application, unless the same be proven to have been abandoned, may obtain a patent upon the same. There is nothing in the law which prohibits a minor from securing a patent, and there is no occasion whatever for your delaying the filing of your proposed application.

H. R. W.—Can you advise me as to what steps to take in order to secure an extension of my patent upon a rotary engine? The patent will expire on June 15, 1894. *Answer.*—The chances are that it will be impossible for you to extend the life of your patent. Patents are now extended only by special act of Congress, in each case, and for a number of years past no one has succeeded in securing the passage of an act extending the term of a patent, though a number of bills of this kind have been introduced. Under the old law the original grant of a patent in the United States was for a term of fourteen years, and patents were then frequently extended by the Commissioner of Patents for an additional term of seven years, thus making the total life of the patent twenty-one years. Under the present law the term of the patent is seventeen years, and the Commissioner of Patents has no power to extend it.

H. W. A.—Within the past six years I have filed three applications for patents, and a neighbor has filed no less than eleven. Nearly all of my neighbor's applications were promptly granted, but I have failed to obtain a single patent. I would like to ask if you can give me any theory for my lack of success? Do you think that I would have better success if I were to employ a different attorney? *Answer.*—It is very difficult to give a satisfactory answer to your question without having the particulars as to the lines of your inventions. Possibly your neighbor's inventions all relate to one industry, while your own relate to another. If that be the case, I think that I can give at least a hint as to the reason of your poor luck in comparison to his. The examining force of the patent office is divided into more than thirty divisions, each having a principal examiner in charge, and each division is restricted in its work to its own particular branches of industry. The chief of each division is given exclusive power to allow or reject all applications assigned to him. The consequence is that there are as many different interpretations upon law and practice as there are independent judges. Some are very lax, and allow nearly every application presented, while others are so strict that it is very difficult to secure the allowance of patents upon even meritorious inventions. Indeed, some attorneys charge an extra fee for services in prosecuting applications in cases in which the invention relates to an art, which will send the application to certain of the strict divisions of the office. During the past year some examiners allowed from 86 to 94 per cent of the applications referred to them, while in one or two of the divisions the number of cases allowed was as low as 52 per cent.

## WHAT CAN BE ACCOMPLISHED ON THE MERGENTHALER MACHINES.

THE government investigation as to the effect of labor-saving machinery on the wages and social condition of workmen, may be assisted in the consideration of the following facts reported in the *Union Printer* of December 30:

FAST TYPESETTING.

Another record has been broken. It has been a great many years since a record has either been made or broken in our business. McCann, Barnes and Duguid have held the only records ever made which were considered worthy of a place on the pages of books devoted to records. Joseph McCann has a record for one hour of 2,023 ems of minion uncorrected; W. C. Barnes has a record of 2,150 ems in one hour, and Alexander Duguid set 40,675 ems in twenty-one hours. These were all considered meritorious events under the old régime, but last week, up in the composing room of the New York *Tribune*, Mr. Lee Reilly accomplished the unparalleled feat of setting and correcting 411,200 ems of nonpareil in six consecutive nights of eight hours each. This was done on a Mergenthaler Linotype machine, and when you take into consideration the fact that there was no distribution to be done when his night's work was completed, the feat is still more noteworthy. This is a larger "string" than any one man ever got up in the same length of time before, and when contrasted with the "records" of hand composition, it leaves no doubt of the fact that typesetting machines have passed from the "theory" stage to the stage of "condition."

Mr. Reilly's daily record was: Friday, seven hours and fifteen minutes' composition, 65,000; Saturday, nine hours and thirty minutes, 72,000; Sunday, seven hours and thirty minutes, 50,500; Monday, seven hours and forty-five minutes, 65,500; Tuesday, eight hours, 74,500; Wednesday, eight hours and five minutes, 83,700. Thus in just five minutes over six days of eight hours per day he finished the task of setting 411,200 ems. His copy was not culled and no special favors were shown; Reilly worked off the hook just as the rest of the men did, and not more than twenty-five per cent of the matter set was leaded.

Very few trades or occupations have seen as few changes or advances as has the printing trade. From the first introduction of moveable type up to within the past few years the art of typesetting has been conducted on the same lines and the only visible improvement has been a slight reduction in the size of cases, and in some instances a combination of letters in logotypes which has been of doubtful improvement at best.

Fifty years ago an ordinary compositor could set 10,000 ems of ordinary matter in a day and it took the combined efforts of two men for four hours to do the presswork on 1,000 newspapers. But there came a change. Forty years later saw the pressmen striding far ahead in their branch of the business and in place of the old lever press and laboriously slow process of printing newspapers, we find the perfecting press turning out more newspapers in one hour than the old-style press could in a week. Here was progress in printing, surely, but how about the typesetting department? Was there a corresponding advance in that branch? Was there the natural change and improvement which every mechanical or artistic business has experienced as it gained age since the world begun? No. The compositor set up the type in the same manner and at the same rate of speed which had characterized printing for the past half century. Stereotyping had been invented, electrotypes had been invented, folding and pasting machines had been added to the lightning presses which were turning out papers printed, pasted and folded at the rate of many thousands per hour, but the typesetting was still done in the same old slow style it had taken on at the beginning. No progress marked an era in the art. It hung back when everything else pushed forward. But it was not to be ever thus. An age of invention would break down the barrier to larger, better and cheaper newspapers. That age has arrived. The epoch is here. Machine composition is taking the place of hand composition on all the metropolitan daily papers, with a few exceptions, and the quantity and quality of the machine composition is such that there is no question as to its success.

Now, what effect is it going to have on our trade—this setting of type by machinery at four times the rate we have been accustomed to? Will it revolutionize the printing business and cause us all to seek new fields for a livelihood? Hardly. Of course, no human eye can see far enough into the future to tell exactly what the outcome will be, but if we can judge the future by the past, and judge of the effect of the machines on our trade by the effect of machines on other trades, there will be no revolution. Mark the prediction: Five years from today No. 6 will be as large as it is today. Newspapers will be larger and cheap books more plentiful. Daily newspapers will flourish where weeklies existed before, and the mad struggle for wealth in typographical circles will continue as of yore—only we will work fewer hours and have less strain on our nervous system.

## THE NATIONAL MEETING OF AMERICAN EMPLOYING PRINTERS.

THE United Typothetæ of America will hold its eighth annual meeting in Philadelphia during September next. The Philadelphia typothetæ proposes to leave nothing undone to properly and pleasantly entertain the delegates from other cities, whose hospitality has been previously demonstrated, and to that end have appointed the necessary working committees, with an unusually large entertainment committee under the chairmanship of William B. MacKellar.

The committee held a meeting on Saturday evening, January 6, and the following gentlemen were elected chairmen of the various committees: Finance, M. Richards Muckle; entertainment, William B. MacKellar; reception, Clayton McMichael; hotels, Walter E. Hening; banquet, I. M. Longhead, John W. Wallace; coach ride, John M. Rogers; excursion, M. F. Benerman; hall, Frederick B. Gilbert; music and address, Charles R. Graham; press, Clayton McMichael; entertainment of ladies, George H. Buchanan.

The approaching annual gathering will cause the assembling of many of the brightest lights of the printing, publishing and associated fraternities from all parts of America. The local typothetæ has already secured subscriptions to be disbursed as an entertainment fund, and it is expected that much more will be subscribed. The Philadelphia members of the master printers' national organization intend making the reception to their guests the most elaborate and finest ever attempted.



IN THE STUDIO.

Specimen of half tone engraving by
CROSSCUP & WEST ENGRAVING CO.,
911 Filbert street,
Philadelphia.
Duplicate plates for sale.

See page 364



Written for THE INLAND PRINTER.

## NEWSPAPER ILLUSTRATORS — C. W. SAALBURG.

BY F. PENN.

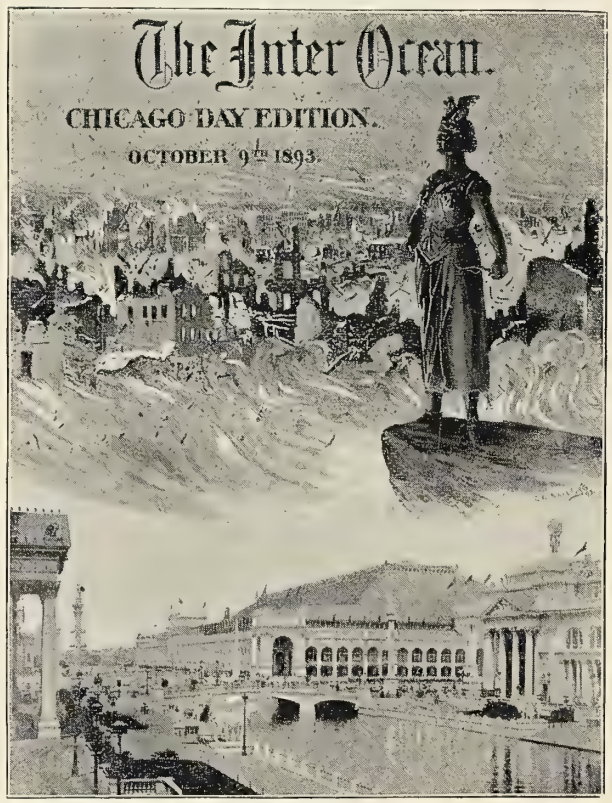
AMONG the noted artists and newspaper men who have been subjects of sketches in our reviews, Charles W. Saalburg, of *The Inter Ocean*, holds a high place. As an artist he possesses true genius and his productions ever show originality in subject and careful, painstaking and finished work in execution. Few readers who take up *The Inter Ocean* and catch some story of the day by a glance at one of its color cartoons can realize how difficult and laborious it is to produce the picture in a form so complete that it attracts the eye, impresses the mind and without explanation has often a more impressive effect than a long written article dealing with the same subject would have. First the artist must get his idea, or originate his design; then he must sketch it, then make a finished drawing, which for the color process has to be duplicated several times, and even with the best artistic work results are not always perfect, inasmuch for daily newspaper work the process has to be quick and the paper used to print upon is not necessarily of the finest quality.



Improvement in the character of *The Inter Ocean* art work since Mr. Saalburg took charge of the color supplement has been marked and has had much to do with the accelerated popularity of the paper of late with the reading public. Saalburg's facility for doing local or detail work, such as sketching faces and individuals and getting and presenting their characteristics in a striking manner as well as for scenes and events of importance caught on the wing, as it were, are unsurpassed by any artist of his years. But it is in cartoon work of a political and satirical nature as well as lampooning of fads, crankisms and vagaries that his best powers come into play. In this line of work he has already made his mark and is no longer regarded as one of the rising lights but a finished artist in an almost distinctively modern school, which preserves all the best features that made Cruikshank, Doré, Nast and Keppler marvels and celebrities in their day. Of a nervous temperament and modest, retiring and gentle disposition, this talented young artist is favored with many warm friends and admirers who enjoy his work, take pleasure in his success and are confident of his brilliant future.




Mr. Saalburg was born in San Francisco, and has but just passed his twenty-fifth year. His father is well known in business circles in the Golden Gate City, and as a side issue he has conducted the San Francisco *Weekly Times* since 1856. Young Saalburg early developed the artistic instinct, frequently getting into trouble for making caricatures on the public school blackboard of his teachers and most grave and reverend school officials. His ambition when he reached his sixteenth year was to become a color artist, and his parents, either to develop his talent in a practical manner or to discourage his ambitions entirely in the artistic line, had him apprenticed to a lithographer who immediately set him to work putting the color on maps. This, it must be confessed, was not an incentive to budding genius of his sort. He was faithful and did his work well, but never became satisfied with lithography, as it was too mechanical, and many of the stones turned out by him had funny cartoons about the edges, and when Christmas time came around his productions ran to representations of pudgy and kindly-looking old St. Nick, and pretty little girls carrying stockings which bulged out with a surfeit of treasures.




Tiring of this work he packed his grip and left the glorious climate of the slope, going to New York, where he entered the employ of Sackett, Willhelms & Betzig, the present printers of *Judge*, and there he had a period of valuable experience in colorwork. He was next employed with the



firm of Julius Bien & Co., where he had a thorough course of training in colorwork and lithographing. Being desirous of studying methods in various establishments and of gaining




versatility by travel and observation he went to Springfield, Massachusetts; to Hartford, Connecticut; Boston, Philadelphia, and St. Louis, and thence back home to the Pacific Coast, where, when in his twentieth year, he began to make the colored cartoons for the San Francisco *Wasp*. His work on this publication attracted national attention, and so popular was it locally that during the last presidential campaign he was engaged to do political cartoon work for the *Examiner* and his productions were largely copied by the eastern press and magazines. Becoming seized with the desire to see the World's Fair and to extend his knowledge of art work he, in company with W. W. Denslow, the talented sketch artist now employed by the *Chicago Herald*, started East by way of Vancouver and British Columbia, going as far north as Winnipeg, the two artists making sketches for future use of scenes and characters coming under their trained observation. Upon arrival in Chicago early last year the two companions opened a studio in the *Evening Post* building, and their orders for work immediately gave them plenty of hard work to do. Saalburg's attention was struck by the colorwork done by *The Inter Ocean* multicolor press, which, by the way, is a peculiar one, being a marvel of rapid-working mechanism and which prints four colors at one impression, and while the speed required by a newspaper of large circulation makes it difficult to procure finished results Saalburg's practical training led him to believe that there were great possibilities in *The Inter Ocean* process and that the result could be greatly improved upon. He called on Mr. H. H. Kohlsaat and was soon given full charge of the colored supplement of the paper. His cartoons have been marked features of the improved *Inter Ocean* under Mr. Kohlsaat's management. Some examples of his work may well be called masterpieces—such as the "Vanishing City," a full-page cartoon illustrative of the passing of the World's Fair, for which there was an unprecedented demand and which exhausted several editions. Another catching cartoon was entitled "Before and After," being a contrast between Father Knickerbocker and the "I Will" young woman typical of Chicago, and still another striking and popular piece of work was "Get Off the Earth," a cartoon depicting a fat and frisky Chicago porker kicking the Tammany tiger off the face of the globe.




While fidelity to detail is a distinctive feature of Saalburg's productions his best efforts also disclose marked and distinct originality—qualifications which are possessed only by work produced under the inspiration of true and inherent artistic instinct. As an experiment he is now attempting the production of half-tone work in colors by the chromatic process, and if the departure proves a success, considering the methods and materials employed, he will have added another triumph to his credit.

Saalburg's work shows continuous improvement, and he is an indefatigable worker. Just at present his puzzle faces are creating a great furore among *Inter Ocean* readers.

Altogether, for so young an artist, the career of Mr. Saalburg has been brilliant, and his future promises to redound with success and honors.






## PRACTICAL NOTES AND EXPERIENCES IN NEWSPAPER PUBLISHING.

GLEANED FROM A VARIETY OF SOURCES.

CONDUCTED BY R. C. PENFIELD.

OUR March number will contain an article on extending the circulation of a country newspaper. If any of our readers have used what they may consider original methods of pushing their circulation we should like to have a *résumé* of their success or failure.

* * * *

In the April number will appear an article on buildings for newspaper and printing offices. We shall be glad to hear from our subscribers as to the advantage or otherwise of a newspaper owning its own building, and of their experiences in owning and erecting such buildings.

* * * *

### RECENT LEGAL DECISIONS AFFECTING NEWSPAPERS, ETC.

The Supreme Court of California has recently decided that "liberty of the press" stops where a further exercise invades the rights of others, and asserts that under the plea of the "liberty of the press" a newspaper has no right to assail litigants under the process of a trial, intimidate witnesses, dictate verdicts or judgments, or spread before juries its opinion of the merits of the cases which are on trial. The same authority has also decided that where a court has directed a trial to be conducted in private it does not necessarily deprive a newspaper of the right to publish the testimony, etc., at the completion of the trial.

A case was recently decided in the East wherein a newspaper union declined to complete publication of certain advertisements under contract. The court held that even though the union had expressed willingness to publish other advertisements in the space contracted, their refusal to publish those on which the advertiser insisted rendered them liable for breach of contract.

### SOME THOUGHTS AS TO MAKE-UP.

BY J. C. OSWALD.

Secondary only to *what* shall appear in a metropolitan daily is the question of *how* it shall appear, and the city publisher devotes as much time and thought to this as any other subject in connection with his paper. A violation of the rules laid down in respect to uniformity of appearance would result as disastrously as those in regard to the quality of its news. Every heading and every article of a certain kind must be set in the same kinds of type, and space between the lines must conform in every instance. It is related of Wilbur F. Storey, the eccentric publisher of the Chicago *Times* in its early days, that he once threw a man from his office to the bottom of the stairs below because he insinuated that the make-up of the *Times* was not in conformity with good taste, and had the temerity to suggest improvements.

If publishers of the smaller weeklies would consider the matter carefully, they would discover that there are but few instances in which improvements cannot be made. Every item of any note should have a heading, and a more important one a double heading. They should be set in the same kind of type, and the dashes and the spaces between the lines should be the same. Paid reading notices and other advertising matter may be set in the same kind of type, but their headings should be of different appearance from the reading matter. If the page is of uneven columns, say five or seven, a column head should appear at the top of alternate columns, and whether even or uneven, the outside columns should always be provided with heads. If there are not enough long articles to provide column heads, put a number of smaller ones together and write a head for the whole. Newspaper headings should never contain ornaments of any kind. Indeed, the fewer ornaments in advertisements the better it is for them also and for the appearance of the paper. Be plain and neat in everything done in connection with it. Make it up so that the important news can be read first without searching. Do this with a view to the good looks of your publication and for the convenience of your subscribers, and you will increase your self-respect and gain their good will.

### UNIFORMITY IN ADVERTISING RATES.

BY R. C. PENFIELD.

Mr. Charles B. Crombie, publisher of the *Telegraph*, at Norwich, New York, has inaugurated and moved for a general increase in advertising rates in the newspapers in his neighborhood. THE INLAND PRINTER published last month his schedule of rates. It will materially assist in bringing up the revenue of a newspaper to make a slight difference in rates as suggested in his article last month. We are firmly of the opinion that, as a rule, advertising rates are based upon a circulation of, say, one thousand copies, and are frequently unchanged as the circulation increases, oftentimes the same rates being in force on a newspaper with two thousand circulation that were charged when there were but half that number of subscriptions on the list.

Mr. Crombie corresponded with papers of about the same class in his neighborhood, and we print below extracts from some of the replies received. It has generally been the fault of newspaper publishers themselves rather than of the public if they could not secure living prices for their advertising space. Unity of purpose is necessary if the publishers of a county or state desire to raise their rates, and they can just as well secure an increase of their advertising rates as not if they will simply hold out firmly and stick together. We commend the extract from Mr. Crombie's letter to his associates to our readers, and they will find that the opinions expressed in some of the answers are worthy of consideration. Among other sources of gain by a combination of publishers is the increased revenue that can be secured from advertising agents. These men expect to get space in a paper at one-half the advertised rates, less twenty-five per cent for commission, and then want the publisher to take his pay in printing material at list price. It can be easily figured out that the average newspaper publisher on this plan gets scarcely twenty-five per cent of his advertised rates from agents, as the discounts on material range all the way from twenty to forty per cent. We append a portion of Mr. Crombie's letter:

"I would urge upon you the necessity of a unity of action throughout this and adjoining states in adopting these rates. We can just as well do it as not; if you think best to make discounts from it, of course you can do so. I can say for myself, so far as local advertisers are concerned, they, one and all, have stood the increase from former rates with but little demur and the old rates were over thirty-three and one-third per cent lower than these. The trouble does not lie with this class of advertisers; it is with the foreign advertising, patent medicine companies, etc., that we have the most trouble. If the newspapers of the state should increase their rates to a higher and a uniform standard, it would have a tendency toward bettering the chances with the advertisers above referred to, and advertising agencies in particular. What I can do with my advertisers here, certainly you can do with yours."

The extracts from some of the letters received by Mr. Crombie follow:

Mr. Fred P. Hall, of the Jamestown *Journal*, writes: "The question of advertising rates is a very large one. There are so many circumstances that influence them to a greater or less extent that I have not much faith in any plan of getting a uniform system adopted. However, I am ready to coöperate in any way that will tend to improve the situation."

Smith & Martin, of the Norwood *News*, says: "Your scheme is a grand one. It is a move that must come before us

before long. Our circulation is now 2,990, and offers we receive from medicine men are ridiculous, while our present rates do very well with our home customers. There is no use in talking, we can just as well have a living rate for our work, especially medicine advertisements, as not, and you suggest the only course out. If we all keep our prices nearly uniform we can get the price."

J. C. Mahoney, of the Glens Falls *Star*, thinks that: "The rates you have fixed, it seems to me, are fair ones. We make no attempt, however, to get advertisements for our weekly. Never solicited any for it, and prefer to use most of the space for reading matter. It is made up, of course, from our daily."

F. D. Van Armbrugh, business manager of the Binghamton *Herald*, writes: "I heartily join issue with you relative to raising the standard rate of advertising. During the past six weeks it's been my business to advance the price of advertising from twenty to fifty per cent on our daily. We have just doubled the size on our weekly, and of course the same spirit prevails in me in behalf of the finance of the weekly."

F. Fishler, of the Whitehall *Times*, says: "Publishers ought to get together. I have long thought so. I have been thinking for some time of getting out a new rate-card, and have gradually been increasing my rate on new contracts."

C. F. R. Coe, of the *Star-Eagle*, Flatbush, writes: "I would say that I am heartily in favor of the suggestion made by you, and shall be glad to coöperate with you and others in any proper movement to secure adequate rates for advertising. I have always wondered why publishers of country newspapers did not combine for their protection."



Written for THE INLAND PRINTER.

### PAPA'S ANTICS.

BY A. H. M.

I do not think my little one
Quite understands attempts at glee.
I snap my fingers, laugh and sing;
She simply sits and—looks at me!

### AGAINST MONOPOLY AND PRICE-CUTTING.

A LARGELY attended meeting of members of the printing trade, called by the Employing Printers' Association, was held at the Rossin House, Toronto, Ontario, January 18, for the purpose of considering the state of business, the advisability of fixing a scale for work and other matters. Mr. A. F. Rutter occupied the chair, and among those present were: Messrs. Daniel Rose, Thomas Todd, Robert Webber, James Dudley, Hugh C. McLean, James Murray, R. G. McLean, Max Johnston, J. J. Williams, H. B. Brough, John Ross Robertson, J. J. Crabbe, W. A. Shepard, Dan A. Rose, Atwell Fleming (London).

On the motion of Mr. J. Dudley, seconded by Mr. W. H. Apted, a resolution was adopted declaring the advisability of preparing a scale of prices for printing in the city of Toronto, and the following were appointed a committee to prepare a scale and report at a future meeting: James Murray, R. G. McLean, R. C. Webber, Max Johnston, John Burns, A. F. Rutter, W. H. Apted, Daniel Rose, W. A. Shepard, W. S. Johnston and Thomas Todd.

The following resolution was then agreed to:

Moved by James Murray, seconded by W. H. Apted,

That this meeting views with alarm the extent to which the press makers, typefounders and paper dealers have taken advantage of the law which allows them to take chattel mortgages and liens on supplies to irresponsible and incompetent persons, as evidenced by the late numerous failures in Toronto, thus doing very great injury to the legitimate trade; that in consequence of the injury to the printing and allied trades through wholesale stationers supplying paper direct to the public, press manufacturers and typefounders supplying goods on the lien or chattel mortgage system, and ink manufacturers giving tips or commission to employés, this meeting pledges itself to withdraw its support from any firm against whom these practices can be proved, and that a copy of this resolution be sent to all dealers.

It was decided to form a committee for the purpose of preparing a draft estimate form for the use of the printing trade.

Moved by W. A. Shepard, seconded by D. A. Rose:

That the tariff as at present arranged on certain books, raw material, tools and implements, inasmuch as it is opposed to the Canadian and in favor of the foreign manufacturer, is detrimental to the best interests of the printing, bookbinding and publishing trade in Canada.

The resolution did not pass without an expression of opinion from Mr. Max Johnston that the printers ought to encourage home industries.

Mr. Robertson then made this announcement:

"I have the very best reason to believe that the printing of the public school books of this province will shortly be thrown open for competition to every printer in Ontario. There will be no more monopolies. The readers for the school books used in this province will be available for printing by any printers of the Dominion, irrespective of party or creed. I understand that the government will prepare plates, and let these plates be sold at the actual net cost to every printer that wants a set of plates, on the guarantee from that printer that he will produce a reasonable and presentable book."

Written for THE INLAND PRINTER.

### NOTES ON ADVERTISING.

BY J. C. OSWALD.

THERE are few papers published outside the cities whose advertisements on the whole present a better appearance than do those of the Bellevue (Ohio) *Gazette*. Its publisher seems to have an appreciation of the value of the correct use of a good cut and he has good ideas as to type display. A feature that could be copied to advantage by publishers of newspapers generally appears in the issue of the *Gazette* of January 10. A coupon is printed which is to be cut out and returned with an opinion as to the best ten advertisements appearing in four successive issues. The sender of the guess coming nearest to the grand average will be awarded a cash prize. The ideas displayed in the specimens of printing submitted from the job department are also creditable. Mr. Callaghan's New Year card deserves especial mention. A suggestion to turn over a new leaf in respect to exclusive patronage of his paper in the future is accompanied by a natural specimen of a leaf pasted upon the card. The design is "catchy," and cannot fail to prepossess one in its originator's favor.

THE following bit of rhyme appeared in an eastern exchange some months ago. It is one whose point cannot be dulled by time, and it is republished because it is especially applicable just at this time:

Oh! they are wise who advertise
In winter, spring and fall;
But wiser yet are they, you bet,
Who never let up at all!

WOUND around a spool, to which is wired an address tag, comes a lengthy disquisition on the merits of a new work on the subject of advertising by Nathaniel C. Fowler, Jr. The title is "Dollars and Sense for 50 Cents." Mr. Fowler says that "the suggestions of a fool don't come amiss," and therefore those of the "doctor of publicity" ought to be good for something. His circular is a good one, but it is too bad that he should have employed such a poor printer.

THERE are many things that are commendable in the make-up of the Philadelphia *Public Ledger*, and not the least of these is the advertisers' directory that appears on the first page. The amount of time and trouble that is saved to the reader by this plan can be appreciated only by the man who has spent the better part of his Sunday morning in a seemingly vain search for a particular classification. The news summary for the first page has been adopted by all the Chicago

morning papers. There is still an opportunity for a stride ahead in the race for public favor to the one which shall first make the perusal of its advertisements an easier task.

SAMPLES of newspaper advertising designs have been received from Joseph C. Duport, Westfield, Massachusetts. Mr. Duport's ideas are good, and the criticism we have to make is that he has displayed them rather than the article advertised. In seven out of the eight designs submitted it is necessary to read almost through to ascertain what it is all about. There is also too much unused space. In high-grade papers these advertisements would be too expensive to be profitable.

THE example recently set by the magazines in their sudden drop in subscription price has descended to the country papers, and many of them are now being offered at 50 cents and even 25 cents a year. The wisdom of the plan is doubtful. A better one would have been to look to the betterment of the papers. Most people who subscribe for a local newspaper are not unwilling to pay the usual price for it, especially if there be other inducements than that ever-present one to "help along the home paper."

A QUESTION that has often arisen in the minds of many advertisers is, Why do advertising agents, who are ever ready to dilate at length upon the advantages to be derived from copious and constant advertising, advertise so little themselves? With the notable exception of N. W. Ayer & Son, of Philadelphia, newspaper advertising agents are almost unknown generally save through their solicitors. The fact recalls to mind an instance of a man working so hard at an election to secure the votes of his friends for his candidate that he forgot to vote himself.

THE holiday edition of the *Traveler*, of San Francisco, is a truly beautiful number. Many interesting articles, accompanied by handsome illustrations, are to be found in its pages. One might well imagine, after a perusal of its glimpses of California life, that a breath of wild western air had been blown in upon him. The *Traveler* is as well printed as it is well edited. It is from the press of H. S. Crocker & Co., to whom much credit is due. We are indebted to Mr. James H. Roxburgh, secretary of San Francisco Printing Pressmen's Union, No. 24, for the copy sent us. With a sample of this kind of work before them, San Franciscoans have no need to come east for good printing.

## MEMORIAL RESOLUTIONS OF THE OLD-TIME PRINTERS' ASSOCIATION TO JACOB A. VAN DUZER AND RICHARD F. SULLIVAN.

THE regular quarterly meeting of the Old-Time Printers' Association was held on Sunday, January 14, 1894, at the Sherman House, at which the following resolutions to the memory of two recently deceased members, Jacob A. Van Duzer and Richard F. Sullivan, were passed. The resolutions in regard to Mr. Van Duzer were offered by Mr. Albert H. Brown, fellow-delegate of Mr. Van Duzer to the Memphis convention of the International Typographical Union in 1867:

WHEREAS, Death has removed another of our brothers in the person of Jacob A. Van Duzer, who had been continuously employed as a printer in Chicago for forty years; therefore,

*Resolved*, That the Old-Time Printers' Association mourns the loss of a highly-esteemed and respected member and the printing business one of its most efficient and honorable workers.

*Resolved*, That the Association tender the family of deceased its sincere sympathy and condolence in their affliction.

A copy of the foregoing was ordered sent to the family of deceased.

The resolutions in relation to Mr. Sullivan were reported by a committee appointed for the purpose, as follow:

WHEREAS, It having pleased an All-wise Providence to remove our brother member, Richard F. Sullivan, from the sphere of his earthly usefulness; therefore be it

*Resolved*, By his life-long friends and comrades of the Old-Time Printers' Association that we take this method of expressing our regret in his loss, and our admiration of his many good qualities as a man and a printer, recognizing as we do the singular appropriateness of the sentiment expressed by his fellow-members of the pressmen's union, that he was "a king among men."

*Resolved*, That we tender to his bereaved widow our earnest and heartfelt condolences in this her hour of supreme sorrow.

*Resolved*, That these resolutions be spread upon the minutes and a copy furnished to craft papers for publication.

MARTIN KNOWLES,
M. J. CARROLL,
H. J. WENDORFF,
*Committee.*



Photo. by C. F. Whitmarsh.

## WISHT I COULD.

BY EDWARD N. WOOD.

Wisht I could go back a little while, 'n be a boy agin,
A jerkin' o' the minners with a little crooked pin;
'N hear the frogs a-gruntin' as I get 'em on the jump,
'N me skeered wusser'n they was, when they hit the water plump.

Wisht I could go loafin' crost the medder smellin' sweet,
'N feel the sassy daisies a ticklin' o' my feet
All the while a-noddin' 'n a-smilin' up at me—
Wisht I could go back 'n be like I uster be.

Wisht I could go t'morrer, 'n find 'em all the same
As they was the day I lef' t' make a bigger name;
'N see dear old mother—always skeery—at the gate,
Like she uster wait for me, whenever I was late.

Wisht I could look in heaven 'n see her thare t'day.
'N git a tender smile o' love, like when I went away;
I feel like it ud help me to battle here with sin—
Wisht I could go back a little while, 'n be a boy agin.

—*Atlanta Constitution.*

AT Angers and Lorient, France, the printers have lately presented petitions to the respective town councils, praying that only master printers who accepted the union scale of wages would be allowed to compete for the municipal printing. The ediles acceded to the request. The matter is very important for the trade, as there were in both cities some printers who have declared war to the knife against the union tariff and the fixed number of ordinary hours—extra time, extra scale—and who contract at cutting-under prices, resolved to make up for it by paying meager salaries to non-unionist typos. A man, whether printer or other professional, must be supported in defense of "the living wage"—till at least the millenium arrives.

# Pantagraph Specimens.

PATENT PENDING.

9 A 25 a — 18 POINT PANTAGRAPH (3 line Nonp.) — $5 25

Barnhart Brothers & Spindler Superior Copper-Mixed Type

Manhattan Savings Bank 1234567890 Hamilton Printing Company

7 A 20 a — 24 POINT PANTAGRAPH (4 line Nonp.) — $5 30

Several Milwaukee Corporations Financially Embarrassed

First Chemical Bank $34,297,536.80 Home Insurance Agents

5 A 15 a — 36 POINT PANTAGRAPH (6 line Nonp.) — $7 00

Beautiful Samples of Wedding Cards

Employing Lithographers and Electrotypers Associations

4 A 10 a — 48 POINT PANTAGRAPH (8 line Nonp.) — $8 20

Economical Printing Machinery

Specimens of Handsome and Durable Type

4 A 10 a — 60 POINT PANTAGRAPH (10 line Nonp.) — $9 25

Merchants Safe Depository

Eastern Publishers Protective Society

COMPLETE WITH FIGURES.

*Manufactured by Barnhart Bros. & Spindler, Chicago. Carried in stock by Great Western Typefoundry, Omaha; Great Western Typefoundry, Kansas City; Minnesota Typefoundry, St. Paul, and St. Louis Printers' Supply Company, St. Louis.*

Written for THE INLAND PRINTER.

## AMBROSE BIERCE.

BY FORREST CRISSEY.

THE winning of sudden literary fame through the medium of the great eastern magazines has been so frequently accomplished that it is no longer a novelty; but to make a literary reputation, coextensive with the English-speaking race, by means of routine work upon a daily newspaper published in a city of second rank in population and comparatively isolated from the literary world, is a feat which but few writers have accomplished. Among this meager number, Ambrose Bierce, of San Francisco, stands in the first rank. He is an Englishman and began his newspaper work in London; but ill-health caused him, some twenty years ago, to desert the fogs of the great metropolis for the sunshine of the Golden Gate city. His work has appeared almost exclusively in the San Francisco *Examiner*, in the form of editorials, short sketches and stories and a column of caustic comment upon current events, local celebrities, etc., under the caption of "Prattle."



Some idea of the gentle pensiveness which has pervaded Mr. Bierce's "prattle" may be gained from the following lines taken from a metrical eulogy of the late Senator Sharon:

> "Sharon, ambitious of immortal shame,
> Fame's dead-wall daubed with his illustrious name—
> Served in the Senate, for our sins, his time,
> Each word a folly and each vote a crime."

This would pass for a dollar-a-line obituary poem when compared with the language in which he pays his respects to M. H. De Young, proprietor of the San Francisco *Chronicle*. In a volume entitled "Black Beetles in Amber," published by the Western Author's Publishing Company, New York, nearly two hundred of these tender compliments to his fellow San Franciscoans have been preserved in permanent form. It will, consequently, be worth while to observe the return of these compliments when Mr. Bierce passes to his reward.

Fortunately, however, this feature of his work is the least known and the least deserving.

In the brief limits of one or two newspaper columns, Mr. Bierce has produced a half-dozen sketches which give him rank, in the realm of the weird and grotesque, alongside such masters as Poe and Hoffman.

"Chicamauga" and "My Favorite Murder" are perhaps the most famous of these etchings of the horrible; but "The Watcher by the Dead" and "The Coup de Grace" are scarcely less powerful.

In these and scores of other fugitive pieces which have been copied into thousands of papers and many magazines, there is a grim and almost brutal strength and vividness which bears the mark of absolute genius. Some of these sketches were published in book form by the London firms of Chatto & Windus and John Camden, under the titles of "Nuggets and Dust" and "Friends' Delight," but both volumes are practically unobtainable on the market, although much sought for by the bibliomaniac.

The most pretentious volume by Mr. Bierce yet issued is the adaptation of a German legend entitled "The Monk and the Hangman's Daughter," issued by F. J. Schulte & Co., Chicago. While in this book the author gives freer rein to his poetic instincts, the same penchant for the grotesque is ever present. It is scarcely to be hoped that Mr. Bierce will give to posterity a fair representation of his peculiar genius, as he is hopelessly indifferent to fame and settled in the rut of daily newspaper work.

## MEMORIAL TO THE LATE J. A. VAN DUZER.

AT a special meeting of the chapel of The Henry O. Shepard Company, Chicago, held on January 5, 1894, called to hear the report of the committee on memorial to Mr. J. A. Van Duzer, an announcement of whose death appeared in our last issue, the appended memorial and resolutions were accepted and passed, and copies were ordered to be furnished to the family of the deceased and to the several craft publications:

MEMORIAL.

"The days of our age are threescore years and ten; and though men be so strong that they come to fourscore years, yet is their strength then but labor and sorrow; so soon passeth it away, and we are gone."—*Psalm xc, 10.*

Jacob Ashley Van Duzer was born March 19, 1818; died Tuesday, December 26, 1893; making a span of life of nearly seventy-six years. But for the visitation of paralysis by which the earthly career of our esteemed fellow-workman was so suddenly terminated, there is little reason to doubt that the extreme limit of fourscore years referred to by the Psalmist would have been reached, and perhaps exceeded.

It is with a mournful pleasure and satisfaction that we, the chapel of the printing office of The Henry O. Shepard Company, bear testimony, in this Memorial, to the high qualities of our deceased brother.

He was of sober life, of integrity unimpeachable, of probity unquestioned; of a lovable disposition, with a strict, unswerving sense of justice, and withal a workman who needed not to be ashamed. He was without an enemy.

We therefore place on record, by the following

*Resolution*, That it is with the most profound sorrow we part with our brother, and leave him to rest in peace in his last abode.

That we hereby tender our sincere and heartfelt sympathy to his widow and surviving relatives in their bereavement.

S. K. PARKER,
K. M. GRISWOLD,
WILLIAM H. LOOMIS,
*Committee.*

The following acknowledgment has been received from Mrs. Van Duzer:

*Mr. Henry O. Shepard:* CHICAGO, January 8, 1894.

DEAR SIR,—I write to express through you to the Old-Time Printers, the Typographical Union and the associates of the book and job chapels of your company my gratitude and appreciation of their generosity, kindness and sympathy to me in my sorrow, and also for the beautiful tributes to the memory of Mr. Van Duzer. Very respectfully,

SARAH A. VAN DUZER.

## THE TYPOTHETÆ BANQUET.

THE annual banquet of the Chicago Typothetæ, in honor of the birthday of Benjamin Franklin, was given at the Victoria Hotel, Wednesday evening, January 17, which was the 188th anniversary of Franklin's birth.

The circumstances attending the event were all calculated to make it peculiarly enjoyable to a company of business men, as were the majority of those who assembled about the tables. There was no formality throughout the entire programme. Mr. R. R. Donnelley presided as toastmaster, in the absence of Mr. P. F. Pettibone. He had accepted the position at short notice, on account of Mr. Pettibone's illness, and apologized in advance for his lack of experience, but the course of after-dinner programme was so well managed, and the acting toastmaster so readily adapted himself to his pleasant duties that there seemed no reason to regret the absence of another.

After the dinner was disposed of and cigars were lighted, Mr. B. B. Herbert was called upon to introduce the subject of the occasion, "Ben Franklin, the printers' saint." The speaker drew particular attention to the sterling worth of Mr. Franklin as a man, a philosopher and a valuable citizen, reciting how, though he sprung from humble birth, he rose to a height that but few men attain in the esteem

of his fellow-citizens and the civilized world. His speech was vigorously applauded.

W. B. French departed somewhat from the subject, because, he said, he was told to speak upon "anything." He said he liked the subject better than "nothing," because he could not so easily wander from it, and, besides, the audience was more familiar with the latter. Mr. French's remarks contained so much refined humor, and were so well delivered, that he established a reputation then and there as an after-dinner speaker.

Perhaps the two most impressive speeches were those made by Mr. J. W. Butler and Mr. Leon Hornstein. The latter, whose subject was "A Peep into the Future," contended that the printer of the future would be a specialist — that the printing office where "general jobbing" is done will be found in obscure parts of the city, and will be presided over by "Job, printer," because he must necessarily be a patient man. His speech was a happy combination of humorous references to the troubles of printers through unreasonable customers, and practical remarks on the prevailing evils of the trade.

The speech of Mr. J. W. Butler was peculiarly interesting to the members of the typothetæ, many of whom have passed the zenith of life, as it dealt with the reminiscent features of the paper and printing trades in Chicago, a subject which the venerable speaker is eminently equipped to discuss.

"On my arrival in Chicago somewhere between 1840 and 1850, I found here, Robert Fergus, agent for John T. White & Co., now Farmer & Son. Mr. Fergus was in the type and printers' supply business in rather a small way, his goods, when sold, being delivered in a wheelbarrow, which at times he trundled himself. John Wentworth and John Calhoun were trying their best to keep life in the *Democrat*, which was Chicago's first newspaper, its birth dating from 1833. William Stewart in 1839 had the temerity to establish a daily newspaper. He called it the *American*. Stewart was afterward made postmaster, one of the first instances possibly of the 'power of the press' in Chicago. The first penny daily, west of the Alleghenies, and the forerunner it may be of our *Record* of today, was the *Quid Nunc*, which was established in 1843 by Ellis & Fergus. The honor of establishing the first job printing office fell to H. Rudd.

"The Chicago Typefoundry of Charles White & Co., subsequently Marder, Luse & Co., was a product of the year 1855.

"The first paper store was established in 1844 by Butler & Hunt, now J. W. Butler Paper Company. The next one, in 1855, by Bradner, Warren & Co., now Bradner Smith & Co.

"The first printing press ever brought to Chicago was a super royal hand press. The first machine card press reached us in 1846. Among the newspapers of those early days were the *Democratic Press* of Script, Bross & Spears, the *Tribune* of Ray, Medill & Cowles, John Wentworth's *Democrat* and the *Evening Journal*.

"The publishers of the dailies and weeklies of that period were also the proprietors of job printing offices. The first number of the Chicago *Daily Tribune*, whose presses are now run nightly by the agencies of steam and electricity, was printed July 10, 1847, on a hand press in a little corner in the third story of a building at the junction of La Salle and Lake streets."

R. F. Pettibone, A. R. Graves and others enlivened the occasion by witty speeches and stories.

The gathering was representative of the printing and allied industries of Chicago, and the occasion was one that will be pleasantly remembered by all the guests.

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## THE MOST PROFITABLE VOLUME TO ITS READERS YET PUBLISHED.

"I am much taken with the new editorial arrangement of the INLAND and think this will be the most profitable volume to its readers yet published. You are certainly giving the best printers' magazine published, and I assure you it is much appreciated in this office."— *F. K. Pennington, Barnum & Pennington, Shelbyville, Illinois.*

Written for THE INLAND PRINTER.

## STRAY ARROWS.

BY ROBIN HOOD.

THE newspaper editor who sincerely champions the cause of the people, and fearlessly exposes men and institutions dangerous to the public weal, does not always receive the reward, "Well done, good and faithful servant." Editor J. B. Smiley, of the *Enterprise*, Galesburg, Michigan, waged war on a banking institution of that city, and was blamed for precipitating the run that closed it. The school money and other public funds were in the bank, and Mr. Smiley, who considered the affairs of the bank were improperly administered, exposed its workings. Now come the people, and demand his departure from the city, and he carries a revolver — not to protect himself against the hoodlum whose villainy is exposed, but against the rage of his erstwhile constituents whose interests he sought to conserve. The dear people even held a meeting at which they denounced this patriotic editor, and passed resolutions denouncing him and calling for a boycott on his paper. It has since transpired that Mr. Smiley was right in his strictures on the bank management, but nothing is heard about the people recalling their denunciation of him. Thus do we see that the editor must endure the slings and arrows of contempt from those who should honor his fidelity to their interests, and such an unfortunate citizen should be allowed to carry a whole arsenal if he wants to.

* * *

THE following letter was dictated from a prominent typefoundry in Chicago recently. It tells its own story of the printer's business methods. If it was an exceptional case it would not be worthy of notice; but similar cases are of frequent occurrence:

To the agent of ———————— railway, at ————————

DEAR SIR, — On January —— we received a box containing seventy-five pounds of old type metal, but we have no means of learning the name of the shipper. Will you kindly inform us who shipped the box, and greatly oblige? Yours, etc.

This in spite of the fact that in nearly every typefounder's publication is to be found a paragraph something like this:

Parties shipping old metal to this foundry will please put the address of the shipper, as well as ours, on the packages, and notify us by mail when and how the metal is shipped.

There is no use trying to change the business habits of the printer. He despises all the red tape of the ordinary business man. His way is good enough. After he has delivered his type to the railroad let the typefounder do the rest. If he cannot find out who sent it, that is not the shipper's fault.

* * *

SPECULATION is rife just now as to the purpose for which the typothetæ was formed. Mr. Little, according to the *Bookmaker*, says it was to beat the nine-hour day. A writer in the January issue of that publication says: "Different notions seem to prevail as to the purpose for which it is organized." Some of its founders say its origin is to be found in an effort to promote greater community of interest between employer and employé, while others maintain that the correction of trade abuses was the primal purpose. Others are unkind enough to say that it was organized to promote good fellowship and an annual banquet. The funny part of it is that the typothetæ itself is as much mystified on the subject as anyone else. It ought to elect a committee to find out what it is for and "where it is at." The first order of business usually is to state the "object of the meeting."

* * *

THE "document" which Mr. Donnelley held in his hand at the typothetæ banquet was worthy of a better reception than Mr. Blakely's query as to the identity of the hand caused it to be accorded. It was one of those curious misunderstandings which arise when people are playing at cross purposes. Mr. Donnelley was impressed with the importance of the document,

while Mr. Blakely could not let him proceed until the audience was assured that the hand referred to was the one in sight. Well, it started the ball of merriment rolling, and it did not stop until the speechmaking was over.

## REVIEW OF SPECIMENS RECEIVED.

MANY of our subscribers having made requests for samples of printing to be forwarded to them, we have decided to make up packages of specimens, for which a charge of 25 cents will be made, to cover cost of selection, postage, etc. A limited number of these packages has been prepared, and calls for same will be filled in the order received. First come, first served. Applications should be addressed to "Specimen Department," THE INLAND PRINTER, Chicago, Illinois.

THROUGH inadvertence a booklet entitled "The Proof of the Pudding," on which a slightly adverse criticism was passed in our last issue, was credited to W. H. Wright, of Buffalo. It has since transpired that it was not printed at his office, which invariably turns out good work.

THE New Haven (Conn.) *Daily Palladium* sends advertising circulars which are fair samples of up-to-date printing.

MARCUS D. HOERNER, Harrisburg, Pennsylvania. Letter-head, note-head and cards, composition on which is very neat.

B. A. HARTSHORN, with Gray Printing Company, Fostoria, Ohio. Note and letter-heads in colors and gold, showing that the pressman is an artist in colorwork.

THE *Morning Telegraph*, New London, Connecticut, has issued a "New Year's Greeting," which is a collection of fine half-tone engravings, presswork on which is very good. The cover is printed in three colors and gold, and handsomely embossed.

THE souvenir edition of the *Day*, New London, Connecticut, contains fifty-six pages, profusely illustrated with half-tone engravings, and printed on heavy enameled stock. It is a neat, clean looking production, the presswork being exceptionally good.

A NEW YEAR'S circular, by J. H. Brown, foreman of the J. J. Pastoriza Printing and Lithographing Company, Houston, Texas, is an excellent piece of artistic rule and tint work, admirably printed in colors on heavy enameled paper. The design is original and carefully executed.

ANOTHER batch of letterpress printing from Leighton Brothers, Minneapolis, Minnesota, lies before us, and it is equal if not superior to any of their previous productions in this line. The brothers evidently employ artists in typography, and the presswork is deserving of all praise.

"A NEW YEAR'S SONG," by Adam Craig, of the Craig Press, 178–182 Monroe street, Chicago, Illinois, is a handsome brochure, delicately printed on heavy enameled paper in two colors. The song is a literary gem, and its artistic setting gives it a possible greater value. It will undoubtedly be preserved by its recipients.

THE Swinburne Printing Company, Minneapolis, Minnesota, has issued a fifty-page book of specimens of printing, many of the designs in which are very original and striking—presswork, engraving and composition being of good quality. This house is one of the foremost in the northwest in the matter of artistic printing. Price of book is $1.

C. H. HOPKINS, Muskegon Publishing Company, Muskegon, Michigan. A package of "everyday work," of a quality which fully bears out the statement that the company is trying to "increase the tone and style" of printing in that locality. Most of the samples are good in design, neatly displayed, and the presswork is of a high order.

TRACEY C. FRALEY, Eagle Printing House, Elmira, New York, is a worthy exponent of the "art preservative." In an eight-page and cover booklet he sets forth twelve varied designs in colors and gold, which proclaim him to be an artistic designer of advertising matter. His productions are original and unique, and arrangement of color effects very pleasing and catchy.

A GOOD example of newspaper enterprise is the anniversary edition of the Coatesville (Pa.) *Weekly Times*. It contains sixteen large eight-column pages, well made up, and embellished with many half-tone and line engravings. The advertisements are admirably displayed, and if the presswork was equal to the composition, a handsome paper would have been the result.

UNION BANK NOTE COMPANY has issued a New Year's greeting, on which an imitation of a natural leaf is printed and cut out in form, with the words "turn over a new leaf" printed in close proximity. On turning over the leaf an advertisement of the company sets forth the reasons why they should secure the printing of the public in their locality. The work is neatly finished.

"PRACTICAL SPECIMENS, NO. 4," by F. H. McCulloch, Austin, Minnesota, is, in our opinion, not quite up to the average of the previous issues. While the presswork is very praiseworthy, the composition lacks originality of design, and, in some instances, is below the average in execution, notably the "Peoples' Party Congressional Com." letter-head, which might be classed as a *poor* specimen of typographic display.

HEARD RESPESS, whose excellent examples of chalk-plate engraving were so ably illustrated in the January number of THE INLAND PRINTER,



RULEWORK CONCEPTION.

Designed and composed by K. A. Grandstaff, with Hammond's Printing Works, Roanoke, Virginia.

sends some specimens of his work printed in colors and gold, which prove the unlimited possibilities of the adaptation of the chalk process of engraving to the multifarious requirements of the modern typographical printer. Mr. Respess' address is 37 North Broad street, Atlanta, Georgia.

THE Walther Printing House, Philadelphia, Pennsylvania, has issued a book containing ninety samples of advertising, each of which has a distinctive style of its own, and all of them of a high order of merit. It is not often that so many samples of fine printing are inclosed between two covers of black enameled stock, tied with a broad orange silk ribbon. The name "Walther," printed in blue bronze diagonally across the front cover page, is very striking and effective.

CHARLES B. CONATY, with the Enterprise Book and Job Printing Office, Port Chester, New York, is anxious for an opinion on a large package of samples of letterpress printing, comprising cards, bill heads, letter-heads, programmes, etc., in plain black and colors. The majority of the specimens are artistically designed and neatly executed, but some of the colors have been poorly selected, and in one or two instances too much ornamentation has been indulged in. As a whole, the collection compares favorably with the work turned out from most of the first-class offices in the United States.

A PACKAGE of assorted specimens of printing reaches us from J. B. Manning, with the *Morning Sun*, Norwich, New York, who states that the job office is "a small concern, as yet." He has adopted, as the emblem for his personal card, the somewhat hackneyed design of a composing stick, which is a fairly executed piece of rulework, considering the implements at his command, which consisted mainly of "a 10-cent file to miter the parts." We must commend J. B. Manning on the evident ability which he has displayed in design and execution of the typographical specimens submitted for criticism.

TO MR. GEORGE H. COURTER, business manager, we are indebted for a copy of the "Carriers' Greeting," of the *Buffalo Courier*, for 1894. It is one of the most artistic and perfect specimens of the designer's, engraver's and printer's art which we have seen. It is 9 by 12 inches in size and printed on fine enameled cardboard. The cover design by William Merkle is worked in tints and is very effective. The balance of the "greeting," twelve pages in all, are full-page half-tones from wash drawings by Edw. Dufner. A monthly calendar is sketched on the lower corner to the left of

each of the cards, the drawings being indicative of the season. The entire work was designed and made in the engraving department of the Courier Company.

L. T. HUXFORD, foreman at Tolman's Electric Job Printing Office, Brockton, Massachusetts, sends for review a large package of samples of printing and embossing. The cards, bill-heads, letter-heads, etc., show a wealth and variety of design seldom met with in the productions of a single printing office, and every sample shows the result of painstaking care in execution. The presswork is almost faultless, and a piece of music printed in blue ink on white satin is exceptionally fine. The embossed work on all samples furnished is in bold relief, and inks used are brilliant and of good body. The engraved designs, both plain and fancy, are the work of skillful artists.

SPECIMENS were also received from the following: Barnum & Pennington, Shelbyville, Ill.: neat samples of bill-heads and envelope corner card. Chenango *Telegraph*, Norwich, N. Y.: half a dozen samples by various compositors, some of which show taste and ability. Raynor & Taylor, Detroit, Mich.: more samples of their very excellent everyday work. Christie, "The Printer," Brandon, Man.: the *Eye*, Christmas, 1893; a twelve-page pamphlet, with cover printed in two colors and gold; and "A Christmas Carol," eight pages and cover on heavy enameled paper in two colors; both fair specimens of printing, showing enterprise and ambition.

CALENDARS.

We have received many calendars from all parts of the United States, some of which are very artistic productions. Limitation of space admits of only brief notices of them.

Koerner & Hayes, Buffalo, New York, send a handsome lithographed calendar, printed in many colors, which is well worthy of preservation as a work of art. A. Northrop & Co., Waterbury, Connecticut, has issued a neatly printed card in half-tone, with calendar in two colors attached. Ed E. Sweet, Pomona, California: calendar blotter, with artistically designed cover. Smith, Cummings & Co., Logan, Utah: neatly printed and embossed background. John F. Williams, Shelbyville, Kentucky: card calendar, with handsome scrap mounting. The Henry O. Shepard Company, 212–214 Monroe street, Chicago, Illinois: card calendar, printed in bronze blue and gold, and embossed in their usual artistic style. Brunt, San Francisco, California: background showing views of California Midwinter Fair, printed in colors on ivorine; calendar with memorandum blanks for each day, and pencil attached with old gold silk cord. Charles H. Possons, Glens Falls, New York: book calendar attached to card and tied with pink silk cord; design and execution being excellent. Thomas P. Nichols, Lynn, Massachusetts: two calendars, both good specimens of the printers' art. The *Utica Daily Press*: the upper portion shows a half-tone reproduction of the first page of the daily, through the center of which the smiling face of a newsboy is thrust. The picture of their building and one of the perfected presses upon which the paper is run also appear upon the calendar, which is the best they have issued. D. O. Crawford & Co., Fulton street, New York: good business calendar, each monthly sheet also showing complete annual calendar. Also from J. H. Daniels & Son, engravers and plate printers, Oliver street, Boston, Massachusetts; The Craig Press, printers, publishers and designers, 178–182 Monroe street, Chicago, Illinois; Fraley, Electric Printer, East Water street, Elmira, New York; Mitchell Printing Company, South State street, Greenfield, Indiana; David Oliphant, 178 Monroe street, Chicago, Illinois; the *Wiskonsin Demokrat*, Chilton, Wisconsin; Beit & Philippi, ink manufacturers, Hamburg and Stassfurt, Germany, a most elaborate and handsome specimen; M. M. Kelton, manufacturer of plain, geared and D roller plate presses, 124 Baxter street, New York; Transylvania Printing Company, Lexington, Kentucky; L. Braunhold, designer and illustrator, 81 Clark street, Chicago, an exceedingly tasteful and meritorious piece of work; Winn & Hammond, printers, binders and engravers, Detroit, Michigan, a richly colored and embossed specimen, most effectively designed.

## NEWSPAPER GOSSIP.

EDITOR CUNNINGHAM, of the *Spectator*, Galesburg, Illinois, has been appointed superintendent of construction on the new government building now being erected.

THE editorial and mechanical departments of the Albany (N. Y.) *Sunday Telegram* were destroyed by fire Monday morning, January 8. The loss was about $20,000, partly covered by insurance. Proprietor James Hill immediately repaired the building and put in a new plant.

THE "Greeting, 1894," of the *Dubuque Daily Telegraph* is certainly worthy of honorable mention. It is in form of a reduced facsimile of the paper—eight pages—with half-tone cuts of all persons connected with the establishment set into the plates. On the front cover appears a calendar for 1894. The appearance of the bright and intelligent staff of newspaper workers gives emphasis to the advertising merit of this pretty and well-printed little sheet.



Written for THE INLAND PRINTER.

## BLOSSOMS OF LIFE.

BY A. H. M.

Blushing roses, flowerets gay, bestrew the paths of childhood—
The wide, cold world to baby eyes is nothing but a wildwood.

The gracious ways of childhood's days be with our darlings ever—
Blossoms of life, of blessings rife no power on earth can sever.

## BOOKS, BROCHURES AND PERIODICALS.

PART eleven of the "American Dictionary of Printing and Bookmaking" has been received. "Stereotyping" is the latest subject dealt with in this part. The work is now nearing the close, and taking into account the fact that it is given as a premium for a three-year subscription to the *American Bookmaker* paid in advance, it is certainly worthy the attention of every one interested in printing.

*Modern Art*, Christmas and New Year's number, issued January 1, is before us. This number shows no falling off from but rather an improvement on previous numbers. Two of the illustrations are reproductions of etchings by François-Saint Bonvin and Paul Rajon, both entitled "The Etcher," the latter from the famous painting by Meissonier. The other illustrations are a photogravure of four pencil drawings from a page in Carl Morris' sketchbook, and a reproduction of a pen drawing of a female figure to accompany "Part of An Artist's Letter." In the text we find Helen Zimmern's first article on "Contemporary Italian Art Study and Liberal Education," by Alfred Vance Churchill; "Impressions of the Fair," by the editor (J. M. Bowles); "Table of Art Reading"; and the first

of a series of articles on American Art Museums. In this number the decorative initials are rather more elaborate than usual. In typographical excellence and in the quality of its paper and the character of its illustrations we know of no artistic periodical to rival *Modern Art*, or even to approach it, with the single exception of the *Hobby Horse;* and in only one important particular, perhaps, that of the adjustment of the typography to the page, does the latter surpass the former in artistic make-up. In its size, the quality of its paper, its type and presswork, its careful proofreading and its quiet dignity, we commend it as a model to the members of the Contributors' Club of Chicago. The articles contributed by Helen Zimmern are likely to prove a valuable acquisition to *Modern Art*, and occasional communications from other art centers than Florence are, we hope, not unlikely to follow. So many artists of note have opened studios in Chicago within the past year that Mr. Bowles might find it to the advantage of his periodical to add a quarterly communication from Miss Lucy Monroe. Certainly many of his readers would welcome such a communication from this accomplished art critic.

STANDARD DICTIONARY OF THE ENGLISH LANGUAGE, Volume I, A to L. Funk & Wagnalls Company, New York.

One of the first essentials in a properly equipped printing office is a dictionary, and under no conditions are the merits of a dictionary put to a closer scrutiny, particularly in regard to those features considered of trifling importance by the general reader. The Standard Dictionary will be welcomed as solving many of the difficulties of both proofreader and compositor. Typographically it is a superb work, and as a subscription book it will win favor on its merits on this account alone. Mr. Horace F. Teall, a proofreader of national reputation, who has had in his charge the reading of the work, has called our attention to many valuable features in the work especially calculated to meet the requirements of printers. Space does not permit a full recapitulation of these here, but not the least of them is the reduction of the compounding of words to a scientific system; the use of the German double hyphen in hyphened compounds, avoiding the confusion that often arises in the use of the hyphen for the divisions of both compound and simple words; and the effort to supply a standard to aid in securing uniformity in syllabication and the dividing of words at the ends of lines by printers.

In the definitions preference has been given to the "order of usage" over the historical order and everything has been removed that stands between the vocabulary word and the meaning.

Having said this, printers generally will appreciate the value of the work and give its merits careful consideration. The publishers have issued a very handsome prospectus which they will mail to any address on receipt of 10 cents. The second part of the work is expected to be issued in May. The Standard Dictionary is issued in single-volume and two-volume editions, ranging in price from $12 to $20, according to the style of binding.

## PASTING LABELS ON TIN.

One of the best pastes for sticking labels on tin cans is made by mixing one pound of the very best flour with six to eight ounces of brown sugar. Boiling water should be used as with ordinary paste. If the labels are light in color this paste will be likely to stain them, and in that case white sugar may be used. It is necessary to make the paste every day as required for use, as it turns sour very quickly.

AN English paper, *Enquire Within*, made application in chancery during January for an injunction to restrain the publishers of the *Spinning Wheel* from using copyrighted articles. It was brought out in court that the publishers of both periodicals stole freely from an American monthly magazine. The defendants got costs.

## CHICAGO NOTES.

MR. KIRKHOFF, the Chicago representative of R. Hoe & Co., press manufacturers, New York, has recently returned from a three-months' trip to Florida, much improved in health.

MR. FRANK A. KIDD, corresponding secretary and organizer of Chicago Typographical Union, No. 16, has been appointed superintendent of the printing office in the postoffice, through the courtesy of the newly appointed postmaster, Mr. Washington Hesing.

MR. PAUL SHNIEDEWEND, formerly president of the Shniedewend & Lee Company, and well known to all of the printers of the country, has, since his retirement from the old concern, organized another company, and for the present will do business at 345 East Forty-fourth street, Chicago, dealing in printing machinery and material of every description.

MESSRS. T. W. & C. B. SHERIDAN, makers of bookbinders' machinery, announce that they have purchased the entire stock of machinery, tools and supplies of the E. P. Donnell Manufacturing Company, formerly at 325 Dearborn street, Chicago, and will hereafter be able to furnish any of the wire-stitching machines manufactured by the Donnell concern, and any of the parts for repairs of the machines which are now upon the market.

MR. D. M. IRWIN, president of the Oswego Machine Works, Oswego, New York, was recently in the city, looking after the interests of his concern, which now manufacture the celebrated Brown & Carver paper cutter, formerly made by Mr. C. R. Carver, of Philadelphia. Mr. Irwin states that the Carver machines are being made by the new company in the same thorough manner as when built in Philadelphia, and a number of minor improvements have been made which add very materially to their durability.

THE announcement of the sixth annual "Black and White," given by the Chicago Society of Artists, has been received. The exhibition will be held in the galleries of the society either late in February or early in March. The Wilson L. Mead prize of $50 will be given to the best picture as usual. The black and white has always been the most interesting of the society's exhibitions, and this year's, it is expected, will be no exception to the general rule. The catalogue is to be a handsome one. Mr. William Schmedtgen is the chairman of the committee.

AFTER a bitterly contested trial for nearly five weeks, Mr. Charles R. Williams was honorably acquitted of a charge of forgery in Judge Burke's court on Saturday, January 20. The charge was brought against him by Rand, McNally & Co. The case has been on trial continuously since December 15. Attorney Charles W. Dwight, representing the state, and attorneys William J. Hynes and D. D. O'Brien assisted him. Ex-States-Attorney Longenecker and attorneys Robert R. Jampolis, Charles S. Thornton and Justus Chancellor represented the defendant. Mr. Williams was indicted on twenty-one separate charges of forging indorsements on checks drawn by Rand, McNally & Co. in favor of various agents of the "Bankers' Directory." The total amount of these checks was about $5,900. Mr. Williams was the originator of the "Bankers' Directory," which publication he first compiled in 1875. Early in the succeeding year Mr. Williams entered into an agreement with Rand, McNally & Co. to publish his directory. It was claimed by the defendant that he was to receive half of the profits arising from the directory, but Rand, McNally & Co. claimed on the trial that the ownership of the directory was in them, and that Williams was only employed on a salary. In 1880 an agreement was made between Rand, McNally & Co. and Mr. Williams, by which he was to receive one-third of the profits. Mr. Williams took entire charge of the publication of the book, and Rand, McNally & Co. paid all the bills and charged them against the directory. In 1892 the profits from the book had grown to $100,000 yearly. In 1892 Mr. Williams became

dissatisfied with the way matters were being conducted and proposed to leave the concern. June 6, 1892, as shown by the evidence, Mr. Williams was called to attorney Jacob Newman's office and confronted with the charge that he had forged the indorsement to a number of checks which lay on the attorney's table. Attorney Newman had a warrant for the arrest of Mr. Williams in the hands of a constable, and the latter on the witness stand swore that the attorney intimidated him into signing a statement that he owed Rand, McNally & Co. $16,000, and that he also, under duress, canceled the contract between Rand, McNally & Co. and himself. Fred McNally then bought transportation for Mr. Williams and his family to California. Mr. Williams, however, went to New York and sent word to Chicago he was going to get up a bankers' directory there. It was shown on the trial that Rand, McNally & Co. shortly after this attached Mr. Williams' homestead on the West Side, worth $30,000. A bill in chancery was then filed by Mr. Williams in the Superior Court to set aside the assignment of the property, which he claimed was made while under duress. In February last, Mr. Williams was indicted by the grand jury on twenty-one different charges of forgery preferred by Rand, McNally & Co. The representations upon which he has just been tried was that of forging the indorsement on a check of $225 payable to the order of J. S. Church, one of the directory agents, and drawn by Rand, McNally & Co. The requisition upon which this check was drawn, which was produced in evidence, showed that the call for $225 was for payment to another agent named J. A. Warren. Mr. Williams testified on the trial that he had indorsed the check, but he thought he was authorized to do so by Church, and that Warren is the man to whom the money was paid. Warren was a sub-agent for the directory and was traveling in New York. General satisfaction is expressed in the exculpation of Mr. Williams, by his numerous friends.



Written for THE INLAND PRINTER.

### SOMETIME.

BY C. F.

A pair of eyes that in their helpless thrall
Sometime the hearts of men shall hold;
And softly curving lips upon whose call
Hangs more than poet ever told.

## OF INTEREST TO THE CRAFT.

ALBANY (N. Y.) TYPOGRAPHICAL UNION, No. 4, gave its annual reception and ball January 17, Franklin's birthday.

MR. GEORGE B. STARING, editor of our bright little contemporary, the *Inter-Mountain Printer*, of Helena, Montana, informs us of its decease. This is consequent on the abrogation of the charter of District Union No. 7.

THE Typothetæ of New York celebrated the anniversary of the birth of Benjamin Franklin January 17 at the Hotel Brunswick. Two hundred members and guests sat down to the tables. The after-dinner speeches were informal, but all were devoted to eulogy of Franklin. President Theodore L. De Vinne made the opening speech. He was followed by the Rev. Dr. Maynard, Whitelaw Reid, Mr. Pangborn, Joseph Howard, Jr., Will Carleton, John A. Sleicher, Samuel P. Avery and others.

A CURIOUS trial has taken place at Limoges, according to our Paris correspondent. A printer having had a dispute with his staff on a question of union wages, they struck. He advertised for non-union men; three offered and were engaged. One, Seguin, after a few days suddenly left, alleging the printer had not informed him he was destined to replace strikers, and took an action against the printer, and the Conseil des Prud'-hommes awarded him damages. The printer appealed to the Tribunal of Commerce, and Seguin was cast, and condemned to pay $6 damages.

A CORRESPONDENT gives the following as a recent occurrence at Berlin. Anthony Comstock should be represented abroad, evidently: A father articled his son, at Berlin, to learn printing, but having ascertained that the boy was employed setting up obscene and indecent matter, he demanded the canceling of the indentures and the return of the fee. Refusal on the part of the master and a recourse to the courts, when it transpired that thirteen other boys were also employed on the libelous publications, which constituted the sole work of the shop, plus the printing of a religious journal.

THE International Federation of Typography has been constituted; its headquarters will be Berne, and the staff, Swiss, chiefly on the ground of economy, for it cannot support, not being rich, traveling secretaries. The Germans being most numerous in the Swiss printing trade, have naturally named one of theirs, M. Reimann — a gentleman in every way qualified — for the post of secretary. When rich, and the International Federation has want of a French representative secretary, that officer is marked out in advance: M. A. Keüfer, of Paris, and the able secretary of the French Federation of Printers.

## TRADE NOTES.

COLE & NOYES, of Jackson, Michigan, job printers and bookbinders, have dissolved partnership, H. B. Noyes retiring.

IN the article on "Recent Patents" is the notice of a press invented by Mr. H. Bruer, which is called the Eureka hand cylinder press. It is manufactured by the Eureka Press Company, of New Prague, Minnesota.

L. L. BROWN PAPER COMPANY, of Adams, Massachusetts, have issued the "Ledger Diary for 1894," the paper in which is their "Standard Ledger." This method of keeping this well-known paper before the trade is a good one.

F. S. DRESKELL, Detroit representative of the Chatfield & Woods Company, papermakers, Cincinnati, Ohio, has issued a calendar memorandum tablet for 1894, printed on the Chicot Mills folio, which is a very handy form of calendar for desk use.

MR. W. W. SHINN, printer, of Portland, Oregon, sends his greetings and good wishes for 1894 to his patrons in a punning rhyme printed on a card on which is fastened with sealing wax a piece of nonpareil reglet, Mr. Shinn using this as an object lesson of his wish that his patrons and friends will *stick* to him like *wax*.

MILWAUKEE has a new engraving concern called the Quin, Cook & Quin Engraving Company, located at 201 Second street, that city. They do work by all the different processes, and make a specialty of book illustrating. Mr. W. H. Cook, the general manager, was formerly with the Binner Engraving Company, of Milwaukee.

MR. E. W. BARBER, of the Jackson (Mich.) *Daily Patriot*, has disposed of his stock to Messrs. Milo F. Whittaker, James Frank, Charles F. Wasson, W. J. Van Deusen and Miss Florence M. Brooks. They are all former employés of the *Patriot*. Hereafter the paper will be largely a coöperative company, those doing its important work receiving the full reward for their efforts.

THE Dexter Folder Company, of Fulton, New York, have put in for the Western Methodist Book Concern, at Chicago, one of their combination machines, undoubtedly one of the most complete pieces of folding machinery in that city. It is

intended to fold, trim and paste sixteeen pages, and in addition, to fold and paste on a four-page cover. This machine has electric register at first fold, also slow-down attachment to reduce the speed of the sheet as it touches the guide, also their new fountain paster.

ONE of the latest machinery catalogues is that of Messrs. T. W. & C. B. Sheridan, manufacturers of bookbinders' machinery, New York and Chicago. It is from the press of J. J. Little & Co., and as is the case with all work turned out in that establishment, is a very creditable job. It contains seventy-two pages, printed on heavy enameled stock, each page having a light tint background, which shows off the illustrations to good advantage. Composition and presswork are excellent, and the only fault one can find with the catalogue is that a number of old cuts have been used. Aside from this Messrs. Sheridan have a book of which they may well feel proud, and one which the trade will no doubt greatly appreciate, especially that portion of it desiring any machinery in their line.

MR. W. W. RUSSELL, formerly superintendent of The Russell & Morgan Printing Company, and general western superintendent of The United States Printing Company, and recently president of The Russell Printing Company, which concern was organized about a year ago, just long enough before the panic to get its plant fully equipped and running, but which had not capital enough to stand the severe strain that carried down older and stronger concerns, will be at leisure as soon as he has sold, as assignee, the effects of The Russell Printing Company, which will be done by February 1. Mr. Russell has spent his life in the color printing business and the manufacture of playing cards, and is thoroughly versed in both the practical and commercial departments of these branches of the printing business. He would be a desirable acquisition to any concern needing his services, either in connection with some printing establishment, or representing some house handling printers' supplies. He is thirty-three years old, active, and not afraid of work. Any communication addressed to him at 88 East Eighth street, Cincinnati, Ohio, will reach him.

## NOTES AND QUERIES ON PROCESS ENGRAVING.

"INQUIRER" writes: "If within your knowledge will you inform me how long it would take to acquire a practical knowledge of process engraving, and also the probable cost of getting the instruction? *Answer.*— (1) There is so much left to the judgment in process engraving that at least two years' practice under the most favorable auspices is necessary to become a fairly competent workman. (2) As much as $1,000 has been paid for full tuition in process work, but arrangements can now be made with reputable firms to take service at a nominal salary for the first year.

DR. E. ALBERT has patented a new method of preparing half-tone blocks, which is stated to be a great improvement, according to *Talbot's Neuheit.* The number of lines on a grain screen varies from five to eight per mm.; more than eight gives blocks difficult to print, less than five gives flat results. The proportion of the intervals between the lines to the breadth of the black lines is 1.1, and this is not the best for the high lights, and for the shadows 3 1 is better. Albert has arranged a micrometer screw on the objective, which is sensitive to 1-30 mm. The action of this is to broaden or narrow the lines, and thus gain the effect required.

THE annual election for officers of the Philadelphia Typographical Society resulted in the choice of the following: President, John W. Keating; vice-president, John W. Hastings; recording secretary, William F. Lacy; financial secretary, Jacob Semler; treasurer, Lawrence M. Meyer; stewards, Charles E. Heintze, Alexander N. Dubois; beneficent fund committee, Samuel Macmeany, John W. Keating, James Bleloch, Harry C. King, Lawrence M. Meyer.



QUAINT COMPANIONS.

## AS IT IS DONE IN AMERICA.

It is impossible, says a contemporary, to state the name of the humorist who originated the manner of describing a fatal occurrence, examples of which are given below; but it seems to be quite generally followed by American newspaper paragraphers. It is a delicate way of putting it, and reads much better than when one says: "He died amid the most horrible and excruciating agonies." The whole story is told, and the reader's sensibilities are not shocked.

This style of paragraphing affords an opportunity for exercising the ingenuity. Variety, freshness, and a cheerful, not to say vivacious facetiousness, can be mingled with the briefest notices of fatal casualties that otherwise may be neglected by the reader or very briefly glanced at. Here are a few selected examples:

"A young man in Louisville examined a keg of damaged gunpowder with a red-hot poker, to see if it was good. It is believed by his friends that he has gone to Europe, although a man has found some human bones and a piece of shirt-tail about twenty miles from Louisville."

"John Smith, Jr., in Nebraska, said he could handle a rattlesnake the same as a snake-charmer. The churlishness of the undertaker in demanding pay in advance delayed the funeral four days."

"Richard Strongarm, better known as the 'Champion trunk-smasher of Missouri,' found a box last week marked 'Dynamite. Handle with care.' 'Ha, ha,' said he, 'dynamite,'

in a scornful voice, as he seized it by the handle, braced one foot against the load and yanked it on the platform. He never came back."

"A man warned his wife in Chicago not to light the fire with kerosene. She did not heed the warning. Her clothes fit his second wife remarkably well."

"A boy in Canada disregarded his mother's injunctions not to skate on the river, as the ice was thin. His mother does not cook for as many as she formerly did."

"In Massachusetts the other day a man thought he could cross the track in advance of a locomotive. The services at the grave were very impressive."

"A man in Maryland the other day ate fifteen dozen raw oysters for a wager. The silver trimmings on his coffin cost $12.35."

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A POSTMASTER is required to give notice by letter (returning a paper does not answer the law) when a subscriber does not take the paper out of the office, and state the reason for it not being taken. Any neglect to do so makes the postmaster responsible to the publisher for payment.—*Newspaperdom.*

## BUSINESS NOTICES.

### THE ELITE RULE BENDER.

The Elite Manufacturing Company, of Marshall, Michigan, are still furnishing numbers of printers in all parts of the country with their rule bender, which is a most useful and satisfactory tool for all descriptions of rule bending. It is one of the most simple devices for this work ever made, and does as good work as much more expensive machines. The price is $2, postpaid. The company also issue a little book entitled, "Hints On Rule Bending," which they would be glad to send to any address upon receipt of 10 cents.

### THE ONLY ONE.

The Chicago, Milwaukee & St. Paul Railway is the only line running solid vestibuled, electric lighted and steam heated trains between Chicago, Milwaukee, St. Paul and Minneapolis. The Chicago, Milwaukee & St. Paul Railway is the only line running solid vestibuled, electric lighted and steam heated trains between Chicago, Council Bluffs and Omaha. The Chicago, Milwaukee & St. Paul Railway Company now operates over sixty-one hundred miles of thoroughly equipped road in Illinois, Wisconsin, Northern Michigan, Minnesota, Iowa, Missouri, South and North Dakota. On all its through lines of travel the Chicago, Milwaukee & St. Paul Railway runs the most perfectly equipped trains of sleeping, parlor and dining cars and coaches. The through trains on all its lines are systematically heated by steam. No effort is spared to furnish the best accommodations for the least money, and, in addition, patrons of the road are sure of courteous treatment from its employés.

### A NEW LABOR-SAVING FURNITURE.

On page 427 of this issue will be found the advertisement of a new labor-saving metal furniture, sectional chase and page-holder, patented by W. P. Harding, April 7, 1891, and now manufactured by W. P. Harding & Co. It is identical in design with the chase we mentioned in our December number, in which Mr. Ruliff Duryea is said to have applied for a patent. The device is made applicable in Mr. Harding's patent as a chase, page-holder for book and job work, and as labor-saving furniture, as well as to all other uses to which it can be applied, in which type forms, pages or jobs are held in place by a pin passed through the milled or otherwise made slot and tenon on the end of the pieces. In both the steel and soft metal phases of the manufacture, the work is made with great accuracy to pica measures, and many combinations in sizes can be made with a comparatively limited number of pieces. For use as labor-saving furniture it is put up in a sufficient number of lengths to form holders for all sizes of page (in pica measures), from 14 ems in width to 24, covering all the ordinary sizes of bookwork. For larger pages it is made to order. Every piece is exactly like every other, except in length, and all are therefore interchangeable, fitting with the accuracy of typefoundry work, each side right side up. It claims a great saving of time and securement of accuracy in the composing-room (where the financial leaks usually occur), and to secure a perfection of register in presswork that cannot be obtained with any other furniture in use. Its manufacturers also claim for it great economy in the amount of furniture necessary to run an office, as its use as ordinary furniture, "hollow squares" in blank book and railroad work, etc., is such that it is a large saving in both composing and press rooms. Tying up and untying is, with this furniture, a thing of the past, and the scheme suggests to the practical printer a wonder that the old and more expensive method of making up bookwork has been followed so long without thought of so simple and effective a device. These chases are made in cold-rolled, smooth and perfectly finished imported Bessemer steel, five-eighths inch high, three ems pica wide, milled to exact size, and heavily electroplated in bronze. We are always in sympathy with every advancement of the "art preservative," and take pleasure in calling the attention of our readers to this promising labor-saving device. Manufactured by W. P. Harding & Co., 411 East Fifty-seventh street, Chicago.

### THE INLAND TYPEFOUNDRY.

In the last issue appeared for the first time the advertisement of the new St. Louis typefoundry which bears the above name. It was headed "Printers' Type Versus Typefounders' Type," a very significant expression, though perhaps one which everyone may not at the first thought appreciate. A perusal of the circular recently issued by the company clearly explains this. We have room for but a portion of it:

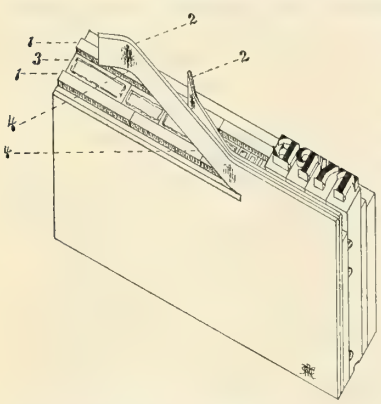
The point system and height now in general use have been adopted, and the type will in this respect match that of other makes. A most important feature is the system of justifying in width. This is based on an entirely new interpretation of old ideas. The widths of the characters are not chosen haphazard, nor are they fractions of an arbitrary measure which limits their use to special column measures, but they are fractions of a point, and consequently of the body, and, unlike the old systems, the symmetry of the face is not sacrificed to spacing. Practical printers, and most particularly railroad compositors, can appreciate the advantages of having type which will justify in width with the point system. In setting up tabular matter all the other characters as well as the figures will come out to measure, simplifying the composition greatly. The basis of the system is a unit one-eighth of one point, and the spaces as well as the characters are all multiples of this unit. The quads remain as in the old system. In most cases the thickness of the spaces corresponds with the old system, but in a few instances a slight departure has been made, not sufficient to cause the compositor to change his methods of justifying, yet enough to make the spaces throughout the entire series of bodies justify with each other, and obviating the necessity of purchasing special justifiers for tabular work. In cases where type of different bodies, such as 6, 8 and 10 point is used, the advantage gained from this method is very great, as the spaces of all bodies justify in width with each other. One of the most important changes is in the lining system. With exception of a very few standard faces which pressure of time will not allow recutting, all the type, including romans, italics, titles, antiques, gothics, and all other job faces, are cast on "Standard" line, and therefore all faces of one body line with each other. These few exceptions will be justified so as to be either a point or a multiple of a point lower. The advantages of this system are so many that it would be difficult to enumerate all of them. Among those which can be mentioned are: That it is now possible to line any italic or title with any roman; to use heavy job letter, figures or characters with different faces on the same job, as for railroad work; to have but one set of figures in German offices where roman is also used; that but one lot of leaders need be purchased for each body, etc., etc. Not only are all the faces of each body on the same line, but faces of different bodies justify in line with each other by the use of six or twelve to pica leads, the latter being necessary only on the smaller bodies. As the spaces of all bodies are point set, fractions, or multiples of points, they can be used for this justification as well. This feature is of the greatest importance for jobwork, and by enabling the proprietor to use the caps of the next smaller size of

the series for small caps, results in the saving of much material. Not only will all faces line with the standard leaders, but the line has been placed in such position on the body that in every case the face will line with 2-point dotted or single rule by the use of six or twelve to pica leads. In spite of the general use of leaders it is often necessary to use rule, and this innovation, which enables the compositor to have accurate line without the use of cardboard, will be appreciated. The f's and j's are, in all cases, except italics and scripts, made non-kerning, not only relieving the printer of the useless expense of the f combinations, but securing immunity from breakage after the type is locked up, and insuring better electrotypes. The same plan is followed with the descenders, only occasionally, in the larger sizes, do these extend beyond the body, and, except in rare instances, the type is cast perfect in set, requiring no hand rubbing. Except in the case of a few gothics, where the figure 1 has been made of a thinner set, all figures, in addition to being multiples of a point in thickness, are of uniform width as well, so that they will justify with each other and with the regular spaces and leaders. Throughout the old styles the figures above and below the line have been abandoned, and while retaining the old style design these important characters have been made of uniform size and line, adapting them to all uses and making them handsomer and more legible. All small cap sorts liable to be confused with the same lower case characters have an extra nick.

It will thus be seen that the new company promise much of value to the printing fraternity. They propose to get out from time to time new faces of type and borders, having a force of designers, engravers and fitters well posted in their various callings. They will also carry in stock the type of the Great Western and Keystone foundries, and deal in printers' machinery and supplies generally. Their place of business is at 217 Olive street, St. Louis, Missouri.

## RULE FOR ORNAMENTAL WORK.

Thin strip rule for ornamental work has been in demand for some time among progressive printers. It has enabled them to produce many artistic effects, not heretofore obtainable by the use of ornaments and fancy types, and at a moderate cost. In order to accomplish these results, it has usually been necessary to slit the rule with tinners' shears, at such a height as would allow the upper portion to rest upon quads or slugs. As there is no uniformity among founders as to height of quads, etc., this process has been tedious and unsatisfactory, a difficulty which Messrs. Barnhart Brothers & Spindler, Chicago, have succeeded in abating by providing certain brass supports of uniform dimensions, as shown in the illustration herewith. Figures 2, 2, represent the rule, slotted accurately by improved methods. Figures 1, 1, the brass supports upon which the strips rest. Figures 4, 4, illustrate the idea of using the rules in conjunction with the supports. The observing printer will readily appreciate this innovation, and be glad to know that regular fonts of assorted lengths of rules Nos. 200 and 202, properly slotted for this class of work, together with a supply of the supports, are now being put up.




## WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 5th of each month, and no want advertisements for any issue can be received later than the 25th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

COMPETENT PRESSMAN, cylinder or platen, wants situation. Reliable, temperate; good compositor; have had several years' experience as foreman in job printing office; prefer presswork in western town; union man. References if required. Address "E. G. D.," 107 S. Fifth street, Cedar Rapids, Iowa.

FOR SALE CHEAP—Four-roller, two-revolution Campbell press, 29 by 41, in Chicago. Bargain for cash. Address "CAMPBELL," care INLAND PRINTER.

FOR SALE, CHEAP—Model book and job printing establishment in the "boom city" of the country. Inventories about $40,000, including eight cylinder presses. Will sell at "slaughter" price, and make special terms. Write for descriptive circular, NIAGARA PRINTING CO., 357-365 Seventh street, Buffalo, N. Y.

PHOTO-ENGRAVER—A competent all-around man in line and half-tone, wants position with a good house; enamel process. Address "F. C. W.," care INLAND PRINTER.

POSITION WANTED—An all-around printer desires position with some first-class house. Is well posted, both on job and newspaper work, can do presswork and is capable of estimating on work. Address DELL E. WEEKS, Box 1063, Des Moines, Iowa.

PRESSMEN—The *Pressman's Manual* is the only work of its kind published; contents: hints on cylinder and platen presswork; how to emboss; how to make, use and care for rollers; how to mix and use inks; how to bind books and make pads; simple methods whereby every printer can do his own stereotyping; price 50 cents, postpaid. J. H. SERGEANT, 206 East Tenth street, New York city, New York.

READ THIS—From Plano, Ill.: F. H. McCulloch, Austin, Minn.—Dear sir,—I gladly send inclosed card for Practical Specimens No. 4. I never spent 25 cents for anything that was of as much value for the office. You can put me on the list for every issue you get out. F. D. LOUMAN. Send 25 cents to F. H. McCULLOCH, Austin, Minn., and receive a copy. Stamps taken.

SITUATION WANTED—A machinist, experienced hand on all kinds of printers' machinery wants position. Can give best references. Address "MACHINIST," care INLAND PRINTER.

THE DOWST SUBSCRIPTION RECORD, AND ADVERTISING RECORD AND LEDGER are superior to anything in the market. For sale by all booksellers and stationers. Sample sheets sent FREE on request. Publishers, E. L. GRANGER & CO., Chicago.

WANTED—A partner as business manager with $2,500 for half interest, and $2,500 to invest, in pushing a fine, paying Chicago Saturday journal. A fine chance for a capable, energetic, genteel young man. Best references given and required. Address "P. H. R.," care INLAND PRINTER.

WANTED—A few copies of the December, 1891, issue (No. 3, Vol. IX) of THE INLAND PRINTER; also of the October, 1893, issue (No. 1, Vol. XI), if in good condition. Will pay 20 cents apiece for same. Mail or bring to this office. THE INLAND PRINTER CO.

WANTED—A young German all-around printer and compositor wants good situation. Best references. Address OTTO PETERS, Gaza, O'Brien county, Iowa.

WANTED—An experienced photo-engraver, especially good on half-tone and zinc etching, to take sole charge of a large plant. Must have good executive abilities and be able to handle a large force of help. A liberal salary and an interest in the business to the right party. Address "B. F.," care INLAND PRINTER.

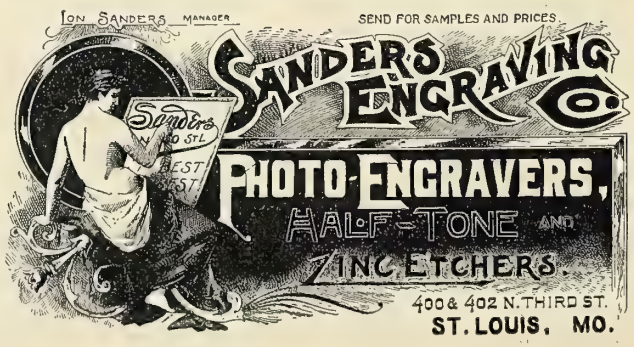
WANTED—An all-around newspaper man, eleven years manager of large country weekly, desires editorial situation; prefers that of managing editor of weekly or evening daily in small city or large town. Address "NEWSPAPER MAN," care INLAND PRINTER.

WANTED—By a good job printer, situation as foreman of good office (union), or as job compositor. Good proofreader. Can handle job presses. Sober; steady; references. Address "G. X.," care INLAND PRINTER.

WANTED—Position as foreman, job printer or reporter in good town. Best references as to ability, character and integrity. State particulars and wages and address BOX 180, Oregon, Mo.

YOUR ATTENTION HERE!—Four thousand dollars buys republican paper in Nebraska; 750 bona fide circulation; cylinder, jobbers, cutter; 500 pounds body type, 150 fonts advertising and job faces; all kinds labor-saving material; one of the best-equipped country offices in state. Business of $4,000 to $5,000 a year. Office will pay for itself in three to five years. Only waiting for practical printer and journalist to take hold of it. Right man can secure guarantees. Will sell newspaper separate from job office, if desired. Address "CENTRAL," care INLAND PRINTER.

FREE 16 page Illustrated Book giving dates and prices paid for Send two stamps OLD COINS
National Coin Company, 53 K State street, Boston, Massachusetts.



# Did You Ever Graduate?

If so, was it not a time of proud anticipation, the acme of youthful ambition?

The young men and women of today have the same feeling. Do not tell them that the selection of stock for their Commencement Programs and Invitations is a matter of indifference, but encourage them to take pride in using something especially designed, that is appropriate and artistic, which will serve as a memento worth keeping.

We offer a line which we believe will fully meet the needs of Commencement Day.

## A Word to Printers.

Some jobbers are offering these goods direct to the schools, ignoring the printer entirely. This house sells to the trade only, and it is to the printer's advantage to secure orders for the stock as well as for the printing. Sample set of Commencement Goods now ready. Price, 25 cents; no charge to regular trade, except carrier charge.

## Engraving and Embossing Department.

One of our specialties. Engraved Wedding and Visiting Card Plates. Embossed Monogram and Initial Dies.

**J. W. BUTLER PAPER CO.**

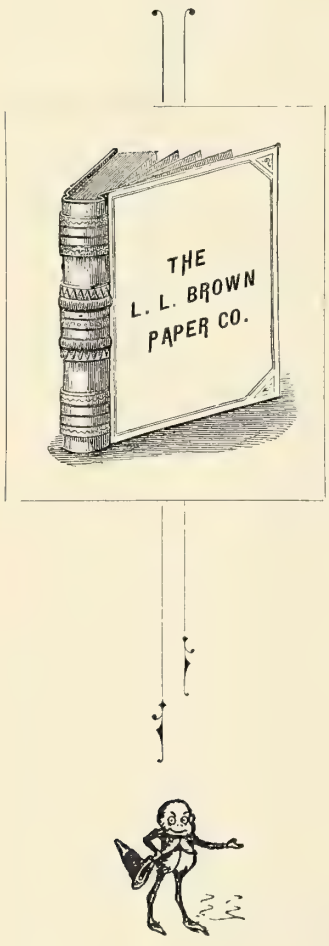
**216-218 Monroe Street.**

CHICAGO, March, 1894.

# L. L. Brown Paper Co.

ADAMS, MASS.

## When you want a Lawyer




Do you ask all the attorneys you know to make a bid and then employ the cheapest? The same principle applies to the selection of paper for your blank books. A few cents per lb. represents the difference between paper that can be relied upon to resist time, and the wear of daily use, and that which will prove defective and a source of annoyance by leaves becoming torn, blurring when erasures are made, etc.

We make a specialty of Ledger Paper for blank books, use only the best possible rag stock, new cuttings from shirt factories, linen fiber. Time and age do not deteriorate these papers.

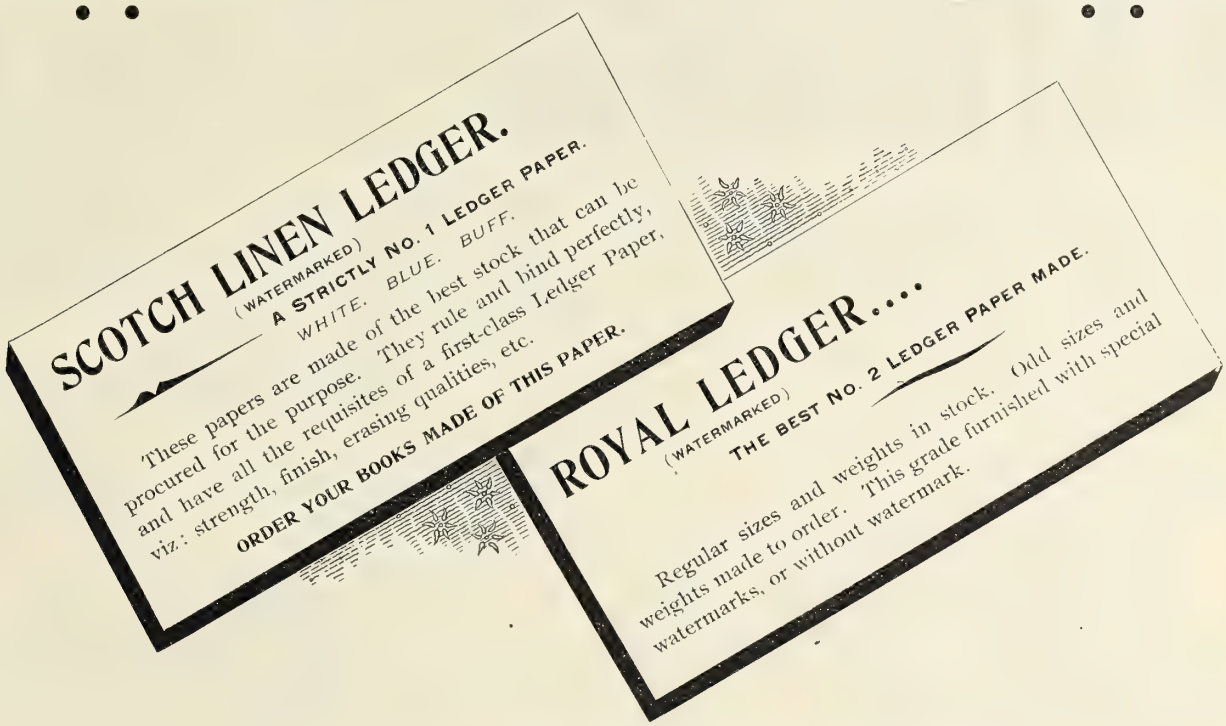
Ask your stationer or blank book maker for our brand. Each sheet of Ledger Paper made by us has our name watermarked in sheet:

**L. L. Brown Paper Co.**

**Linen Ledger Paper.**

**Mills Established**
**...at Adams, Mass., 1850.**

LARGEST VARIETY ... BEST QUALITY ...




.... PARSONS PAPER COMPANY,

Send for Samples.

HOLYOKE, MASS.

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# FIRST-CLASS BOND PAPER.



## MAGNA CHARTA BOND

FAC-SIMILE OF WATERMARK.

MANUFACTURED BY

## RIVERSIDE PAPER COMPANY,

HOLYOKE, MASS.

**Made from New Rag Stock, free from adulteration, perfectly Sized, and with a long and evenly beaten Fibre. A Bond Paper as carefully made as our Magna Charta Bond will last forever, and this is a most important consideration in papers of this kind.**

**W. H. HILL ENVELOPE CO., Worcester, Mass.,** carry Magna Charta Bond Envelopes in stock in three weights and all sizes.

**CUNNINGHAM, CURTISS & WELCH, San Francisco, Cal.,** carry in stock Magna Charta Bond in Flats, Folded Papers, Tablets and Envelopes.

**AMERICAN PAD & PAPER CO., Holyoke, Mass.,** carry in stock Magna Charta Bond Tablets in all sizes and regular weights.

# DEXTER FOLDING MACHINES

Electricity for Registering Sheets is something you ought to know about.

Highest Award at Columbian Exposition.

Largest output of Folding Machines.

HIGHEST GRADE MACHINERY.

Your own interests will suggest that you should, at least, send for our Catalogue before buying a Folding Machine.

OFFICES:
NEW YORK, BOSTON, CHICAGO, SAN FRANCISCO, AND LONDON, ENGLAND.

DEXTER FOLDER CO.
FULTON, N. Y.

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## Steel and Copper Plate Engravers and Printers..... Steel Dies and Embossing,

WEDDING INVITATIONS AND CARDS,
SPRING AND OPENING ANNOUNCEMENTS,
BUSINESS CARDS AND LETTER HEADS.

WM. FREUND & SONS,
155 STATE STREET,
CHICAGO.
SAMPLES SENT.....

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ESTABLISHED 1869. INCORPORATED 1893.

## Thalmann Printing Ink Co.

MANUFACTURERS OF

PRINTING —AND— LITHOGRAPHIC INKS

TRADE MARK

VARNISHES AND PLATE OILS.

Works—2115 to 2121 Singleton St. Office—210 Olive Street,
ST. LOUIS, MO.
CHICAGO OFFICE, 415-417 DEARBORN STREET.

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N. W. TAYLOR. GEO. H. TAYLOR. JAMES T. MIX.

## Geo. H. Taylor & Co.

WHOLESALE PAPER .. DEALERS ..

207 & 209 Monroe St., Chicago.

WE CARRY A COMPLETE LINE OF THE FOLLOWING:

Cover Papers,
Extra Super Book Papers, White and Tinted,
No. 1 Super Book, White and Tinted,
No. 1 S. & C. Book, White and Tinted,
No. 2 Machine Finished, White and Tinted,
Colored Book Papers,
Extra Heavy Toned Laid Papers,
Parchment Manila Writing,
Extra Chromo Plate Papers,
No. 1 and 2 Lith. Book Papers.
Document Manila,
Wrapping Manila,
Roll Manila,
Fine Laid Book,
Enameled Book,
Print Papers,
Railroad Manila Writing.

A SPECIALTY OF PRINTING PAPER IN ROLLS.

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## W. B. Conkey Company,

GENERAL

BOOK Manufacturers for Printers and Publishers.

Publishers and Printers of the "Official Catalogue," paper $1.50, cloth $2.50; "Official Directory," cloth $2.50; and "Conkey's Complete Guide," paper 25 cts., of the World's Columbian Exposition.

SENT PREPAID UPON RECEIPT OF PRICE.

Case Making and Embossing of all kinds for the Trade.
SEND FOR ESTIMATES.

FACTORIES: 63-71 & 78-88 Plymouth Place | OFFICES: Nos. 341-351 Dearborn Street
CHICAGO.

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## ILLINOIS PAPER COMPANY,

181 Monroe Street, Chicago,

SPECIALISTS IN

BOOK, COVER, DOCUMENT, ROPE AND No. 1 MANILA

AND

Western Agents for the unrivaled PARKER'S BLOTTING.

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## FRENCH LINEN.

A STRICTLY FIRST-CLASS CREAM LINEN PAPER.

500 SHEETS TO REAM.

*Made of Pure Linen. Suitable for Finest Office Stationery.*

We carry in stock the following sizes and weights:

LAID, { 10, 12 lb. Cap. / 12, 16 lb. Demy. / 12, 16, 20 lb. Folio. / 16, 20, 24 lb. Royal. / 20, 24 lb. Double Cap.

WOVE, { 10 lb. Cap. / 14, 16, 20 lb. Folio. / 16, 20 lb. Royal. / 20 lb. Double Cap.

PRICE 22 CENTS PER LB.

CHICAGO PAPER COMPANY,
120-122 FRANKLIN STREET, CHICAGO, ILL.

*Established 1852.*
*Incorporated 1874.*

# Bradner Smith & Company,
## Paper Makers,
### 119 Monroe Street, Chicago.

SEND FOR SAMPLE OF
**Bradner Smith & Co.**
**No. 1 Ledger.**
EQUAL TO THE BEST.
SOLD AT POUND PRICE.

# You Will....
# Make No Mistake

IF YOU SEND TO

## GANE BROS. & CO.

179 Monroe St., CHICAGO,
406 North Third St., ST. LOUIS,

FOR

## Book Binders' Supplies,

PAPER LEATHER
COVER PAPERS, Etc.

# WHITING PAPER COMPANY

**HOLYOKE, MASS., U. S. A.**

**Make exclusively high grade loft-dried Papers.**
**They are the largest manufacturers of these goods in the world.**
} Product, 27 Tons Daily.

Their many departments, each fully equipped, enable them to supply promptly any requirements where beauty and excellence are desired.

**Their . . . .**
**Ledger Papers,**
**Bond Papers,**
**Linen Papers,**
} Possess all known merits as to durability, strength, writing surface, color and general appearance.

**Their . . . .**
**White Flat Writings,**
**Tinted Flat Writings,**
**in either laid or wove, antique or smooth finish,**
} Are the Papers par excellence for business stationery. Their writing qualities are perfect, and the printer or lithographer can, by using them, get his best effects.

**Their . . . .**
**Wedding Bristols,**
**Mill Bristols,**
**in both white and tints, and in many gradings of quality,**
} Are the very best goods to be had for all purposes, where cardboard is required.

Their goods, in each department, are, above all things, uniform in quality and character. No competing goods are even claimed to approach them in this respect.

Their prices are no higher than the prices others ask for inferior goods.

They will be pleased to send you samples, if your dealer doesn't carry the goods.

**WM. WHITING, TREASURER.**

# KEITH PAPER COMPANY

## TURNER'S FALLS, MASS.

FACSIMILE OF WATERMARKS.




SEND FOR SAMPLES.

**KEITH LEDGER PAPERS** are well made, strong, hard sized, rule nicely, write easily, erase and re-write without difficulty, and have been given the preference by good judges in competitive tests with all other leading brands of Ledger paper.




**RAVELSTONE** Flats are made in Laid and Wove, White and Perfection Tints, and are used by Lithographers, Stationers and Printers for first-class Commercial Stationery for Banks, Insurance Offices and Business Houses generally. These papers are also put up ruled and folded, in the usual sizes.




**WESTLOCK** Flats are well known and highly prized for their good color, cleanliness, freedom from imperfections and all adulterants, strength, hard sizing, and are used for all kinds of commercial work, being especially preferred by makers of Blank Books, because they are thicker for the weight than other papers. These papers are put up folded, and in Note, Letter and Bill Heads, etc.

**The above Papers are offered to the Trade through Agents located in the principal centers of distribution throughout the Country.**

The Hamilton Mfg. Co.

TWO RIVERS, WIS.

MANUFACTURERS .. OF ..

WOOD TYPE

AND

Printers Furniture

BORDERS, WOOD RULE
CHERRY REGLET
FURNITURE

CASES, STANDS, CABINETS

GALLEYS AND PRINTERS' TOOLS...

# A Workman is known by his Tools.

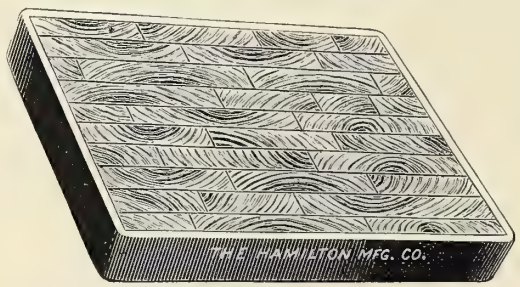
Good tools produce good work, in the hands of competent workmen. Good work produces business and business produces cash. That is the point. Money is what we are all after. At the same time it is gratifying to know that while the quantity of your work is satisfactory to you, its quality pleases your customers. That is our position. The quality of our goods is the highest.

We lead in advancing new ideas and improving old ones.

## You can buy our Handsome ...Hardwood Furniture

at the same price you would pay for cheap stained softwood furniture. Our goods wear longer, preserve your type and allow you to turn out a better class of work, with the result as above illustrated. Get our complete catalogues and look into the matter. It will pay you.

## ENDWOOD CUTTING BOARDS.




MADE of endwood, kiln dried maple, any size desired. Each piece is grooved on all sides, and spliced and glued to the adjoining pieces, the result being the most durable and perfect cutting board which can be made.

PRICE, PER SQUARE INCH, FACE MEASURE, 2½ CTS.

· · OUR GOODS CAN BE PURCHASED OF ALL RELIABLE DEALERS · · ·

# Vaughn Ideal Hand Cylinder Press

An impression is taken by each forward or backward turn of the crank. The press runs so easily that a boy or girl of fifteen can operate it without undue exertion.

It occupies the least floor space.
It is the fastest hand cylinder made.
It is lightest, although built of iron and steel.
It is the safest to operate, and makes less noise.
It does excellent newspaper work, and
It invariably gives satisfaction.

SIZES AND PRICES.

**No. 1.—8-Col. Folio, or 5-Col. Quarto, bed, 28½ x 43, $200.00**
**No. 2.—9-Col. Folio, or 6-Col. Quarto, bed, 33⅛ x 48¼, 225.00**

Frisket, for No. 1, extra, $6.00; for No. 2, $6.50.

For sale by all Type Founders and dealers in Printers' Machinery.

A New Departure for Country Newspaper Printing

PATENTED JULY 26, 1892.




ILLUSTRATION SHOWING IDEAL PRESS READY FOR LOWERING TYMPAN AND TAKING IMPRESSION.

Send for descriptive circulars of Presses, Paper Cutters and other Printing Machinery. . . . .

## THE CHALLENGE MACHINERY CO., SOLE MANUFACTURERS,

OFFICE AND WORKS:

2529-2547 Leo St., Archer Ave., two blocks west of Halsted St., CHICAGO, U. S. A.

Manufacturers of CHALLENGE-GORDON JOB PRESSES, ADVANCE and CHALLENGE PAPER CUTTERS, Etc.

OVER 1,100 OUTFITS SOLD SINCE OCTOBER, 1892.

NO PRINTER CAN AFFORD TO DO WITHOUT IT WHO WISHES TO DO FINE WORK.

# The New Tint Block Process.

**PRICE $15.00**

Including Material, Tools for Working and Instructions.



(SIDE INITIAL VIGNETTE No. 922.)

OUR NEW TINT BLOCK PROCESS enables every printer to make his own tint blocks, color plates, ornaments for embellishing a fancy or eccentric job, embossing dies, etc., without the services of an engraver. The handling of the Process and tools is so very easy that it must be adopted by every letterpress printer, as it enables him to decorate his work, and produce elegance and effect in commercial printing with the greatest ease and dispatch. Absolutely no experience required, as with our Patent Plates, Tools and Book of Instruction, any intelligent compositor or pressman can do his own engraving, and make tint blocks of all kinds in a variety of designs for single letters or whole forms, and at trifling expense.

We have now ready for distribution our Catalogue of

**Ornaments for Books and Jobwork.**

It contains over 1,000 new artistic designs in Sectional Vignettes, Head, Tail, Corner and Side Pieces, Ornamental Borders, Pictorial Blocks, Initial Letters, etc. These goods are all novelties, new and original with us. They are not typefoundry creations, but have been designed especially to enable the compositor to more fully cope with the pen artist in embellishing artistic printing. We have printed the book in twenty colors and tints, size 9¼ by 12¼ inches, and have made it a color study as well as offering suggestions in the practical use of our Tint Block Process. Sent **only** upon receipt of 25 cents, which amount will be credited on first order for any of our goods.

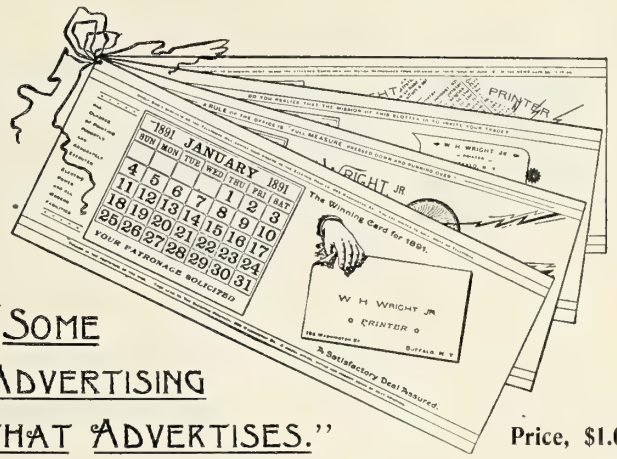
**EVELYN PATENT TINT BLOCK CO.,**

NEW TINT BLOCK PROCESS.
VIGNETTES AND ORNAMENTS FOR BOOKS AND JOBWORK.
NOVELTIES IN BRASS RULES, RULE TERMINALS, ETC.

**Manufacturers of Specialties for Printers,**

**Baltimore, Md.**

---




# "SOME ADVERTISING THAT ADVERTISES."

**Price, $1.00**

. . . . . **A Book for Wide-Awake Advertisers.**

It contains text matter and designs relative to the efficient and only method of advertising so successfully used by *The Electric Printer*. Every page a color study; every page varying in text. Valuable as a reference.

**Printed in from three to fifteen colors each page. Daintily Bound....**

This method of advertising need not cost a cent. If you buy the book the "HOW" is given as a PREMIUM.

LIMITED EDITION. ORDER EARLY.

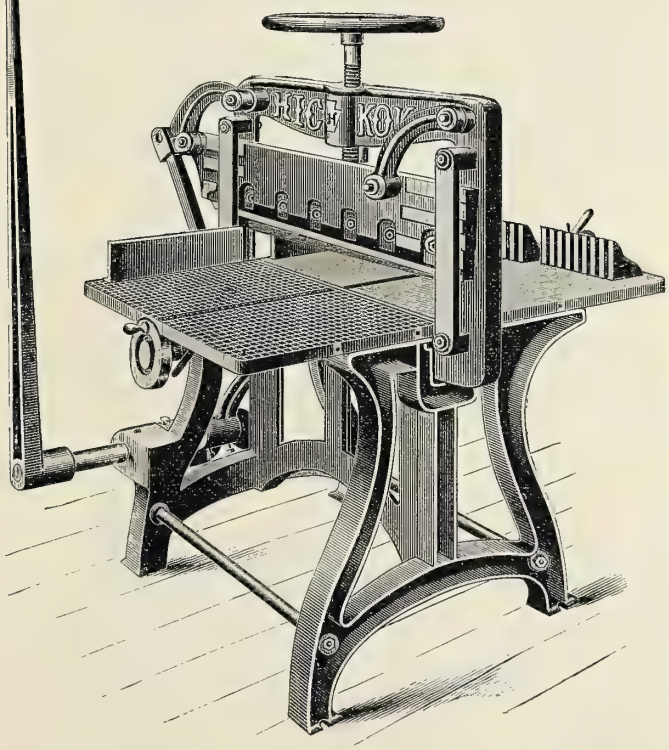
Postage stamps or local checks not acceptable. Foreign orders to countries in the postal union, $1.25 prepaid. Other countries, postage added.

**WRIGHT, "ELECTRIC" PRINTER,**

P. O. BOX 65. BUFFALO, N. Y.

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# The Latest Paper Cutters

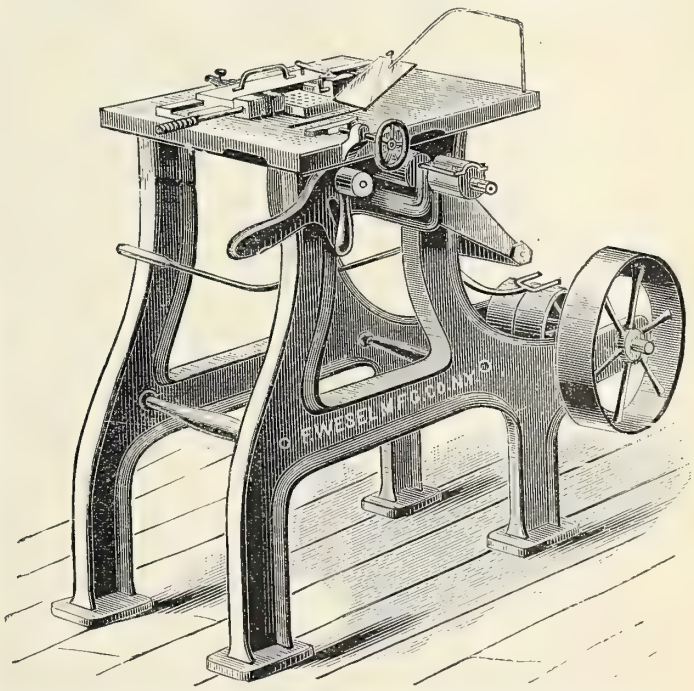



**Write for Description, Price and Points . . .**

**THE W. O. HICKOK MFG. CO.**
HARRISBURG, PA.

---

# THE "LINOTYPE" SAW TABLE.




For newspapers using Linotype Machine this improved saw is indispensable. It is easily regulated to cut lines, either half measure or any other desired width. The gauges are so arranged that they can be set on the instant, and up to fifty lines of matter can be cut at one time. The Saw can also be used for cutting stereotypes. Write for circulars and testimonials.

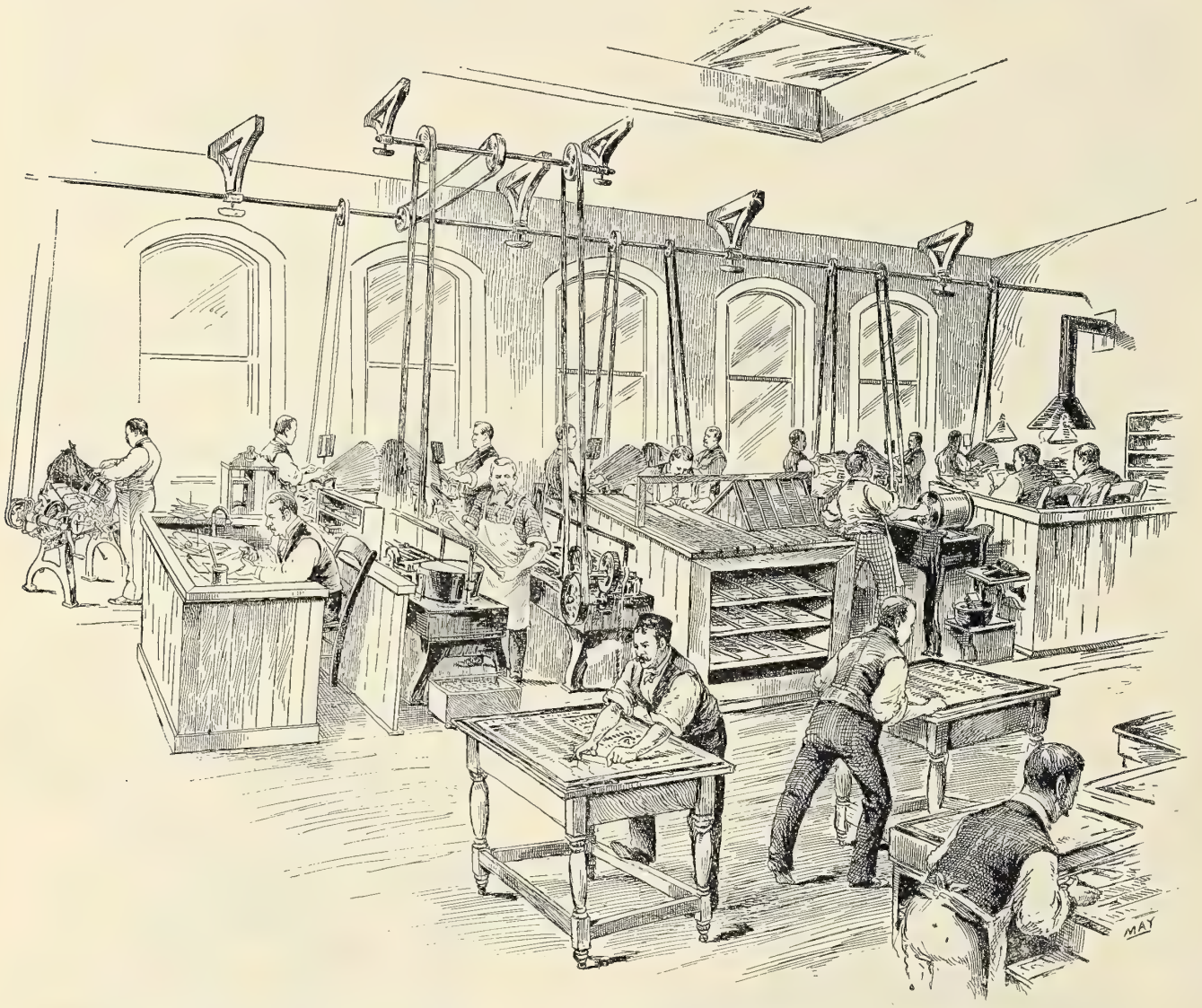
**F. WESEL MFG. CO., NEW YORK,**

MANUFACTURERS OF AND DEALERS IN

**Printers', Electrotypers' and Bookbinders' Machinery and Supplies.**

FACTORY: BROOKLYN, N. Y.

# THE ROGERS TYPOGRAPH



THE COMPOSING ROOM—THE DETROIT JOURNAL.

## A Model Typograph Machine Office.

In 301 working days in 1893, ten machines, including one headline machine, in this office set for the paper 57,813,000 ems.

| | |
|---|---|
| The value of the same at Union scale is - - - - - | $20,812.68 |
| The cost of the machine composition was - - - - - - | 9,905.67 |
| Gain over hand composition was - - - - - - - | 10,907.01 |
| Outside work done was - - - - - - - - - | 534.45 |
| Total savings, - - - - - - - | $11,441.46 |

This is from first machines ever made of this kind.

OUR LATER AND IMPROVED MACHINES are capable of doing 25 to 50 per cent better, according to the skill of the operators.

General Offices: DETROIT, MICH. Shops: CLEVELAND, OHIO.

## 'TIS A POOR RULE THAT WONT WORK BOTH WAYS

Any good brass rule--and there are a number of people who make good rule besides ourselves--is of the right height and will match our type in this respect. Any good single or dotted six to pica rule, the face of which is in the middle of the body, as it should be, will line with our STANDARD LINE type by the use of regular leads and slugs without cardboard or paper. If you are curious to know how it can be made so as to overcome the objections you have to ordinary type, send for our circular.

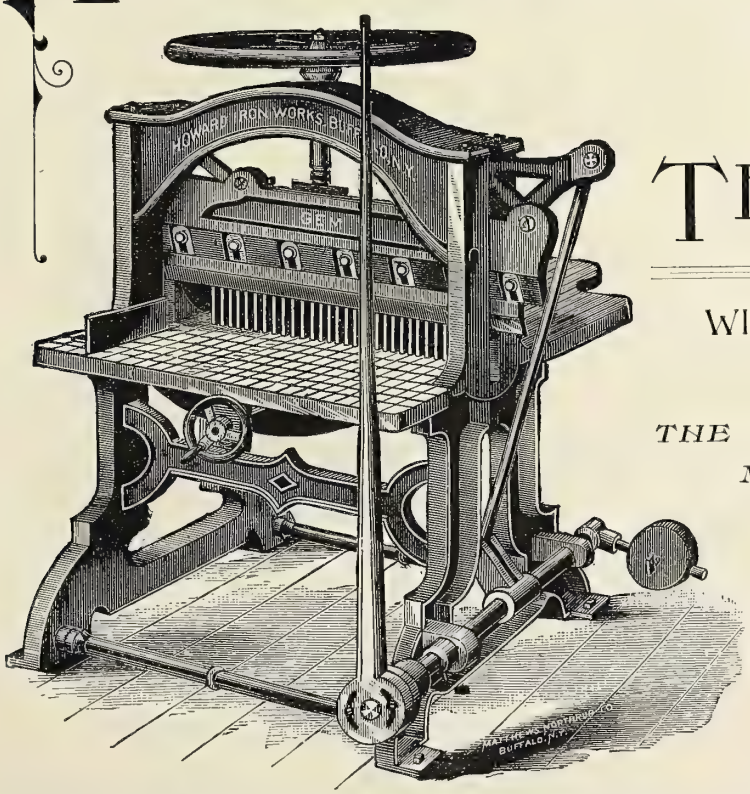
INLAND TYPE FOUNDRY

217-219 OLIVE ST. ITF ST. LOUIS

---

# HOWARD IRON WORKS.

BUFFALO, N. Y.




## THE "GEM"

WITH IMPROVED FINGER GAUGE.

**PRICE $175.00.**

*THE BEST PAPER CUTTER IN THE MARKET FOR THE MONEY.*

ALSO MANUFACTURERS OF

PRINTERS', BOOKBINDERS' AND PAPER MAKERS'

MACHINERY.

SEND FOR PRICES. BARNHART BROS. & SPINDLER, GENERAL WESTERN AGENTS, 183 TO 187 MONROE ST., CHICAGO.

# J. MANZ & COMPANY

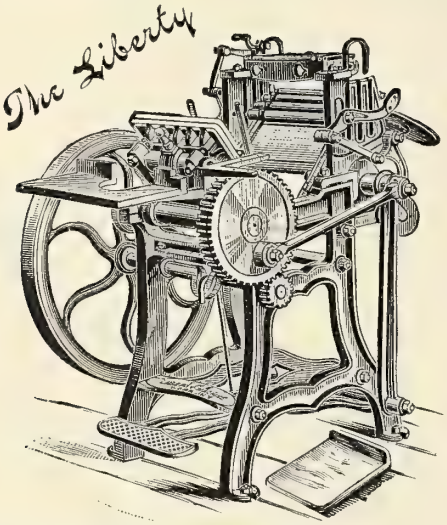
## ENGRAVERS BY ALL PROCESSES

OUR METHODS COMPRISE EVERY MODERN PROCESS USED IN THE PRODUCTION OF PLATES FOR THE PRINTING PRESS

183-7 MONROE ST CHICAGO

WOOD ENGRAVING
ZINC ETCHING
HALF-TONE PROCESS
COPPER ETCHING
WAX PROCESS
ELECTROTYPING

*THE LARGEST ENGRAVING HOUSE IN THE WORLD*




## Headquarters for Liberty Presses.

SOLE AGENTS FOR

M. GALLY UNIVERSAL PRESSES.

Office of M. GALLY UNIVERSAL PRESS CO.

MANHATTAN TYPE FOUNDRY,

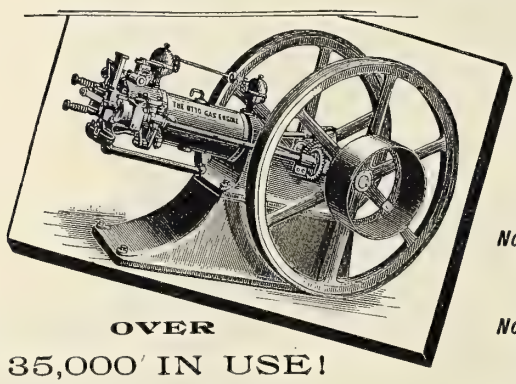
No. 52 and 54 Frankfort Street,

NEW YORK.

## POWER FROM GAS OR GASOLINE.

## THE OTTO GAS ENGINE

OF TODAY, IS THE RESULT OF OVER TWENTY-FIVE YEARS' EXPERIENCE IN THIS FIELD.



OVER 35,000 IN USE!

CAN BE USED EVERYWHERE!

*No Boiler,*
*No Steam,*
*No Coal,*
*No Ashes,*
*No Gauges,*
*No Engineer,*
*No Danger.*

SIZES: 1-3 TO 100 HORSE-POWER.

OTTO GAS ENGINE WORKS,

Cor. 33d and Walnut Sts., PHILADELPHIA.

No. 245 Lake Street, CHICAGO.

# FOR COATED PAPER



## The Leading Printing Ink

Manufacturers in the United States today

ARE



## Fred'k H. Levey Co.

**New York.**

***Why?*** Because the finest work in this country is done with their Ink.

**IS BETTER WORK KNOWN THAN IS SHOWN BY**

The Century Magazine,
Scribner's Magazine,
St. Nicholas Magazine,
Ladies' Home Journal,
Harper's Magazine,
Cosmopolitan Magazine,
Illustrated American,
Californian.

*ALL of the above use our Ink ONLY for one reason — that it is the BEST they can buy.*

**Fred'k H. Levey Co.**

**59 Beekman St., New York.**

FRED'K H. LEVEY, PRESIDENT.
CHAS. E. NEWTON, VICE-PRESIDENT.

**REED & GOODMAN, San Francisco, Cal., Sole Agents for Pacific Coast.**

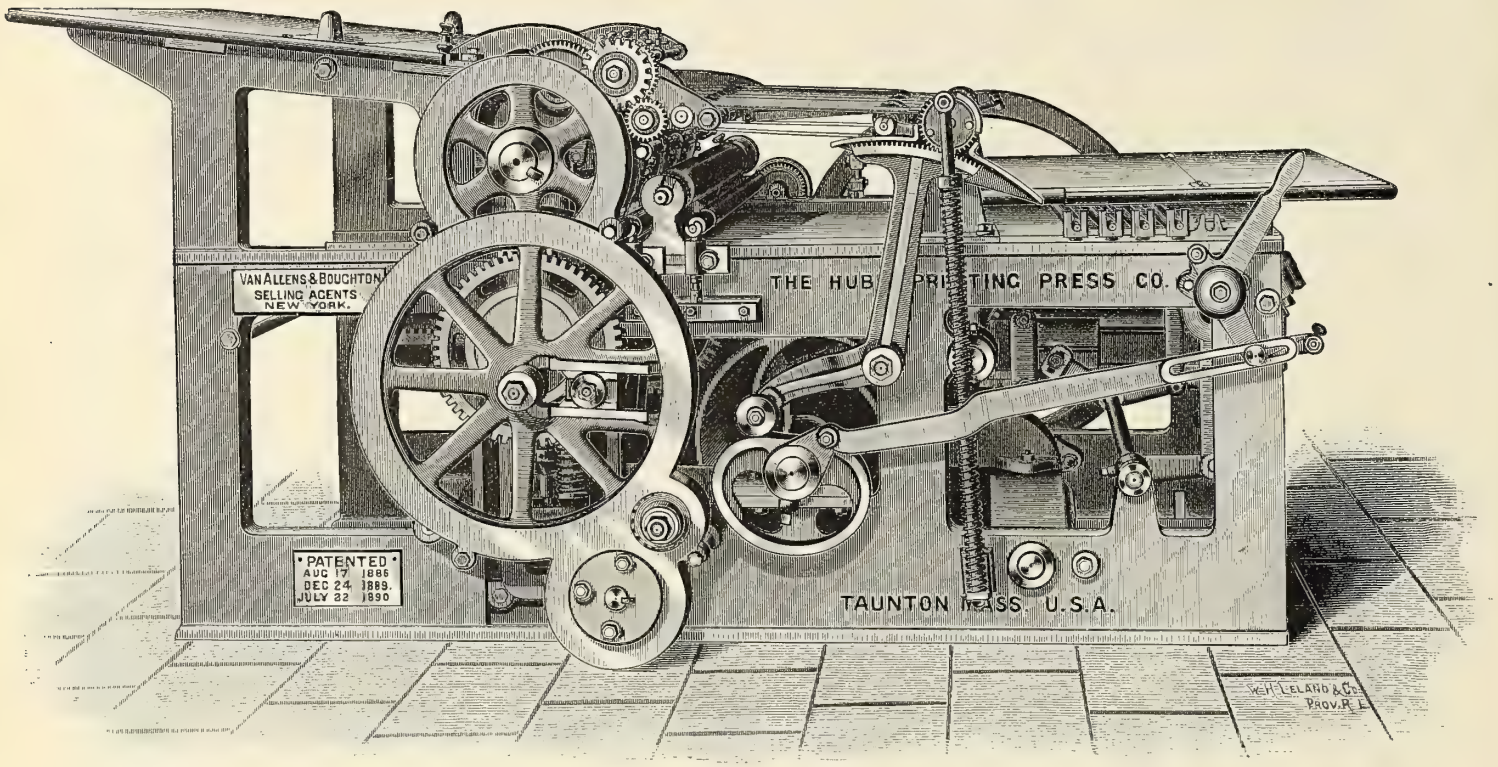
☞ On receipt of $1.00, we will send, expressage prepaid to any part of the United States, one pound can of our celebrated "Insurance Policy" Ink. ☜

# The Huber Crank Movement Super Royal Jobber.

(MOVEMENT PATENTED JULY 22, 1890.)

**TWO OR THREE ROLLERS. FOUR TRACKS. BOX FRAME. NO SPRINGS.**

Front Delivery, Table Distribution. Back Delivery, Table or Drum Distribution.




THE BED AND CYLINDER are each driven by a crank, and there are no springs required to help reverse the motion of the bed. The whole movement is as simple and durable as an ordinary train of gears. We guarantee the movement to run perfectly smooth, and without a particle of jar at any point; to run faster and last longer than any other movement now on the market. With proper care there is not a single part that will give out or need repairing; and we want to call special attention to the fact that there are no cams, cam-gears, eccentrics, or any queer-shaped parts about it, but that each and all of the parts are straight or round, and can be made in any first-class machine shop without special tools.

There is no lost motion between the bed and cylinder during the printing stroke, and the register is perfect at all speeds.

The distributing and form rollers are of wrought-iron pipe, with steel journals welded in. The distribution is exceptionally fine. The cylinder never comes to a full stop when the press is in operation, but keeps moving slowly when the bed is reversing, until the speed of the bed is equal, when it increases in unison with the bed. The sheet is taken by the grippers when the cylinder is moving slowly—an important point in favor of perfect register.

Having no complicated cam or stop motions to get out of order or limit the speed of the press, we guarantee every machine to print twenty-two hundred sheets per hour, when properly fed, in perfect register and without jar or extra wear.

The cylinder can be tripped at the will of the feeder, and up to the moment when the sheet is taken by the grippers. The bed is supported under the line of impression by four large rollers, journaled in stands which are fastened to a rigid box-stay that cannot spring or give in the least degree. The side-frames are of the box pattern, also, and every part of the machine is constructed with an eye to great strength and durability. The sheets are delivered in front of the cylinder, clean side to the fly, which is positive and noiseless in its action.

We unhesitatingly pronounce this press the most simple, complete and serviceable, of its size, ever introduced, and invite the closest inspection and comparison.

| | SIZES. | | | DIMENSIONS, WEIGHT AND SPEED. | | | | |
|---|---|---|---|---|---|---|---|---|
| | Rollers covering entire form. | Bed inside bearers. | Matter. | Length over all. | Width over all. | Height over all. | Weight boxed. | Speed. |
| FRONT DELIVERY . | 2 | 28 x 35 in. | 23 x 32 in. | 8 ft. 6 in. | 5 ft. 10 in. | 4 ft. 2 in. | About 4 tons. | 1,200 to 2,200 |
| FRONT DELIVERY . | 3 | 28 x 35 in. | 19 x 32 in. | 8 ft. 6 in. | 5 ft. 10 in. | 4 ft. 2 in. | About 4 tons. | 1,200 to 2,200 |
| BACK DELIVERY . . | 2 | 28 x 35 in. | 23 x 32 in. | 10 ft. 6 in. | 5 ft. 10 in. | 4 ft. 2 in. | About 4 tons. | 1,200 to 2,200 |
| BACK DELIVERY . . | 3 | 28 x 35 in. | 19 x 32 in. | 10 ft. 6 in. | 5 ft. 10 in. | 4 ft. 2 in. | About 4 tons. | 1,200 to 2,200 |

We furnish with Press—Countershaft, Hangers, Cone Pulleys, Driving Pulleys, Two Sets of Roller Stocks, Wrenches, Boxes and Shipping.

## VAN ALLENS & BOUGHTON,

59 ANN ST. AND 17 TO 23 ROSE ST., NEW YORK. NO. 256 DEARBORN STREET, CHICAGO, ILL.

H. W. THORNTON, Western Manager.



# We are Advertised by our Competitors.

YOU HAVE often heard Ink Salesmen say:

"Our Inks are cheaper than the Queen City."

"Our Inks are better than the Queen City."

"Our Inks are as good as the Queen City."

In other words, they say that the Queen City Inks are the best made. If you desire Inks of that quality, we would be pleased to serve you.

## The Queen City Printing Ink Co.

== CINCINNATI ==

347 Dearborn Street, Chicago, Ill.

*Do you want an Experienced, Efficient and Economical*

# ASSISTANT EDITOR?

. . . THE SYNDICATE SERVICE of the *American Press Association* will supply that need perfectly. It will fill every department of your paper, except the local, in a more satisfactory manner than an assistant editor could, and leave you free to concentrate your attention on locals and advertising. This service costs from 20 to 33 cents a column, including first-class cuts, and saves the expense of composition. Its utility has been demonstrated to the satisfaction of over 6,000 publishers.

**THIS ASSISTANT EDITOR**

**Is fully up to date; always on time; never kicks; no brain fag; no bodily ills; enterprising, but quiet and inoffensive.**

For further information, address

## American Press Association,

NEW YORK.

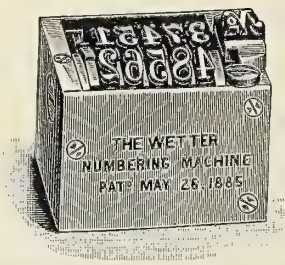
BOSTON. PHILADELPHIA. BUFFALO. PITTSBURGH.
CINCINNATI. ATLANTA. INDIANAPOLIS. DETROIT.
CHICAGO.
ST. PAUL. OMAHA. DALLAS. SAN FRANCISCO.

# FIGURES WON'T DON'T NEVER CAN'T LIE!

**When operated with clock-work precision in a mechanical device whose endurance and solidity is equal to a steel cube. . . . . Such is**

# THE WETTER CONSECUTIVE NUMBERING MACHINE

**Strong, Compact, Durable.**




**Self-Changing. Requires No Attachments.**

PAT. MAY 26, 1885. PAT. OCT. 16, 1888.

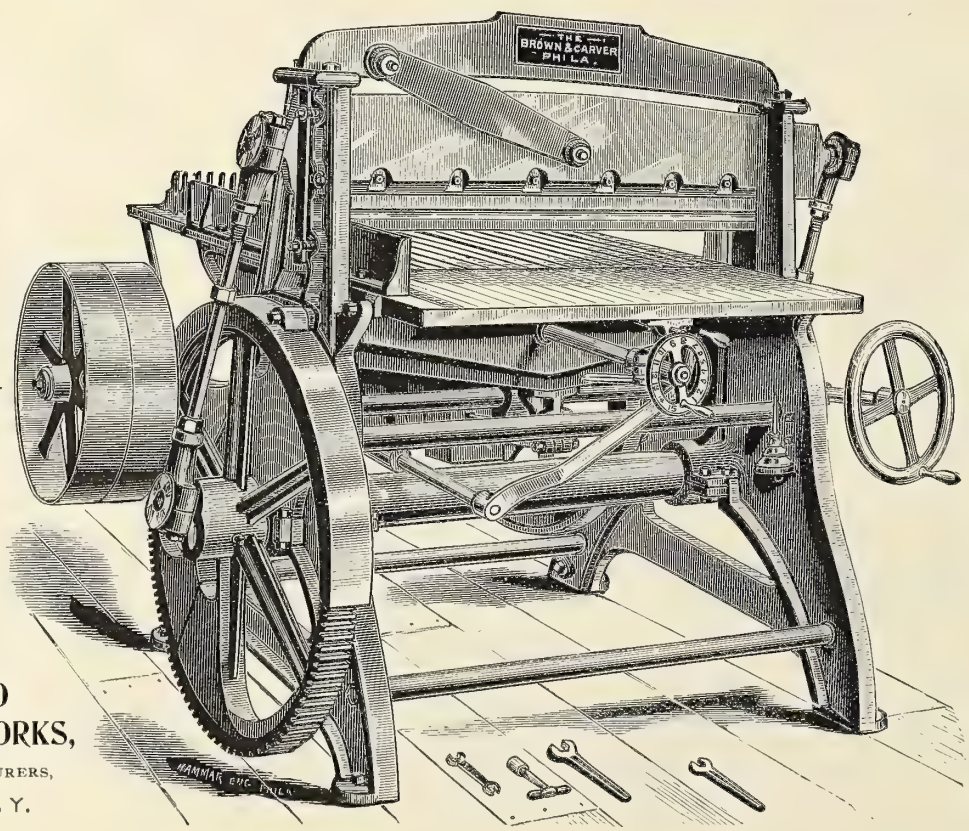
THE CUT shows the latest improved Numbering Machine for printing presses. It has gained the printer's praise the world over. More than 6,000 of these little wonders are in operation at this time, putting money into the printer's pocket wherever used. Leading bank note companies everywhere use them. A hustling printer can't well keep shop without at least one. Smallest typographical Numbering Machine possible; permits printing and numbering at one impression, a saving of 100 per cent; constructed of the best tool steel and will last a lifetime; sold at a moderate price; will pay for itself in a few jobs. Illustrated catalogue ready by February 15—write for one.

**JOSEPH WETTER & CO.**
**20 & 22 MORTON STREET,**
**BROOKLYN, N. Y.**

☞ *All the admission tickets of the World's Columbian Exposition were numbered with the Wetter Numbering Machine.*

# Brown & Carver POWER Paper Cutting Machines

Absolute Accuracy, Reliability




Simple in Adjustment Rapid and Durable.

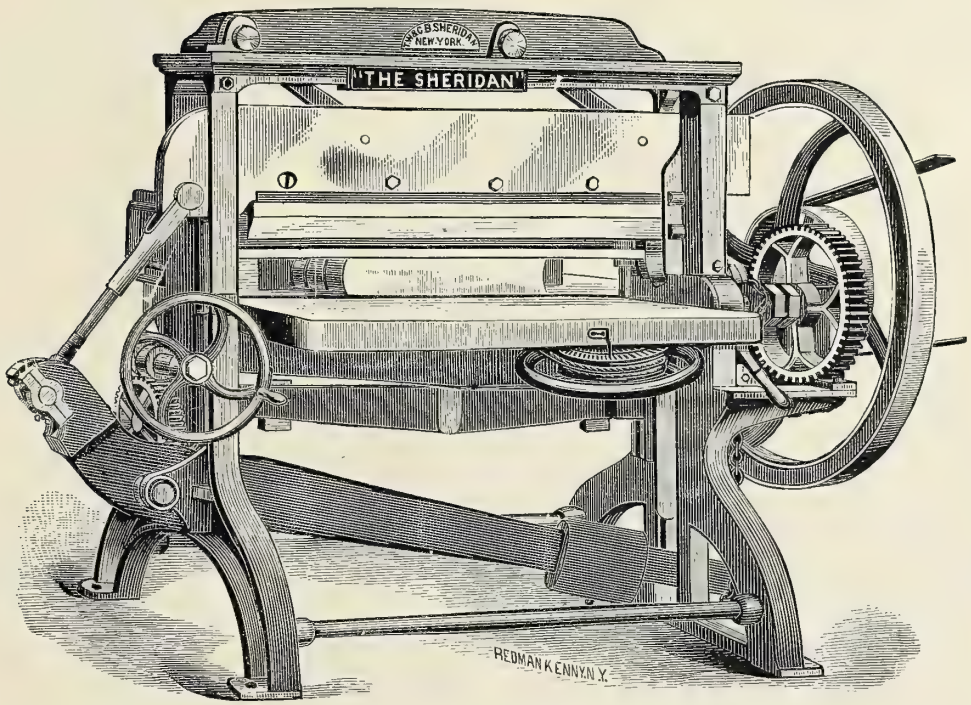
**OSWEGO MACHINE WORKS,**
SOLE MANUFACTURERS,
OSWEGO, N. Y.

**MAIN OFFICE AND WORKS:**
OSWEGO, N. Y.

# T·W·& C·B·SHERIDAN

ESTABLISHED 1835.

## ...Paper Cutters




...ONE OF OUR PRIZE WINNERS.

"Sheridan Auto" Cutter
"The Sheridan" Cutter
"Empire State" Cutter
"Perfection" Cutter
"Perfect Gem" Cutter

...WE received more Medals and Diplomas at the **WORLD'S COLUMBIAN EXPOSITION** than anyone else in our line in the world. . . . . .

## ...Bookbinders' Machinery...

...WE carry the largest stock in the Country, and can furnish a Full Outfit for the Largest Bindery or Paper Box Shop at once. . . . . .

SEND FOR 1894 CATALOGUE.

**2, 4 and 6 Reade Street,** NEW YORK.

WORKS: CHAMPLAIN, N. Y.

**413 Dearborn Street,** CHICAGO.

# *Why Is It?*

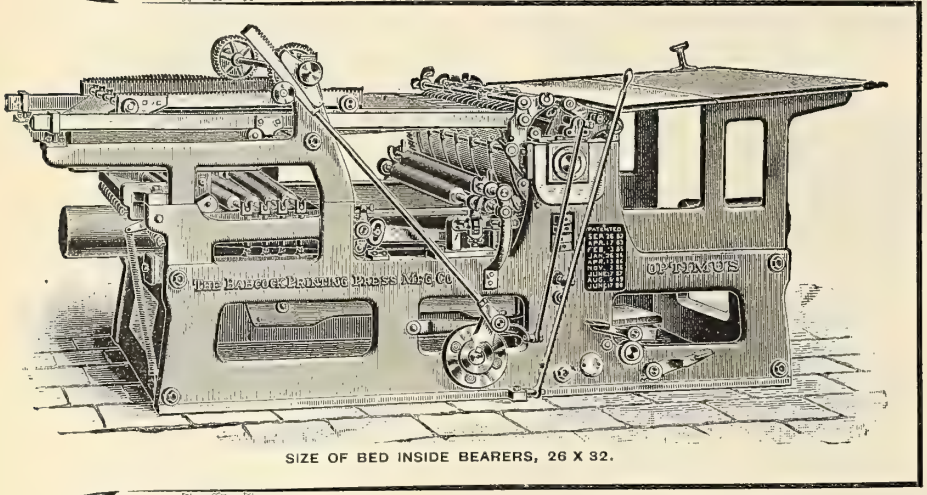
UNPRINCIPLED SALESMEN, representing competing press manufacturers, seem to have a special "grudge" against the

# BABCOCK OPTIMUS

And claim to cite an instance where a certain press of this style did not give satisfaction.

Unselfish fellows, indeed, who either have the interest of prospective buyers at heart, *or else* are alarmed at the steadily increasing sales of BABCOCK Machines.

The press which they refer to was the first of its kind ever sold in the West; was used for several years in a Chicago printing office; passed through a serious conflagration—falling from the fourth floor into a basement—and is today in use in a large Indiana office, whose owner says he "wouldn't trade it for a press of any other make."



SIZE OF BED INSIDE BEARERS, 26 X 32.

And this is the machine that has caused these salesmen so many sleepless nights.

The sales of BABCOCK Presses, during the World's Fair period, were in excess of those made by *any two* rival manufacturers, simply because the printing fraternity had an opportunity of making comparisons. Comparisons *are* odious—for "the other fellow." The Babcock never shines more reslpendently than when working side by side with other makes.

Do not buy a cylinder press of any kind without first making careful investigation of the BABCOCK.

Send for Catalogues.

**BABCOCK PRINTING PRESS MFG. CO.**

....NEW LONDON, CONN.

***BARNHART BROS. & SPINDLER,***

*General Western Agents,*

*CHICAGO, ILL.*

Fine Art Printing Inks.






BRANCHES, NEW YORK & CHICAGO.

*Say what you have to say in as few words as possible and let it go at that.*

# LOOK FORWARD!

## NEVER LOOK BACKWARD.

Think only of the future and how to better your condition, then write us, stating what you desire in our line, and we will help you by making the finest quality of

HALF-TONE ENGRAVING,
WOOD ENGRAVING,
ZINC ETCHING
AND ELECTROTYPING

that can be reproduced at "live and let live" prices.

O. N. BLOMGREN, PRESIDENT.
C. G. BLOMGREN, VICE-PRESIDENT.
JOHN SODERBERG, TREASURER.
JOS. H. BARNETT, SEC. AND MGR.

ESTABLISHED 1875.
INCORPORATED 1890.

## BLOMGREN BROS. & CO.

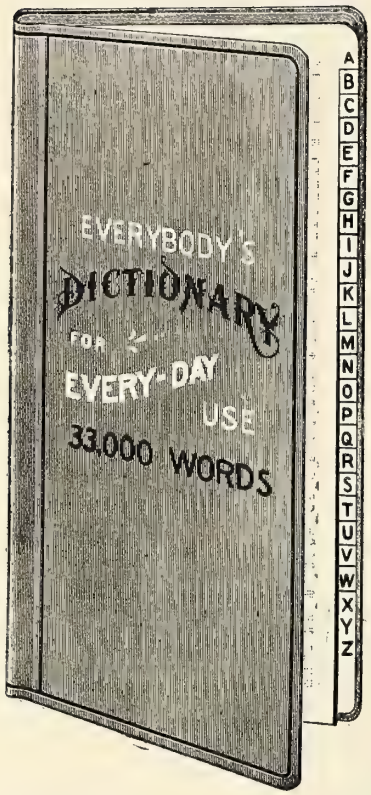
ENGRAVERS AND ELECTROTYPERS,

175 MONROE STREET, CHICAGO.

*The Largest Establishment of its kind in the Universe.*



Send 10 cents in stamps for specimen of Actresses.
A few more WORLD'S FAIR SPECIMENS for 6 cents in stamps.




# A POCKET DICTIONARY

## You ought to have . .

THIS IS A WORK WHICH EVERY READER OF THIS MAGAZINE SHOULD POSSESS. . .

## A Book to carry in the Vest Pocket,

although it contains 33,000 words—the pronunciation, syllable divisions, part of speech, capitalization, participles and definitions being given. It is an invaluable companion to everybody who has occasion to **talk, read** or **write.** This book is not a "speller" made hastily only to sell; but is an accurate and complete dictionary, compiled from the latest edition of Webster's great International. Especially valuable to every editor, printer, pressman, student and stenographer, and worth ten times its cost to anybody. It is complete, practical, accurate and convenient. In size, only ¼ x 2½ x 5½ inches, and it weighs but two ounces.

**The Size** of the book makes it especially valuable,—it is always at hand when needed. For this reason it is worth more to most people than an Unabridged, and it contains almost every word that the average person will ever have occasion to use.

**Price,** handsomely bound in leather, indexed, 50 cents. Cloth, not indexed, 25 cents.

**Special Premium Offer.** We will mail one of the leather bound, indexed books as a premium to anyone sending us two yearly subscriptions (and $4.00) to begin with the April number, one of which must be a *new* subscription; or will mail the cloth bound book to anyone sending us two half-yearly subscriptions (and $2.00) to begin with the April issue, one of the half-yearly subscriptions to be a *new* one. This book is . . . . .

A PREMIUM WORTH HAVING

Subscribe for the best typographic magazine in the world and secure this book, or send amount and buy one. Remit money order, postal note, or stamps for a single book, and address all orders to



martinet 78 mediocre

**mär'tin-ĕt,** *n.* disciplinarian.
**mär'tin-gāle,** *or* **-găl,** *n.* strap.
**mär'tyr,** *v. t.* (ed, ing) to torture.
**mär'tyr-dŏm,** *n.* torment. [der.
**mär'vel,** *v. t.* (ed, ing) to won-
**mär'vel-ous,** *a.* wonderful.
**mās'cŏt,** } *n.* that which
**mās'cotte,** } brings good luck.
**mās'cu-line,** *a.* not female.
**mās-cu-lin'i-ty,** *n.*
**māsh,** *v. t.* (ed, ing) to crush.
**māsk,** *v. t.* (ed, ing) to hide.
**mā'son,** *n.* builder in stone, &c.
**mā'son-ry,** *n.* brick or stone
**mā-sōo'lā,** *n.* boat in India [work.
**māsque,** *n.* a mask. [guise.
**mās-quer-ăde',** [-ker-] *n.* dis-
**māss,** *n.* bulk. [to kill.
**mās'sā-cre,** [-ker] *v. t.* (ed, ing)
**mās'sage,** *n.* a rubbing. [snake.
**mās-sā-sau'gā,** *n.* black rattle-
**mās'se-ter,** *n.* a large muscle.
**māss'ive,** *a* heavy. [pole.
**māst,** *n.* nuts; upright ship
**mās'tĕr,** *v. t.* to conquer.
**mās'ter-ful,** *a.* domineering.
**mās'ter-ly,** *a.* skillful.
**mās'ter-piece,** *n.* a best work.
**mās'ter-y,** *n.* command.
**mās'tic,** *n.* tree and its resin.
**mās-tī'tis,** *n.* disease of breast.
**mās'to-dŏn,** *n.* extinct quadru-
**mās'toid,** *a.* breast shaped. [ped.
**māt,** *v. t.* (ted, ting) to entangle.
**mät'ä-dōre,** } *n.* bull fighter.
**mät'ä-dor,** }
**mă-tä-mä'tä,** *n.* kind tortoise.
**mătch,** *v. t.* (ed, ing) to equal.
**mătch'ä-ble,** *a.*
**mătch'less,** *a.* unequaled.
**mătch'lock,** *n.* kind of lock.
**māte,** *v. t.* (ed, ing) to match.
**mät'e-lote,** *n.* a dish of food.
**mā'ter,** *n.* mother.
**mā-tē'ri-al,** *a.* (ly, *adv.*) bodily.
**mā-tē'ri-al-ist,** *n.*
**mā-tē'ri-al-ize,** *v. t.* (ed, ing)
**mā-tē'ri-ā mĕd'i-cā,** *n.* [erlv.
**mā-tēr'nal,** *a.* (ly, *adv.*) moth-
**mā-tēr'ni-ty,** *n.* motherhood.
**măth-e-măt'ic-al,** *a.* accurate.
**măth-e-mā-tī'cian,** *n.*
**măth-e-măt'ics,** *n.* a science.
**mät'in,** *n.* morning worship.
**mat-i-nee',** *n.* entertainm't, p.m.
**mā-trăss',** *n.* chemical vessel.
**măt'ri-çide,** *n.* [enroll.
**mā-trĭc'u-lāte,** *v. t.* (ed, ing) to
**mät-ri-mō'ni-al,** *a.* nuptial.
**măt'ri-mo-ny,** *n.* marriage.
**mā'trix,** *n.* (*pl.* -ces) a mold.
**mā'trŏn,** *n.* (ly, *adv.*) house-
**mät'rŏn-age** *or* **mā-,** *n.* [keeper.
**mät'ter,** *n.* material.
**mät'ter,** *v. i.* (ed, ing) to signify.
**mät'ter-of-fāct',** *a.* dry.
**mät'ting,** *n.* straw carpet.
**mät'tock,** *n.* implement.
**mät'trĕss,** *n.* stuffed bed.
**mät'u-rāte,** *v. t.* to ripen.
**mā-tūre',** *v. t.* to complete [ment.
**mā-tū'ri-ty,** *n.* full develop-

**mät-u-tī'nal,** *a.* early.
**maud'lin,** *a.* weak and silly.
**maul,** *v. t.* (ed, ing) to beat.
**maul'-stick,** *n.* artist's stick.
**maund'er,** *v. i.* to mumble.
**maun'dril,** *n.* two pronged
**Maun'dy Thŭrs-day,** *n.* [pick.
**mau-so-lē'an,** *a.* monumental.
**mau-so-lē'um,** *n.* grand tomb.
**mauve** [mōv], *n.* a violet color.
**mā'vis,** *n.* European thrush.
**maw,** *n.* a gull; craw.
**mawk'ish,** *a.* nauseous.
**măx-il'lā,** *n.* jaw bone.
**măx'il-la-ry,** *a.* of the jaw.
**măx'im,** *n.* a proverb.
**măx'i-mum,** *n.* highest degree.
**may,** *v.* (might), auxiliary verb.
**may'be,** *adv.* perhaps.
**may'bush,** *t.* hawthorn.
**may'flow-er,** *n.* in N. Eng. arbu-
**mā-yon-nāise',** *n.* sauce. [tus.
**māy'ŏr,** *n.* chief city officer.
**māy'or-al-ty,** *n.* office of mayor.
**māy'or-ess,** *n.* wife of mayor.
**May'-pōle,** *n.* pole for May day.
**măz'ard,** *n.* small black cherry.
**măz-ā-rine',** *n.* blue color.
**măze,** *v. t.* (ed, ing) to confuse.
**mā-zour'kā,** } *n.* Polish dance.
**mā-zŭr'kā,** }
**mā'zy,** *a.* intricate.
**mēad,** *n.* a drink; meadow.
**mēad'ow,** *n.* grass land.
**mēa'gēr,** }
**mēa'gre,** } *a.* thin; poor.
**mēal,** *n.* a repast; flour. [dry.
**mēa'ly,** *a.* (i-er, i-est) soft and
**mēa'ly-mouthed,** *a.* plausible.
**mēan,** *v. t.* [mēant, ing] to design.
**mēan,** *a.* (ly, *adv.*) base.
**me-ăn'der,** *v. i.* (ed, ing) to wind.
**me-ăn'dri-an,** *a.* winding.
**mēan'ness,** *n.* lowness.
**mēa'sles,** *n. pl.* eruptive disease.
**mēas'ur-ā-ble,** *a.* moderate.
**mēas'ure,** *v. t.* (ed, ing) to esti-
**mēas'ure-less,** *a* limitless [mate.
**mēas'ure-ment,** *n.* measure.
**mēat,** *n.* food.
**me-ăt'o-scope,** *n* speculum.
**me-ă'tus,** *n.* rope of hair.
**me-ch'ăn'ic,** *n.* an artisan. [like.
**me-ch'ăn'ic-al,** *a.* (ly) machine
**mĕch-ā-ni'cian,** *n.* machinist.
**mĕch'an-ism,** *n.* construction.
**Mĕch'lin,** *n.* city in Belgium;
**me-cō'ni-um,** *n.* opium. [coin.
**mĕd'al,** *n.* reward in shape of
**me-dăl'lion,** *n.* memorial coin.
**mĕd'dle,** *v. i.* (ed, ing) to interfere.
**mĕd'dle-some,** *a.* officious.
**me-di-ā'val,** *a.* middle ages.
**mē'di-al,** *a.* average; mean.
**mē'di-an,** *a.* middle.
**mē'di-āte,** *v. i.* (ed, ing).
**mē'di-ā-tŏr,** *n.* intercessor.
**me-di-ā-tō'rial,** *a.*
**mĕd'ic-al,** *a.* (ly, *adv.*)
**mĕd'i-cā-ment,** *n.* a medicine.
**mĕd'i-cāte,** *v. t.* (ed, ing).
**me-dĭç'i-nal,** *a.* healing.
**mĕd'i-çine,** *n.* a remedy.
**mē'di-ō-cre** [-ker], *a.* ordinary.

*SAMPLE PAGE OF THE BOOK.*

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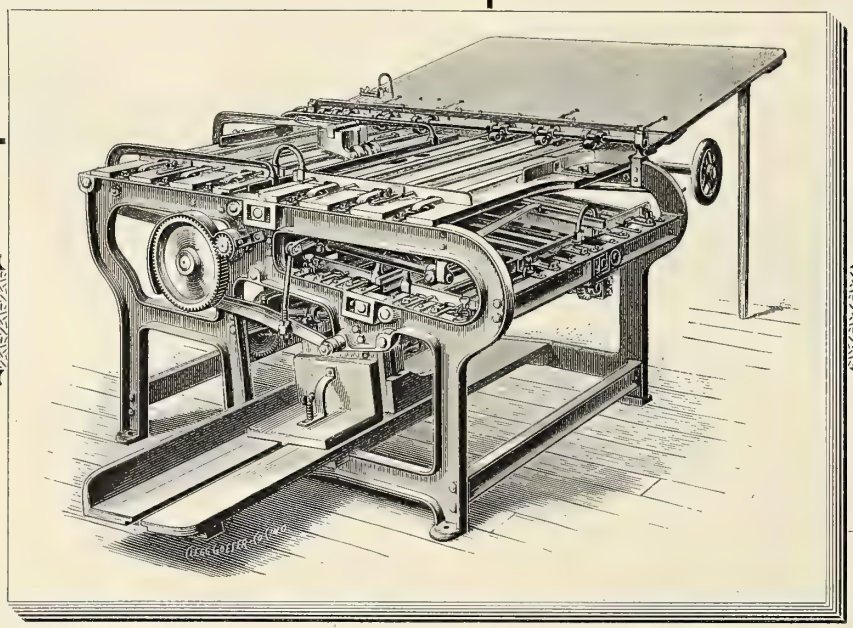
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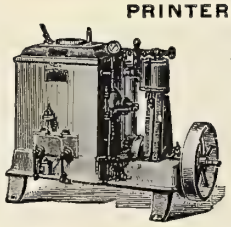
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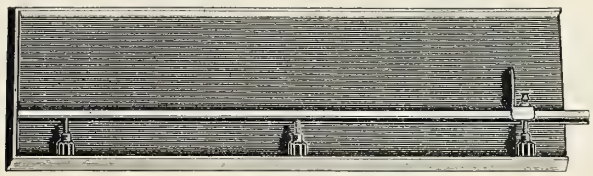
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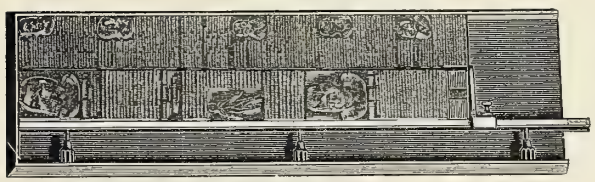
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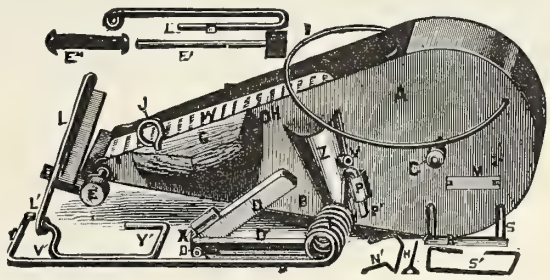
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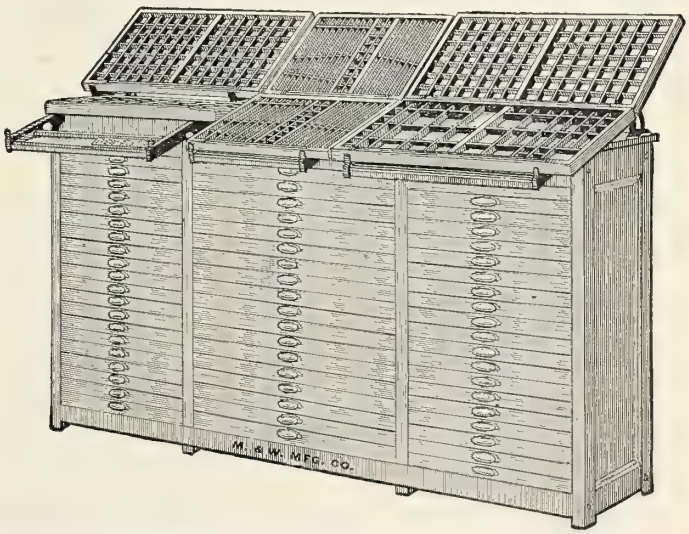
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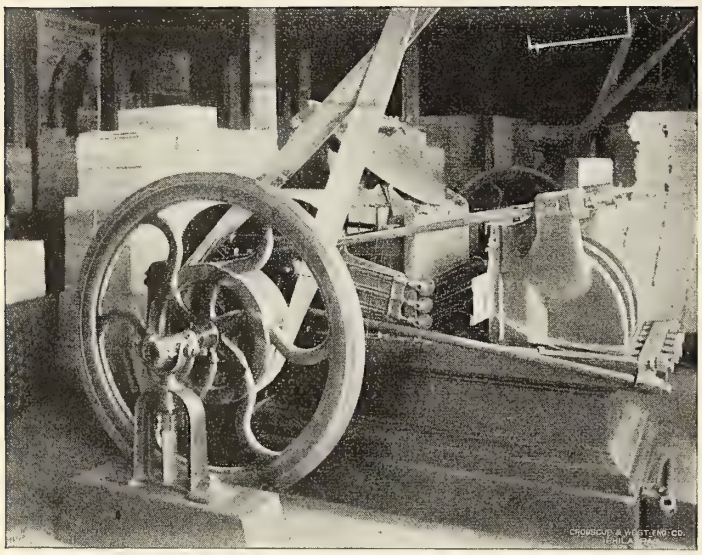
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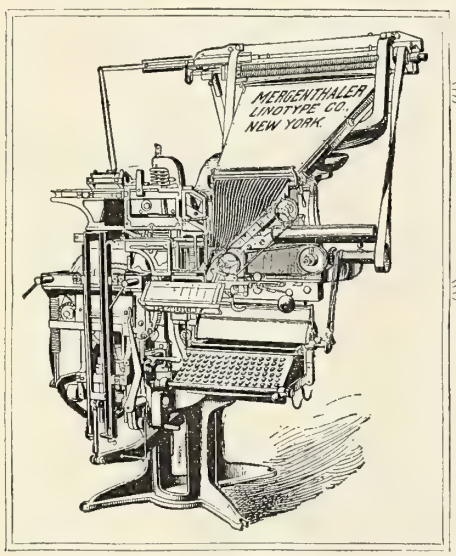
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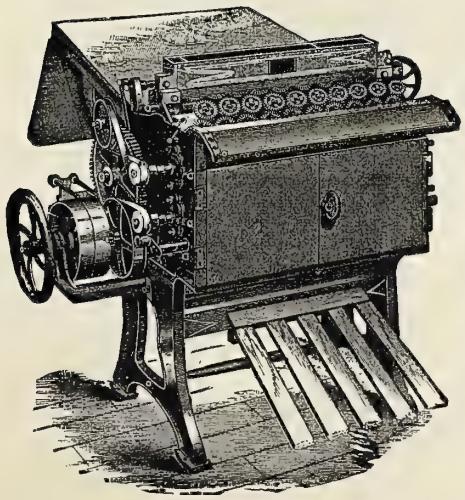
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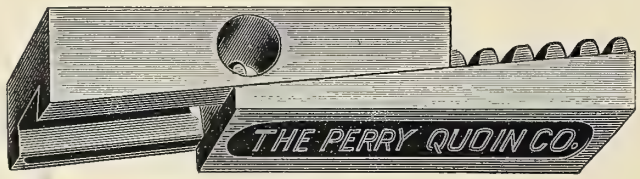
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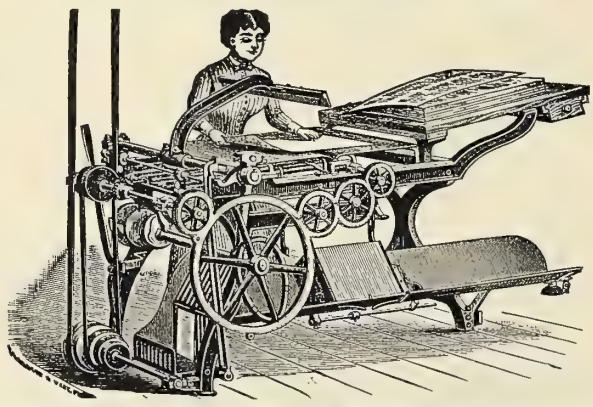
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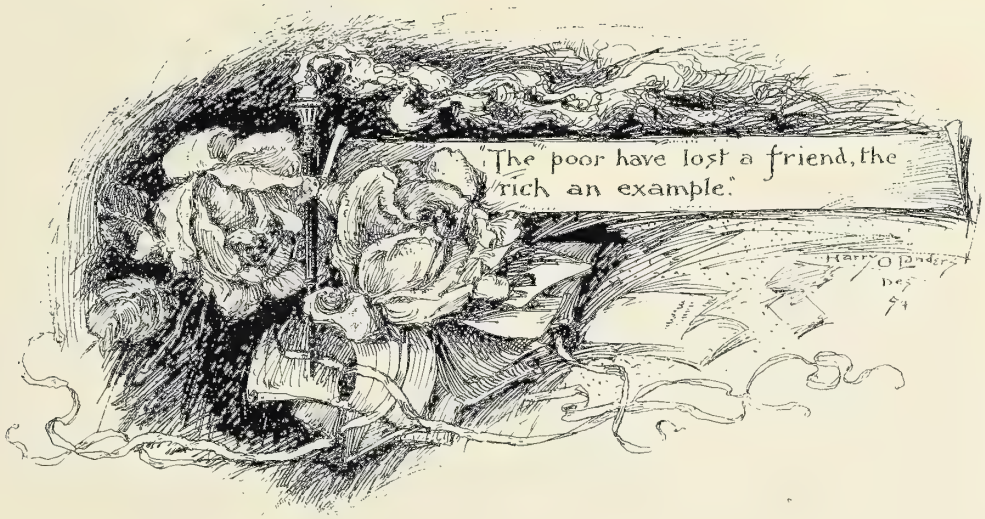
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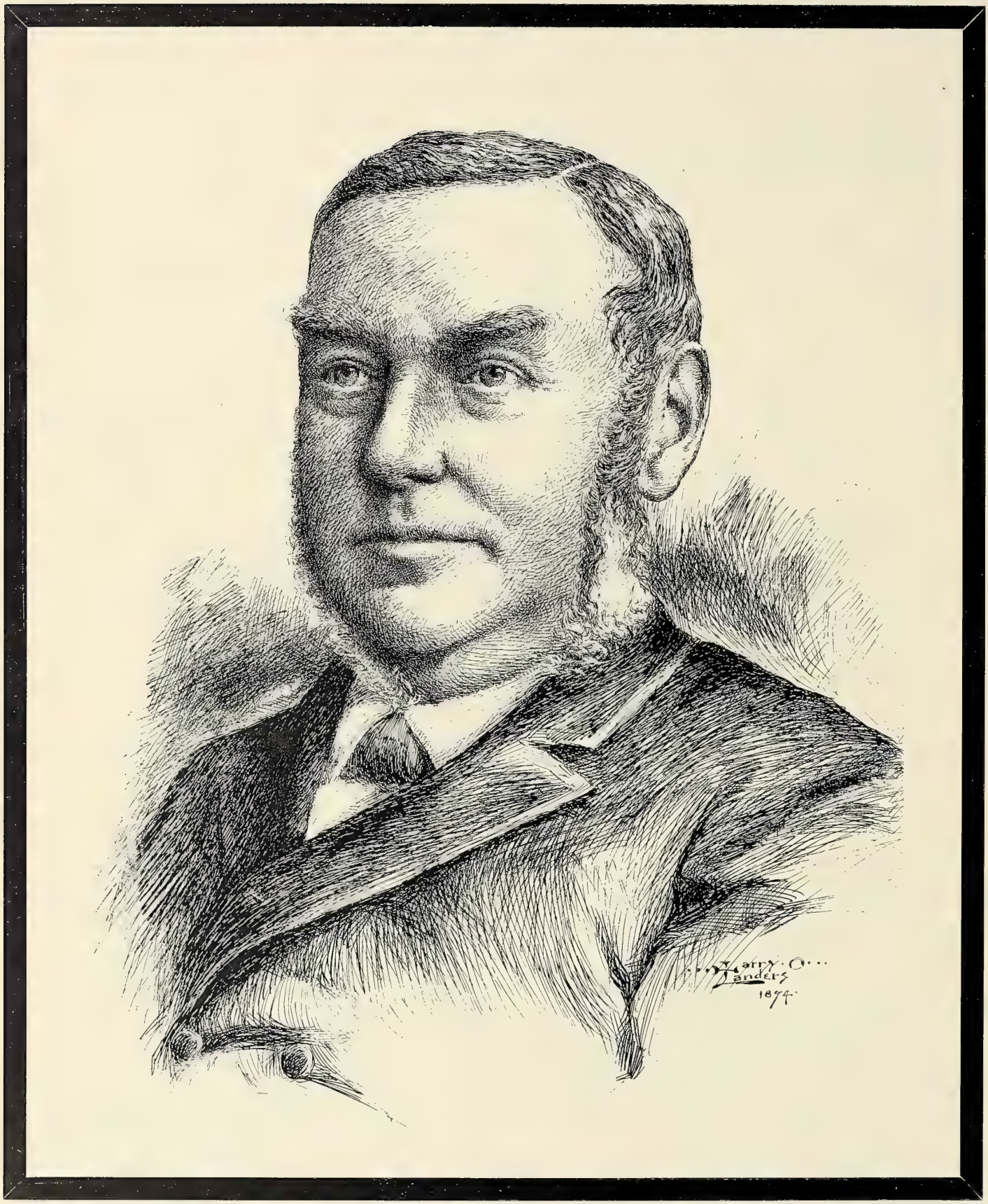
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THE INLAND PRINTER,
MARCH, 1894.

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# The Inland Printer

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

VOL. XII — No. 6. CHICAGO, MARCH, 1894. TERMS { $2.00 per year, in advance. Single copies, 20 cents.


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Written for THE INLAND PRINTER.

## AN UNTITLED NOBLEMAN — GEORGE W. CHILDS.

BY M. GEORGIA ORMOND.



BUT from all the various qualities that it is possible for man to possess, the human mind instinctively selects the shrine of greatness at which to worship.

Looking down upon the sarcophagus of Napoleon as it rises in solemn grandeur from the floor of the crypt, bound round with its mosaic circlet of laurel, the eye rests on the names of the champion's victories, which illumine this wreath of fame. Worn and tattered battle-flags, like sentinels, keep guard; their stained and faded folds attesting that victory was won to crown ambition at the price of blood.

In that quaint old town of Weimar, on the Ilm, the Grand Ducal Vault holds enshrined two oaken caskets; side by side they rest, "Twin Sons of Jove," as the Germans love to call them — Goethe and Schiller. A gold wreath of laurel at the head of one, and a silver wreath of oak leaves at the head of the other declare the fame crowning these souls that sang their way to greatness.

The stones of Westminster Abbey are studded with illustrious names: kings and queens whose titles came as a birthright, knights who won their spurs in battle, explorers, divines, and poets whose pens were dipped in Fame's most glowing colors, all now sleep side by side — The Great Dead — beneath the echoing footfalls in the Abbey and the solemn chanting of the choirboys.

But Fame is a capricious monarch, and not always chooses her votaries from the ranks of hereditary titlebearers, nor from the ranks of those who strive for her favor in letters, nor yet from among the ambitious warriors who valiantly fight their way up a bloody path to her throne; but as well, she looks into the realms of humble life to find there her princes — those sturdy, faithful, rare spirits who dare to climb despite obstacles, until they stand, conquerors of self, crowned with opulence and honor.



WOOTTON, MR. CHILDS' COUNTRY HOME.
In these grounds General Grant once planted an oak tree, and General Sherman an evergreen.

Not among the least of Fame's achievements is her conferring of special festival distinction upon the twelfth of May by having, sixty-five years ago, selected as one of her champions a smiling, sunny-faced boy, who came that day into the world to bless it. Honor's divining-rod pointed out to him with unerring precision a path hedged about with *Industry*, *Temperance*, *Frugality*; and, with these as his watchwords, George W. Childs, a youthful knight of twelve, started with his face set for conquest.

Eager for honest work, he became self-supporting at this early age, accepting first a position of errand-boy in a bookstore in Baltimore, the city of his birth. He worked with indefatigable zeal for the munificent

sum of two dollars a week. When thirteen years old he entered the United States navy, remaining fifteen months at Norfolk; but, as the life proved distasteful, he soon returned to Baltimore, and thence went to Philadelphia. Of this he himself has written in his book of "Recollections" and in an address to young people:

When I left home to come to Philadelphia I overheard one of my relatives say that I would soon have enough of that, and would be coming back again. But I made up my mind that I



MR. CHILDS' NEW OFFICE.
The table and chair were once the property of General Washington.

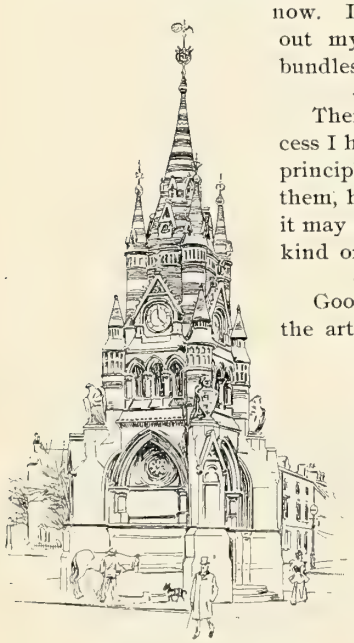
never would go back — I would succeed. I had health, the power of applying myself, and, I suppose, a fair amount of brains. I came to Philadelphia with three dollars in my pocket. I found board and lodging for two dollars and a half, and then I got a place in a bookstore for three dollars. That gave me a surplus of fifty cents a week. I did not merely do the work that I was absolutely required to do, but I did all I could, and put my whole heart into it. I wanted my employer to feel that I was more useful to him than he expected me to be. I was not afraid to make fires, clean and sweep, and perform what might be considered by some young gentlemen nowadays as menial work, and therefore beneath them. I did not think it beneath me then, and I should not now. If it were necessary, I would sweep out my office today, and I often carry bundles.

. . . . . .

There is nothing miraculous in the success I have met with. If a man has good principles, and does his best to act up to them, he should not fail of success, though it may not be success of precisely the same kind or degree as mine.

. . . . . .

Good principles are just as good for the artist as for the mechanic — for the poet as for the farmer — for the man of business as for the clergyman. It makes no difference what you do, as long as it is just and you are honest and diligent in the doing of it. Would you learn the lesson of success? Here it is in three words: Would you climb the ladder? There it is, just three rounds: INDUSTRY, TEMPERANCE, FRUGALITY. Write these words upon your hearts, and practice them in your lives. It is a good thing to have a good motto, but it is better to live up to one. Five other mottoes have ever been helpful and encouraging to me throughout my busy life: "Be true"; "Be kind"; "Keep out of debt"; "Do the best and leave the rest"; "What can't be cured must be endured."

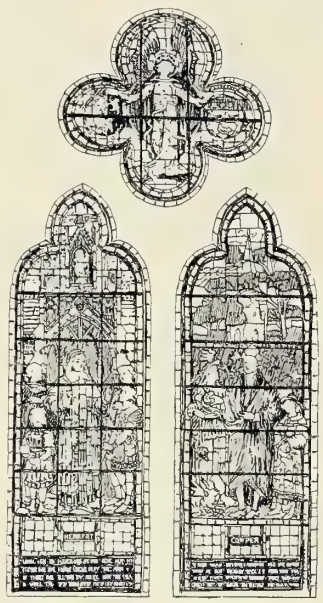


THE STRATFORD FOUNTAIN.

The perfect man, in my opinion, is, as I wrote in answer to a question of the New York *Herald*, one who has a clear conscience, an honest purpose, a bright mind, and a healthy body.

. . . . . .

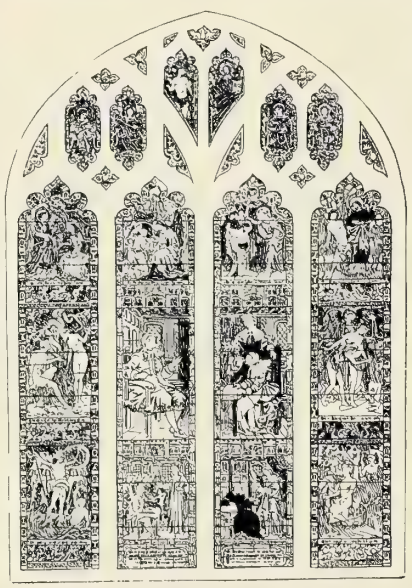
"I am aware that many people think that the ethics of business or of politics are quite distinct, and that a man may do things in his public employment which he will not think it right to do in his domestic or private life. I do not agree with this view, and if the record of my life has any value, it is in showing that at least it is not necessary to success in business that a man should indulge in "sharp" practices. But even if it were necessary, still it would not follow that it is worth while. We cannot afford to do or say a mean thing. There are higher satisfactions than the mere getting of money; and riches cannot compensate a man for the consciousness of having lived a dishonorable and selfish life.



THE HERBERT-COWPER MEMORIAL WINDOW IN WESTMINSTER ABBEY.

. . . . . .

But perhaps I cannot better sum up my advice to young people than to say that I have derived, and still find, the greatest pleasure in my life from doing good to others. Do good constantly, patiently and wisely, and you will never have cause to say that your life was not worth living.



THE MILTON WINDOW IN ST. MARGARET'S CHURCH, LONDON.

So it came about that a bank account grew for this boy who was not too proud to sweep, wash pavements, build fires, and go with a wheelbarrow for the books that had been bought at auction. At eighteen he had enough saved to start in business for himself in the old Public Ledger Building, and he was then heard to say, "I shall yet be owner of the *Public Ledger*."

When twenty-one, he was book publisher, and fourteen years later had pressed to realization his prophecy of ownership. Now came the hard labor: night after

night working till midnight, with the determination that brooks no discouragement, he molded the paper into his standard of right; and at last had the satisfaction of enjoying the highest world-wide esteem, and a fortune amassed by most honorable methods. This satisfaction he himself has acknowledged to be the



THE CHILDS-DREXEL HOME FOR UNION PRINTERS.

direct outgrowth of his endeavor to do good to others—the chiefest of all his pleasures.

He was once heard to say, "I mean to be kinder this year than ever before"; a resolution that to the world seemed difficult of execution for a man whose benefactions already flowed in a ceaseless stream.

He has indeed made the fairy prince of childhood's dreams seem not so improbable a creation after all; for, at the magic touch of his kindliness, flowers of happiness for others to gather have sprung up in his pathway. In an article from his pen, he declares it to have been his youthful ambition to be rich enough to give a Christmas present to everyone he knew, and he lived to attain an eminence in this particular that few enjoy. His private office has fairly expanded, yearly, with the good cheer of the Christmas atmosphere that always pervaded it in making room for the presents to be sent out, and the gift after gift that came in for this champion of the Christmastide. It has been aptly quoted of him, "He honors Christmas in his heart and keeps it always."

The extent of his good deeds is doubtless known to no one. He is famed for his beneficence in every town in our great country. He has been called the "Patron Saint of Printers," but long ago outgrew even such a title, until now, people of every class in many lands claim the honor of having been his friends. The Rev. W. A. Patton, D.D., once describing him in a discourse, said:

> Look now into yonder city. There he is—a crown of glory upon the brow of Philadelphia. Go into Chestnut street on any morning during that season of the year in which he occupies his city residence, and note his triumphal march from his home to his place of business; bowing to right and left—to rich and poor—like another Frederick II, of Prussia, acknowledging every salute of civility or respect, "simply because these are, like myself, human beings."

And then when he reached his private office it was only to be again surrounded by warm friends, for every niche in the room is filled, almost every inch of the walls is covered with tokens of love and esteem from the great spirits of the earth. Enchantment lurks in the air and fastens upon one as the treasures are examined. The room itself is a veritable gem. A richly carved oak screen at the east end forms a recess; it is inclosed three feet from the floor, except in the center; and above, the inclosing panels are spanned by arches supported on six square pillars. Over the screen ten illuminated glass panels soften the light that filters through them. From the one in the center peer the faces of Gutenberg, Faust and Schoeffer, inventors of type-printing; and through all the series of panels the story of printing runs, from the preparation of material for the press to the finished book; while the whole is surmounted by Mr. Childs' motto: "*Nihil sine labore*," and the inscription, "*Let there be light, and there was light.*"

The outer side of this recess consists of large plate glass windows next to the street, the lower half of the sashes being filled with stained glass emblazoned with the coats-of-arms of the United States, Pennsylvania and Philadelphia. This recess is graced with many beautiful objects; among them, supported on an oak pedestal, is the marble statuette of the renowned

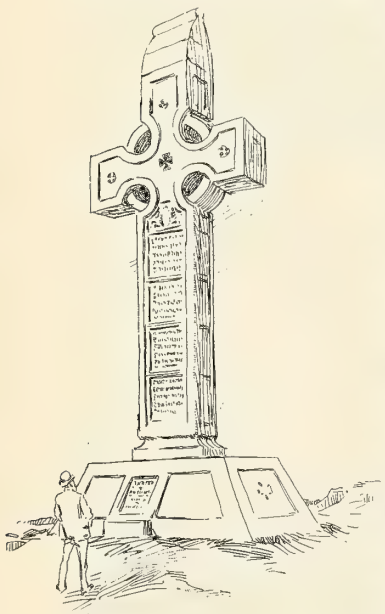


CHILDS MEMORIAL PARLORS, CHILDS-DREXEL HOME FOR UNION PRINTERS

reformer Savonarola, the Florentine monk. Delicate tints everywhere meet the eye, from the trellis-work of the ceiling to the tiling of the floor.

Through the north end of the room is the entrance door, a solid piece of oak; a unique fireplace invites one on the west, and at the sides of the chimney-breast hang portraits of Mr. Childs and Mr. A. J. Drexel, his beloved friend. Against the southern wall is a

highly-prized inlaid ebony cabinet, and its shelves are filled with the rarest of the collection. "It probably contains the finest specimens of keramic ware, ivories, and cloisonné enamels in Philadelphia." One of its treasures is the beautifully decorated porcelain breakfast cup and saucer of Dom Pedro, presented by him with an autograph letter to Mr. Childs, through the Brazilian minister, shortly before his abdication. Maximilian's silver cup and saucer, the wineglass of William I of Germany, the jewel case of Sir Walter Raleigh, the horn spoon of Sitting Bull, Washington's champagne glass, William Penn's seal, Louis Napoleon's Sevres cup and saucer, a dagger from Damascus — the gift of Bayard Taylor, a paper-knife with the handle made from a piece of the first Atlantic cable, and scores of other notable relics rivet the eyes to this cabinet. The object of chiefest interest is probably the miniature likeness of General Washington, mounted in a gold case, with a lock of his hair preserved in the back of it. Letters accompanying the picture certify to its authenticity.



THE PRAYER BOOK CROSS, POINT REYES, CALIFORNIA.

The opening of one long drawer discloses a collection of dainty cups and saucers, and the invitation to choose one as a souvenir creates a pleasurable excitement, that to feminine minds is truly delightful.

The furniture of the room consists chiefly of carved ebony. On the center table rests "Tom Moore's" little green harp, the companion of the sweet singer wherever he went. Here, also, is the miniature ship made from a piece of timber of the Alliance, the frigate described as always victorious in battle and successful in evading capture. This was once the pride of General Jackson. In one corner of the room stands a huge suit of French armor over one hundred and fifty years old. Rare and valuable clocks adorn the walls on every side. From the large collection, gathered from all parts of the world by Mr. Childs, and placed in his office and his various homes, it is said the whole history of clock and watch-making might be written. One tall time-piece is over two hundred years old, and was made by Klingenberg, of Amsterdam. Besides the ordinary accomplishments, it boasts power to give phases of the moon, days of the week, days of the month, etc. Another one was made by David Rittenhouse, the astronomer of the Revolution. In Barton's "Life of Rittenhouse," it is described: "The clock part of it is contrived to play a great variety of music to comply with the prevailing taste." Crackle ware vases by Doulton, cloisonné enamels, almost countless rare and curious trophies on all sides, bewilder the beholder; and the story only repeats itself in Mr. Childs' three beautiful homes.

While sitting in this room a feeling of awe comes over one under the gaze of the great people of the earth that look down from the walls. The place, indeed, seems peopled with heroic spirits who have joyed in



THE CHILDS-DREXEL LOT IN WOODLAND CEMETERY.

his friendship. In this sanctum America's hero, General Grant, was made a member of the Grand Army of the Republic just before starting on his tour around the world. Sherman and Sheridan, too, were frequent visitors here, and in his homes where such brilliant assemblages have gathered. Actors, artists and authors have made glad pilgrimages to lay at his feet tokens of the best that their lives could offer. Such names as Longfellow, Sir Edwin Arnold, Gladstone, Henry Irving, the Duke and Duchess of Buckingham, Emperor and Empress of Brazil, Charles Dickens, Christine Nilsson, Chief Justice Waite, Archdeacon Farrar, and a host of others — distinguished men and women of Europe and America — were among his friends.

He was rich in noble qualities that gathered kindred spirits around him; he was rich in means to do good, and lavished his wealth on others. Hundreds of young women, today, have hearts thankful for the courage he inspired by his words, and for the wise disbursements of his bountiful hand that made a thorough education possible to them. Our country has seen many exhibitions of his generosity, one noteworthy example being the gift of a large tract of land in Philadelphia for a Printers' Cemetery. Another is the contribution to the Typographical Union, which, in connection with an equal gift from Mr. A. J. Drexel, started a fund which grew into seventy thousand dollars, and built the Printers' Home in Colorado Springs. The sum originally given was increased to this amount by the printers in the eastern




THE PROCTOR MONUMENT.

half of the country giving the money accruing from setting one thousand ems of type on each of Mr. Childs' birth days; the printers of the western half following their example on the birthdays of Mr. Drexel.

As mariners, sailing the Pacific, approach the Golden Gate, that rock-bound portal of America, the shadow of a cross steals out over the waves, and they come safely into harbor. This stone cross, the largest in the world, was erected by George W. Childs in commemoration of the first Christian service held on the California coast, June 24, 1579, by Francis Fletcher, priest of the Church of England and chaplain of Sir Francis Drake.

But not only the shadows of his noble acts have crept seaward; the deeds themselves, freighted with the love of a great and generous heart, have even bridged the sea. From the stately fountain which he erected to the memory of Shakespeare at Stratford-upon-Avon, "Honest water, which ne'er left man i' the mire," flows to gladden and refresh the quaint people that gather around it. Animals, too, come here to slake their thirst, and even the birds, recognizing the breadth of his kindness, flutter down to dip their wings.

His gift of the Reredos to St. Thomas' Church, Winchester, is one more rivet in the friendship of our country and England. In Westminster Abbey, too, another bond is made by his beautiful Memorial Window to Herbert and Cowper; while, close by, St. Margaret's is illumined with his radiance in a Window bearing this inscription, written by Archdeacon Farrar:

> To the glory of God, and in memory of the Immortal Poet, John Milton, whose wife and child lie buried here, this window is dedicated by George W. Childs, of Philadelphia, MDCCCLXXXVIII.

Over every unmarked grave at West Point he has reared a monument; and his thoughtfulness has perpetuated in memorials the names of Edgar Allen Poe, Richard Proctor and Leigh Hunt. But the story of all his beneficence could never be written: he smoothed the pathway of the living, and kept green the memory of the dead. James G. Blaine's letter to him is a fitting tribute:

> Your deserved eulogy, my dear Mr. Childs, is that your life has been passed, even more in making others happy, than in promoting your own fortunes by the most honorable means. Greater eulogy than this hath no man! The influence which hardens the heart of many has constantly widened your own benevolence, and exalted your own life!

Like Napoleon, he has crowned himself — not, however, with the symbol of a warrior's victories, but with the deathless fame of loving homage from human hearts the world over.

He has belted the earth with a galaxy of beautiful deeds; and, as he made his triumphal entrance into the Celestial City, a sorrowing world inscribed on this shining girdle, "*Pertransivit Benefaciendo.*"



Written for THE INLAND PRINTER.

## A SIMPLE METHOD OF STEREOTYPING FOR COUNTRY OFFICES.

BY F. K. PENNINGTON.

A CHEAP and simple method of stereotyping had long been wanted by the writer, and in experimenting along that line the following method was found to be practical for a country office in all ordinary cases. The principal thing sought after was a dry matrix, one that could be made without the use of a brush and would require no press for drying.

To make the matrix, remove the rollers from the large jobber, lock up the matter to be stereotyped and pull a very heavy impression on 140-pound blotting paper of suitable size. It is advisable to have the piece large enough to leave an inch margin all around the matrix. The heavier the impression can be made, and at the same time keep the blotting perfectly flat, the better the matrix will be. After having procured the matrix as above, proceed to make a cast.

For a casting box, two well-seasoned pieces of cherry, six inches wide, ten inches long and one inch thick, planed perfectly flat, will be required. On one of these pieces lay the matrix face up, with a half-inch protruding beyond one end of the board. Now take nonpareil rule and make a tight frame on three sides of the matrix, laying the rule flat. Make the frame about a pica larger all around than the matrix. Lay a smooth piece of blotting on top of rule frame, allowing it to protrude at the end the same as the matrix, put on the other board and clamp firmly together with a carpenter's clamp. Stand casting box on end and make a funnel-shaped mouth of the protruding ends of blotting. You are now ready to pour in the metal, which should be hot enough to brown a piece of paper thrust into it. With a little care the first cast will be a success. To get the plate the proper width, it should be clamped in a vise between pieces of wood and the edges planed with an ordinary iron block plane. Mount on a wood base in the usual manner, square up the ends in the miter box, and your plate is ready for the press. Should there be any shallow spots likely to show up, put the plate in a vise and take them down with a graver or gouge.

I have always used nonpareil rules around the matrix, thereby making the plate the same thickness.

Wood bases can be procured a nonpareil below type high, which makes the mounting a very simple and easy matter. I have used the process for ads. and solid reading matter for several months with good success, and believe the readers of THE INLAND PRINTER will find it satisfactory if instructions are faithfully followed.

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Written for THE INLAND PRINTER.

## THE BOOK-PLATE, ITS LITERATURE, ETC.

BY W. IRVING WAY.

ALTHOUGH the subject of this essay may seem foreign to the purpose of THE INLAND PRINTER, yet I am loath to believe that, in its bearing on engraving and the reproductive arts generally, it does not come within the province of a progressive class journal.

It is only within the past three years, during the life of the Ex-Libris Society, that any great impetus has been given to the collecting and study of book-plates in English-speaking countries, but that the hobby has made rapid strides is evidenced by the fact that the society named now has a membership exceeding three hundred, and publishes a journal for which a large circulation is claimed. The first English publication devoted exclusively to the subject was, if one mistakes not, the "Guide to the Study of Book-Plates," by the Hon. J. Leicester Warren (now Lord de Tabley) in 1880. It is hard for the laity to understand why so much importance should attach to what Mr. Edmund Gosse calls "the outward and visible marks of the citizenship of the book-lover," but then we are assured




that Albert Durer and William Hogarth did not consider it beneath their dignity to engrave a book-plate, and that in England especially the subject offers the best, and perhaps the cheapest, means of making a careful study of heraldry from the middle of the sixteenth century. So if one is inclined to chide the gentle enthusiast for his misdirected energy he points with pride to the growing demand for literature on the subject, and certainly no one can deny popularity to the books that have appeared in the past two years. There were a thousand copies printed of Mr. Edgerton Castle's "English Book-Plates," 1892, and these were exhausted and at a handsome premium in six months. Mr. Walter Hamilton's "French Book-Plates" met with like success. Mr. W. J. Hardy's book, in the Messrs. Scribners' "Books About Books Series," has also been well received. And a second edition, much enlarged and embellished with many new illustrations, of Mr. Castle's book has lately appeared, and it is from this book that we reproduce a number of examples of the several different "styles," with some comment on the artistic side of the question. Until Mr. Castle's book was issued the subject seemed bare of interest indeed to one who cared nothing for the heraldic side of it. To be sure, Mr. Castle has not neglected heraldry, but he has aimed to treat the subject from a popular standpoint, and he has "touched upon the interest, artistic and personal, of modern examples." While Mr. Castle's book is an exceedingly readable one, and very handsomely printed at the Chiswick Press, London, its chief charm to the layman, one ventures to believe, is in its pictorial beauty. In the new edition there are about two hundred examples, including thirteen plates printed from the original coppers, several photogravures, several printed in colors, and many reproduced by the various processes best adapted to the subjects. Something is necessarily lost from the originals in all the reproductions given here, yet sufficient of the delicacy and beauty of Mr. C. W. Sherborn's work has been preserved to show him to be the consummate "little master" of engraving claimed by his admirers. Not far behind him in point of finish, if not in the ornamental or "flowery" treatment of Heraldry, is Mr. G. W. Eve. A characteristic example of Mr. Sherborn's work is given, the book-plate designed and engraved for Mr. William Robinson, which is reproduced in half-tone from an impression taken from the original copper. If all book-plates were necessarily engraved or etched on copper their expense would place them beyond the reach of most book-lovers, but happily this is not the case, as photo-engraving and wood engraving both lend themselves readily to the treatment



of simple subjects. To Americans heraldry is hardly such an important feature on a book-plate as Mr. Castle seems to think. Family traditions in England count for much, and there it may be well enough




to preserve them, but one ventures to find more to admire in such a plate as that shown in the second reproduction, which, in the original, is a very beautiful little etching by that versatile Frenchman, M. Paul Avril. Here is novelty and originality




*Walter Herries Pollock, M.A.*

of treatment, and the portrait is not so obtrusive in this case as to be offensive. Mr. Castle classes the plate of Mr. Ashbee among the punning or "rebus" devices. The little book-plate of Jane Patterson, designed by R. Anning Bell, one ventures to express a liking for also. Even Mr. Castle admits that this design "displays a definite suggestion of grace." Mr. Castle gives several of his own designs, but none of them possesses greater merit or interest than the one shown in our next reproduction, a portrait plate of Walter Herries Pollock, the present editor of the *Saturday Review*, designed by Agnes Castle. It is not hard to divine from this plate what Mr. Pollock's




tastes are. Mr. Walter Crane, the "Apostle of Socialism and Decorative Art," has done some very clever designing in the "rebus" manner, but none better, perhaps, than the one that decorates his own books. The symbolism in Mr. Crane's book-plates is sufficiently apparent also to indicate their owners' pursuits and literary tastes. One example of Mr. Crane's work is given here, the book-plate designed for Clement K. Shorter, which is less familiar than the design made by Mr. Crane for his own use.



In Mr. Rider Haggard's book-token there is neither heraldry nor conventional symbolism. This device in hieroglyphics is by the Rev. W. J. Loftie. Literally it means: "H. Rider Haggard, the son of Ella, Lady of the House, makes an oblation to Thoth, the Lord of Writing, who dwells in the Moon."

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**INDEXED POCKET DICTIONARY.**

The April issue of THE INLAND PRINTER commences a new volume. In the expectation of adding new names to our list of subscribers we offer a very complete indexed pocket dictionary for new subscriptions. See advertising pages.




THE DAY'S WORK ENDED.

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A. H. McQUILKIN, EDITOR.

ADDRESS ALL CORRESPONDENCE TO THE INLAND PRINTER COMPANY.

CHICAGO, MARCH, 1894.

THE INLAND PRINTER is issued promptly on the fifth of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings per annum, in advance. Make *foreign* money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted.

ADVERTISING RATES

**Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.**

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers throughout the United States and Canada.

Any printer who is a friend of this journal will confer a favor on us by sending the names of responsible newsdealers in his city in case he cannot find it on sale there.

FOREIGN AGENTS.

M. P. McCOY, 54 Farringdon Road, London, England.

ALEX. COWAN & SONS (LIMITED), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.

G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany. An denselben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

## PHOTO-PROCESS ENGRAVING OF THE FUTURE.

OF the future of photo-process engraving the *Photogram*, of London, England, speaks hopefully. Among the improvements being experimented for and which the *Photogram* thinks assured of accomplishment are the general use of dry films (not plates) in place of the wet plate; a letter-press printing process giving pure whites, pure blacks and all intermediate gradations of tone without handwork; and the actual touch of the artist on the printer's block without the intervention of the camera, the faker, and the fine-etcher. If the artist's actual handling can be given on the paper, photo-process need fear no return to the art of wood engraving for general work.

## GEORGE W. CHILDS.

"WHEN the warm heart and charitable hand are stilled in death, may his memory be as a refreshing draught to strengthen and to reëncourage us in the battle of life," was the sentiment voiced regarding George W. Childs, by ex-President Aimison, of the International Typographical Union, in 1888. Mr. Childs radiated kindness and benevolence. His name has been connected with that of Franklin, and doubtless in the natures of the two men there was much similarity. The influence of their teachings has been made forceful by the example of their lives. George W. Childs in life was universally regarded with affectionate respect. Those only who have witnessed his attitude toward his employés, the daily life in the great newspaper which he conducted to success, can appreciate his fraternal interest and concern for all about him. His illness was a cause of national anxiety, and his death is mourned wherever genuine worth, unostentatious kindness and abounding charity are revered and loved.

## MRS. HAYES' APPEAL.

THE request of Mrs. Hayes to THE INLAND PRINTER for permission to present the facts regarding a visit made by her to the Childs-Drexel Home and the reception accorded her there, we are pleased to comply with. Furthermore, we feel convinced that her letter will stir the conscience of printers to a realization of the injustice done a lady who deserved from the hands of their representative everything of courtesy and consideration. To the unprejudiced reader it is difficult to understand why Mr. Gibson chose to incorporate in his pretty and interesting book any story traducing Mrs. Hayes. Mr. Gibson writes, in that particular at least, as one who did not witness the occurrence, and the tone of depreciation assumed regarding Mrs. Hayes cannot be considered in the best taste or in harmony with the tone of the book otherwise. In order that our readers may appreciate the matter fully we publish below the account given in Mr. Gibson's book:

Across the hall from this room the Jeff Davis memorial has been fitted up by his daughter, wife of a local business man. The general tone of the furnishings is old gold. It is a bed chamber also, but an incident occurred which renders its purpose doubtful. Before the Home was plentifully supplied with beds, bedding, etc., Mr. Schuman was obliged, from sheer necessity, to use the room, pending the arrival of furnishings from the East. One day the little child of the superintendent had been placed in this room for his afternoon nap, and was the picture of childish innocence as he lay there sound asleep. As fate would have it, Mrs. Hays [*sic*] (*née* Davis) chose this afternoon to show some friends the beauties of her father's memorial. As soon as she saw the little cherub resting peacefully upon the bed, she flew into a rage at once, and immediately hunted up Mr. Schuman and demanded to know who had the assurance to use the Jeff Davis memorial for a sleeping room. The superintendent humbly admitted himself the culprit, but wished to know what else it was intended for if not a bedroom. Hot coals were poured, however, when he repaired to the room and awoke the little innocent, who, unlike the

generality of children, showed no disposition to cry, but, on the contrary, laughed and cooed and crowed and appeared delighted to be in his papa's arms. A quick change of heart at once manifested itself in the actions of this spirited southern lady, for her tone became more subdued and her woman's nature asserted itself in her requesting the child to be left alone. She appeared to regret her hasty action of a few moments before and made reparation by a sort of half apology, which answered the purpose just as well.

### ARE TRADES UNIONS RETROGRADING?

OUR readers cannot fail to notice that Mr. William F. Knott, whose communication appears in another column, takes a very discouraging view of the progress made by trades unions with the present generation. Unquestionably, much of what our correspondent says is based upon truth. More discretion might well be used both at the meetings of the chapels and the union, but it hardly follows that the union is less efficient or less necessary now than formerly. Conditions under which printers labor have undergone a radical change in the past thirty years, a circumstance that our correspondent seems to have regarded as too trifling to deserve a place in the discussion. And yet a close inspection of the field may lead to the conclusion that these changed conditions are really responsible for the presence of so many features of an irritating or unsatisfactory character.

Forty years ago — and a much less time for that matter — a far larger proportion of the business interests of this country was in the hands and under the personal supervision of men who had risen from the ranks than is the case today. Then there were no trusts or monopolies, and corporations had not as yet become imbued with the idea that they owned the country. Inherited wealth in business pursuits was but a small factor to what it is now, the employer in a great number of instances having a few years previously worked side by side with the men he afterward employed, knowing their wants and sympathizing with them. There was little competition, and none between city and city, or between different sections of the country. The rate of wages was low, as was the cost of living. The trade union was a comparatively new factor, but few industries being organized, the sole aim being to maintain a uniform rate of wages and to regulate the apprenticeship question. This was before the introduction of complex economic questions.

The trade union is forced to face a different state of affairs now. Large combinations of capital is the rule in all enterprises, rendered necessary by the fierce competition which has set in. This capital is generally in control of men who have been trained to business methods rather than to expertness at the bench. They know not the mechanic, only as they study him as a part of the economic forces with which they have to contend, and with which they are supposed to be familiar. There is a continual struggle going on, the employer paying as little as he can, the workman getting as much as he can, the cost of living being rarely considered. In this struggle the union is constantly harassed by a horde of unemployed whose necessities are at any time liable to play havoc with all organized effort.

Under such changed conditions it is not to be expected that the cordial relations formerly existing between the employer and employed would now find a place, except in the case of individual exceptions to the general rule. Strikes will but augment whatever feeling of hostility may exist; unreasonable demands will serve the same end. It should constantly be borne in mind that both sides to a dispute have rights which each much respect, arbitration being the most rational suggestion when the disputants cannot agree among themselves. So far as the trade union keeps within these lines their conduct is right and proper and they will be supported by public opinion. In all events it will be seen that the scope of the union is considerably enlarged and complicated to what it was thirty or forty years ago, and it is but reasonable to suppose that more or less friction among the membership will attend this enlargement of their field of activity.

### POSTPONEMENT OF ILLUSTRATED STORY.

OWING to the unavoidable absence from Chicago of a number of the gentlemen who consented to contribute sketches for the illustrated story announced last month for publication in this issue of THE INLAND PRINTER, it has been considered advisable to defer the matter in order that as many as possible may take part. In the April number, therefore, we purpose exploiting this unique experiment in illustrating. The announcement of this comparison of illustrations has met with much favor.

### ADVERTISEMENT DISPLAY.

THE little book of advertisements issued by THE INLAND PRINTER, giving the specimens submitted by the contestants in the recent competition has been the cause of much favorable comment. Mr. A. G. Wines, editor and publisher of the *Typographical Journal*, writes regarding the specimens:

> Many of them are really artistic and handsome. The motive, we should think, in the setting of an ad., while giving it good display, should be to have it easily and quickly read. In naming our choice we should select the one on page 72, set by Frank E. Hill, New Haven, Connecticut, and the second best that of T. G. Chandler, New York city, on page 21. For fancy work the one on page 4 is entitled to special comment, set by Bert D. Jones, Toronto, Ontario.

Mr. William McCabe, editor and publisher of the *National Union Printer*, says:

> We have gone over each ad. carefully, and we think if the ad. was intended for a daily paper, that we prefer the one on page 78, set by Charles Holt & Sons, Kankakee, Illinois. The second best, in our opinion, is on page 65, designed by James M. Cassidy, of Newburgh, New York.

Mr. Warren C. Browne, editor and publisher of the *Union Printer*, says:

> The variety of styles is simply marvelous. It is well worth the price, 25 cents, to any ad. hand.

Written for THE INLAND PRINTER.

## INCREASING THE CIRCULATION OF COUNTRY NEWSPAPERS.

BY RODERIC C. PENFIELD.*

THERE is probably no branch of the newspaper business over which so much thought is spent as that of increasing the circulation, everything else usually being secondary to this. With vigorous pushing, a paper that is only edited in a moderately decent way can achieve a large circulation, while a journal carefully edited, but neglecting the prime importance of extending its edition, will never be able to gain the success and influence that naturally should belong to it. A good circulation once secured, advertising comes as a matter of course. A solicitor who hustles can get advertising for a journal with even a limited edition, but it is a sure thing that the journal cannot hold advertising if it does not have the circulation. In the big cities enormous sums of money are spent in working up subscriptions and sales, and in many instances a great amount is spent in keeping the list up. In the smaller cities or country towns the same relative amount of effort must be expended before a paper can properly be called a success. In the village the editor and proprietor may perhaps depend on his own unaided efforts or he may have assistance. The growth of his paper will naturally be slow, unless some extraordinary means are taken. I have in mind several plans for increasing the circulation of country journals which might prove well worth trying. One plan that has been worked with success, was to send a canvasser from town to town leaving copies of the paper with everybody who would be likely to subscribe, taking their address, and assuring them that it would be sent for four weeks without any expense whatever. At the end of the four weeks he called on them again, and in many instances secured their subscription for a year. The name once on the list it is generally a pretty easy matter to keep it there, assuming, of course, that the paper is kept up to the scratch in the matter of contents. This plan, simplified, could be carried out by securing from the postmasters a list of names in each village, and sending them sample copies for a month, together with a written letter outlining the plan practically as stated above, except that correspondence would be made to do the work of a canvasser, but not as successfully. I do not think that coupon or voting schemes of any sort are worth trying. There is an epidemic of this sort of thing just now, even large and powerful city papers taking hold of it. The public, however, is bound to tire of it sooner or later, and then the circulation which has been "forced" by means of this enterprise will drop back to its old level or nearly



Copper half-tone by Sanders Engraving Company, St. Louis, Mo.

"A WATCHED POT NEVER BOILS."

*NOTE.—On another page of THE INLAND PRINTER Mr. Penfield conducts a department of criticism, news, experience and advice of particular value to newspaper publishers and editors.—ED.

so. To gain a circulation the journal must print all the news, working in everybody's name, even if only in a trivial way, looking out sharply and constantly for local interests, and following it all up with assiduous care and incessant work on the circulation.

If I were starting a new journal, and had to choose between working up circulation and working up advertising, the first would be my object without a moment's hesitation. When your paper is seen everywhere and known to have a good bona fide circulation, it is comparatively little trouble to get the advertising, and much better prices can be had than where the advertising was secured before the paper had a known standing. A practical way of increasing the circulation would be to have an agent in each town who would get subscriptions at a small commission. The commission would only be paid on the first year's subscription, and after that I believe that a personal letter would generally hold a subscriber. At the same time the representative could get advertising and forward news and make himself generally useful. It would be good business policy if the proprietor could arrange to spend at least two or three half days every week among the people working up subscriptions. If an invariable rule was made that no matter what came up those half days set apart should be devoted to that purpose and nothing else, I am confident the results would show in a most gratifying way at the end of the year. I do not think that a circulation where the subscriptions run for two or three years is anything like as valuable as where the subscriptions are promptly paid in advance. There should be a systematic way of writing to or seeing the people whose subscriptions expire, about two weeks before the time, and secure their order for the journal for another year. Some people prefer to work their local circulation through newsdealers or boys who buy so many papers a week and pay cash for them. It has an advantage in this respect, that subscribers get their papers more promptly and the publisher does not have to take any chances on that number of subscriptions; yet after all I doubt if this is as good a plan as sending them through the postoffice. Some publishers urge that it is better to let a subscription run than to shut it off, arguing that in nine cases out of ten it will eventually be paid. This may be true, but I should say more so in the older and wealthier portions of the country than in a new section where the people are frequently poor. It is particularly discouraging to send a man a paper for two or three years, without receiving any money for it, and then have the information come that he is dead or has moved away.

It is just as good policy to advertise a local newspaper as it is for a merchant to advertise his goods. Circulars, posters, showcards and various forms of novelties can be used to good advantage, and will, I believe, well repay the expense. Whatever is done in this line should be got up with the utmost care as to wording and printing, as all these sort of things not only advertise the paper but the printing department as well. Use good stock even for the little circulars, furnish rings to hang up the showcards, avoid any fancy type and make everything to the point in preparing the circular.

A good and well-tried plan to increase the circulation is to offer prizes for clubs. Let them be in books or subscriptions to other journals or magazines. Don't look for large clubs, but encourage as many of three or four as possible. The reason I suggest a limited variety of premiums is that on articles suggested above there is generally a special discount to publishers, and the goods can often be paid for in advertising. Further, too great a variety of premiums leads to a call for more yet, and the publisher cannot afford to run a bargain counter. I suppose that many will say that to stop at three or four subscribers is poor policy. Perhaps it is. In favor of the other side, however, is the fact that it is better to have one hundred agents send you three subscribers each than to have three agents send you one hundred new names each. The more friends a paper has the greater the circulation.

Written for THE INLAND PRINTER.

## ACQUIRING SPEED ON THE MERGENTHALER LINOTYPE MACHINE.

BY LEE REILLY.*

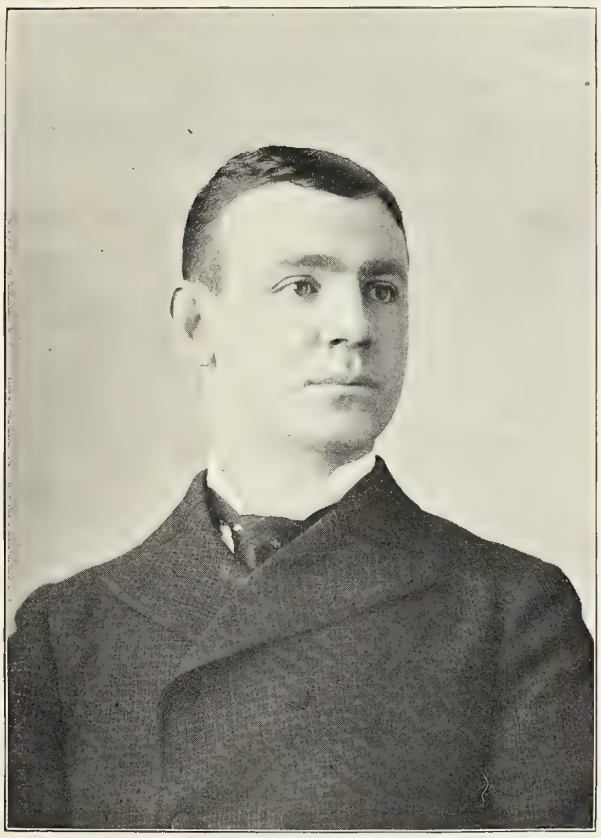
THE editor of THE INLAND PRINTER having asked me to contribute an article giving my personal views and experiences regarding typecasting machines, I have pleasure in complying, in the hope that some benefit may be derived therefrom by some of my brother printers who may be struggling as beginners with the mysteries of machine composition.

In reference to attaining speed on the Mergenthaler machine, printers should bear well in mind that with this machine as in hand composition, speed depends upon the printer or operator himself — the mechanism responds instantly to the skill and celerity of the operator — and in this connection I will take the opportunity to say that the assertions often made of remarkable speed as machine operators being attained by persons other than printers is a hoax. An operator requires to be a *printer* to be rapid and competent. The assumption has been that typewriters — or typewritists — as a rule, make competent operators of composing machines. This is a complete delusion. Such operators are failures in every sense of the word, and I speak from practical observation.

A fast compositor at "case" is usually blessed with clean proofs — and the same holds good in machine

* NOTE.— Mr. Lee Reilly is a compositor in the office of the New York *Tribune*. During the week ending December 20, 1893, he set on a Mergenthaler machine, taking copy from the hook in the regular course of business, four hundred and eleven thousand two hundred ems of nonpareil matter, all of which appeared in print, the actual working time being forty-eight hours and five minutes. All of this matter, except that of the last day, was corrected by him within the time named. Seventy-five per cent or upward of the matter was set solid, and no handwork, such as heads or leads, was counted, and no special preparation was made for doing the work. In the February issue of THE INLAND PRINTER appeared an interesting account of Mr. Reilly's remarkable feat, taken from the *Union Printer*.—ED.

operating. Printers are now convinced of the practical character of machines and regard them no longer as experiments. The Mergenthaler machine in my opinion is the *only* machine. I say this not because I have made several records on it, but for the very sufficient reason that it is the only machine which has displaced a large number of our craft today — a poor recommendation, some will say, but certainly a strong guaranty of the machine's efficiency. Among the machines



MR. LEE REILLY, COMPOSING ROOM, NEW YORK TRIBUNE.

I have examined are the Thorne, McMillan, Rogers, Burr and Empire, but I have found no grounds to change my belief as above expressed.

In regard to women operating the machines I do not think they are a success, and as I have worked in offices where they were engaged I have the benefit of speaking from experience. The difficulties which the touring printer experiences in learning the styles of the various newspapers cannot be compared to the difficulties encountered by the lady typewriters who endeavor to operate composing machines. There is a paper in New York city today that employs several women, but it is difficult to see why their services are retained except for sentimental reasons, as without them the paper would get more type set up — candidly, the matter composed by the ladies has to be reset.

It is somewhat difficult for me to tell exactly what steps a beginner should take to acquire swiftness in machine operating. A thorough knowledge of the machine is the first requisite — study the mechanism from the foundation to the distributor. This is far more important than a study of the keyboard. It is folly — though you will see it often done — for a printer to get a keyboard to practice on before he has made any study of the machine. Such study is waste of time. The keyboard is the simplest part of it all. But what is of importance is, when anything goes wrong in the machine, to be able to discover the trouble. You can learn the keyboard with the operating of the machine. Don't try to become an operator unless you have your mind made up to master the work thoroughly. You must put all the ambition you have in your work. When I started on the machine I was deeply interested in the work. So much so that even when in bed before I went to sleep I would study out how the keys on the board were located and make combinations of words and sentences. I have tried often to dispel such thoughts, but it seemed impossible to do so. I would think of a word or a series of words, for instance "when," "where," "the," "this," "at," "interesting," "consideration," etc., and the next day I would go to the office and try a combination on any of these or other words, until finally I ran over the keyboard like a racehorse. Then I took up the idea of reading copy, not in long sentences but by reading two or three or perhaps half-a-dozen words, and still "finger" the keyboard without looking at it. The result of this practice was such that I finally found myself so familiar with the location of the keys that I only required to look at the keyboard when I had to "travel," that is, to set caps, figures, etc. Operating does not seem to be any exertion to me now, in fact it has not been for the last three years. I have been operating for five years.

Among the operators in New York having a reputation for fast work are Frank Lynch, W. Young, Mr. Johnson, John Green and Messrs. Underwood and Wilson, the two latter gentlemen operating on the *Morning Journal*.

I could say much more on the subject of machine operating, which is now a matter of paramount importance to printers, but fearing that I have already overstepped the space at my disposal I will defer anything further for the present in the hope that an opportunity will present itself later to give some more details for the benefit of the craft.

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Written for THE INLAND PRINTER.

## AMERICAN TYPOGRAPHICAL MAKE-READY.

NO. XI.— BY WILLIAM J. KELLY.*

THE mechanical knowledge of packing and tympaning printing surfaces for the more general kinds of work having been fully made known, I will now proceed to submit some of the methods employed for securing artificial resemblances to nature and art, and known as

### OVERLAYING.

This branch of presswork is more exacting as well as more artistic than that of any other so far touched

*NOTE.— On another page of this issue Mr. Kelly conducts a department of questions and answers, experience and practical detail. Pressmen and others interested in presswork it is anticipated will find in this department a congenial corner for the ventilation of theories and exchange of helpful advice.

upon ; and to be a skillful "overlayer" one must have, or cultivate, a taste for embellishment, at least so far as that relates to the beauties of nature and acquired art.

### NECESSITIES OF OVERLAYING.

Overlaying is the practical and theoretical solution of artfully defining the rays of light, as exemplified by the art of printing. To be quite brief, and yet well understood, let me add that overlaying is an absolute necessity wherever objects of a transparent, translucent or opaque nature occur on a printing plate — be it type or engraving — or where artistic results are to be secured or perspicuity obtained, and is employed for the development of the following classifications of the phenomena of vision :

*Transparent* objects or bodies are those which have the property of transmitting rays of light, or are pervious to light, open, or pellucid.

*Translucent* bodies, or those nearer the pellucid order, are those which merely admit the passage of light without enabling us to distinguish objects through it.

*Opaque* bodies are those which are impervious to the rays of light ; obscure, dark, or solid in density.

These three distinctions embrace the gamut of light and color, and from each of the two former may be reflected dozens of delightful and harmonious tones which may add intensity to the latter. In conjunction with these degrees of light, we have also the consideration of the perspective and retrospective phases of vision, which must be well understood before skill in overlay making can be acquired. By perspective I mean the nearer or leading portions of a picture in so far as they relate to the natural size or distance of the objects delineated in the whole illustration, and to the backgrounds upon which the entire subject of the illustration is often dependent for its foreground.

Perspective, fore and back grounds, are made up of a series of graduated lines which may be more or less intensified, and artfully formed. A foreground will, at times, appear in bold and somber lines, and, at other times, in the most phantom-like characters ; so also in backgrounds. But these are necessary, in their diversified forms, for the accomplishment of art illustration ; and it is to the division or grouping of these forms that the knowledge of the overlay-maker is valuable, and to which I here direct attention. It may be said, however, that it is perhaps beyond the range of possibility for any writer to do this part of my subject anything like justice.

### VARIOUS METHODS OF OVERLAYING.

There are many methods in vogue — bad, indifferent and good — for the accomplishment of effective results from all sorts of engravings. Some of these have been evolved through one dilemma or another, and have been adhered to and scattered among our fraternity for little or no efficient cause.

Overlays may be made of one, two, three, four or five sheets of paper, of proper thicknesses or weights to the ream of 500 sheets — hard-calendered stock. When a one-sheet overlay is used, it is usual to make it from a sheet of its own, that is, one sheet of the paper on which the job is to be printed. This course is pursued where the work is in a hurry or does not require more attention. This is fastened over the printed impression on the cylinder, and, after other defects have been corrected, covered over with a draw-sheet. Such an overlay will often prove sufficient in cases of short or medium long runs. Of course, any high lights or over-strong parts may be carefully cut away on the tympan sheet before covering it up with the draw sheet. While this is virtually a two-sheet overlay, it is technically classed in the singular number.

A two-sheet overlay is made in various ways, the pressman of skill in this line being governed by the subject of the illustration before him. Some subjects require the use of thin sheets, of different weights of stock, while others require medium and thick sheets.

The three-sheet overlay is now, perhaps, the most general in use, as it has been found sufficient, when made up of the requisite weights or thicknesses of paper, to successfully produce all the detail necessary in the regular lines of line and photo-mechanical engraving. On this number of sheets the skillful overlayer can accomplish much with the sharp blade of his knife or eraser by slanting and scraping down portions here and there on the respective sheets.

Overlays made of four and more sheets should be used only in cases of extreme depths of pellucid and opaque grounds, or where the tones in a picture are so numerous and delicate as to require a finely graduated protection from the massive ones, which require not only extra-heavy overlaying but a rigid and solid impression.

The cardboard overlay, while durable but labored in most forms, is gradually becoming obsolete ; the trend of modern methods of engraving wafting it aside for the more modern and artistic touch of the operator. In the case of large and slightly graduated solids used in color printing, where long runs are to be made, this method of overlay is certainly the best that I know of. Cardboard made of *pasted* sheets of from three to five sheets in thickness will be found best for the purpose indicated. The stock should be well seasoned so that as layer after layer has been cut away the entire piece will be found compact, solid and durable.

Overlays should be made, when practicable, before the time needed for use, in order that they may harden as they are attached to each other and drying. They should be placed between sheets of smooth, dry paper during the time not required for the press. This will lend them greater tenacity, firmness and fit, when they are put to use, and save time and annoyance at press where the work should proceed without unnecessary delay and expense by keeping the press and assistants waiting while the overlay is being prepared.

(*To be continued.*)



A WINSOME TRIO.

Half-tone engraving by
CROSSCUP & WEST ENGRAVING CO.,
911 Filbert street,
Philadelphia.
Duplicate plates for sale.

See page 452.

Written for THE INLAND PRINTER.

## RECENT TYPE DESIGNS.

BY R. COUPLAND HARDING.

JAPAN, wherein the art of typefounding appears to be but of yesterday, has already struck out a line of its own, and its original products may yet find world-wide acceptance. In the best Japanese work, the beauty and fitness of the original ornaments are not more striking than the incongruity of the exotic decorations. The Japanese foundries reproduce many American styles of fancy letter and borders ; and the effect of these, as displayed by native compositors, would be ludicrous if it were not painful. The genuine Japanese borders and ornaments, of which a good many are now produced, are readily distinguishable from the Japanesques brought out in such profusion a few years ago by American founders. The decorative methods of the Japanese do not adapt themselves kindly to the running border — the recurrence of the same figure is not a characteristic of native design, and in all their formal borders there is a rigidity which is not to be found in the best American and European specimens. In free decoration, however, they are quite in their element, and their corner and center vignettes are both realistic and artistic in the highest degree. Two combinations on 24-point body, by the Seibundo foundry, Tokyo, illustrate the present type of running border. No. 12 contains four characters, representing vine leaves and clusters in outline. The space is so closely filled with detail that there is scarcely any relief of blank background, and the general effect is unpleasantly square. Two sets of solid chromatic pieces are supplied, one for the foliage and one for the fruit. In the specimen these are worked in a deep green and dark purple respectively. Here the deficiency of blank background (not one-sixth of the whole space) is very manifest, and the effect is little better than that of alternate green and purple blots. Border No. 13, four characters, is also in outline, with more relief than No. 12. It is a quaint conceit of four-winged flies settling on leaves ; but is scarcely a success. Three smaller borders, on 18-point, consisting of a running-piece and corner only, are much more successful, and quite unlike any European designs. One of these is a favorite Japanese subject — pine-needles, I take it to be, but my botanical knowledge is not enough for me to say with certainty. The next shows bamboo leaves in outline, and the third is a very pretty study of white blossom and small wren-like birds with black heads. This is a charming little border ; but an additional character to diversify the design would have been an improvement. The eleven vignette ornaments shown have none of the defects noticeable in the borders. The largest is a corner-piece, with an aquatic plant and an insect alighting on one of the flower spikes. Nos. 2 and 3 are little figure subjects, both for a lower left-hand corner. One represents an infant Jap blowing bubbles, and the other a child of large growth with kettledrums. The full moon partly veiled with clouds, and a flight of three bats is a gem ; so is the realistic land-crab bearing a spray of flowers in his claw. In subjects like this the Japanese artist is unsurpassed.

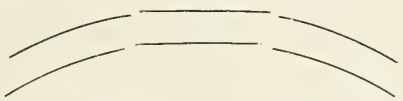
As a general rule wood letter cutters take their designs from metal types, but sometimes the contrary is the case. Messrs. Day & Collins, of Fann street, London, have brought out in wood an original face called "Atlas Text." It is, I think, the most successful attempt yet made to adapt the old English character to the sanserif form. The letter is somewhat condensed, but wide forms will probably follow. The face is neat, striking and legible, and is well appreciated by the trade. The design is registered for metal as well as for wood, and no doubt will soon be available in small sizes.

English-speaking readers may be excused for regreting that when the firm of J. M. Huch & Co., typefounders, Offenbach-on-the-Main, was constituted a joint-stock company it adopted such an unmanageable name as the Aktiengesellschaft für Schriftgiesserei und Maschinenbau. As the establishment is always producing original and tasteful designs, it is likely to be often mentioned in this column, and when your readers find reference made to the "Aktiengesellschaft" they will kindly imagine the rest of the title. The artistic "Easel" combination, and the series of "Swallows," which appeared last year, were designs of this house, and have become very popular in England ; but, like other European novelties, they seem to be slow in crossing the Atlantic. The specialty of this firm — unlike most German foundries — has been the production of simple combinations of few characters, which the printer of limited means need not hesitate to buy. Some of the German combinations, I may remark, are formidable indeed — a full series weighing over a hundredweight, characters running up to four or five hundred, and the price amounting to three or four hundred dollars of American currency. One wonders where the printers are who constitute the market for these artistic but ponderous and costly productions.

The Aktiengesellschaft has just departed a little from its ordinary course and brought out an original novelty of unusual magnitude for this establishment. It is entitled "New Flourishes" (*Federzüge*), but it would be described by English printers as a series of light line ornaments. The combination contains 107 characters ; a large font weighing nearly thirty-five pounds, and the smaller assortment twenty pounds. The scheme is admirably elaborated, and it is not too much to say that the series forms the best set of line ornaments in the market. The leaves and other floral ornaments are highly conventional and in pure outline, the thick stroke and partial silhouetting of the well-known American designs being entirely absent. A uniform character is thus maintained from the smallest to the largest piece. A considerable variety of regular running borders can be constructed and for these appropriate corners, large and small, are supplied.

It is in the elliptical sections, however, that the special feature of the new series is displayed, and here

I note the first advance in this direction since 1879, when the Johnson foundry brought out Series 9 of line ornaments. These have been copied all the world over, but never before improved upon. So long as the compositor kept within certain limits, especially if he could use the serpentine curve, these answered his purpose, but he soon found the deficiencies of the series in practical work. Writing in 1887, I said: "In the curved designs a straight piece is sometimes put in the center,



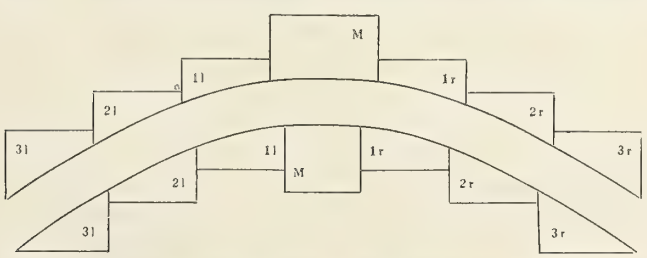
as in numerous designs in the specimen book. This should be avoided, as any flattening of the curve has a bad effect. Very ugly broken curves are sometimes produced by compositors who repeat the same curve—



an inexcusable blunder which not only mars the design but injures the type." It may be added that both these mistakes partly arose through the limitations of the design itself. No doubt the production of new forms of elliptical type is a costly process — otherwise I do not understand why no improvement has been made for fourteen years. In the new series there is no excuse for flattening the center of the curve. Two concave centers are supplied, 48-point and 60-point respectively, and seven convex, from 9-point to 48-point. Instead of the two pitches of curve in the old series, represented by the long and short pieces, we have six pairs of elliptical pieces, three left and three right, each pair of a different pitch, and arranged to blend perfectly with each other. Beautiful, sweeping,




unbroken curves may thus be obtained, and by the simple device of changing the convex centerpiece the width of the opening can be adjusted to any size of type. With characteristic thoroughness the founders




issue a table setting forth the systematic changes. Thus, with a concave center of 48 points and convex center of 36 points an 18-point line is admitted between the curves; by changing the convex center to 30 points a 24-point line can be inserted, etc. I cannot but regret that so much scientific and artistic skill is bestowed upon a merely local standard — the Didot point. The body will be a great bar to the adoption of this design in the United States. When shall we have an international type standard?

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Written for THE INLAND PRINTER.

## STEREOTYPE METAL.

BY CHARLES T. MURRAY.*

METAL is king. It rules the universe. We have heard of gold standard, of free and unlimited silver coinage, of American tin, of free lead ore, but we will leave all these things for greater minds than ours to write about and devote this article to metals that require the stereotyper's attention every day in the week.

Good stereotype metal is made from pure antimony, pure tin, and soft pure lead. The proportions are lead, 75 pounds; antimony, 16 pounds, and tin, 9 pounds. Now this is for good metal. But in buying ready-mixed metal it is seldom that it contains as much tin and antimony as the above, they being more expensive than lead. Stereotype metal runs freely at 600° Fahr. and should not be heated to red heat, as the tin, being the lightest of the three metals, will rise to the top and burn or oxidize. Tin is a metal with a specific gravity of 7.3, lighter than iron and heavier than zinc. It is malleable, ductile and tenacious. It melts at 424° Fahr. Commercial tin is never pure, but always contains arsenic, at least. The ore is called tin stone. No account of its discovery is on record but its name occurs in very early writings as a metal in common use.

It does not pay to buy cheap stereotype metal or to buy from an irresponsible firm, as they generally make their metal from old or inferior metals. Cheap metal is made either from old type or stereotypes or dross or from hard lead and tin. Hard lead is lead that has not been refined and has sufficient antimony in it to make it hard. This would be all right if it had nothing else in it, but it is liable to have zinc and several other ingredients in it which make it very inferior for stereotyping. This class of metal may work very fair for a short time after it is mixed, but will soon begin to work badly and it will cost more to doctor it up afterward and keep it in shape than it is worth. Stereotype metal should be kept clean to work well. Many a good lot of metal has been made useless by the dirt which has accumulated in it. The dirt can easily be removed by several different methods, the simplest of which is a beef bone filled with marrow. Hold the bone to the bottom of the pot with a skimmer or ladle after the metal has been heated to proper temperature for casting. The grease will make the metal boil, and

* NOTE.— The attention of the reader is directed to the department of electrotyping and stereotyping conducted by Mr. Murray on another page of this issue.—ED.

it will rise to the top, bringing the dirt to the top also. The grease should be set on fire and the metal well stirred for fifteen or twenty minutes and then the dirt skimmed off. Stereotype metal should be stirred frequently while being used, as the metals have a tendency to separate. It is a mistake that a great many stereotypers make to think that the more tin they have in their metal the better it runs. Too much tin is as bad as too little. Do not think every time your metal runs badly it needs more tin. If you have the proper proportions in the first place and do not get your metal too hot, you will not need any tin in it for a long time, providing you stir your metal well before skimming it. If you do not stir it well you will soon skim a large per cent of the tin off.

Your metal is not always to blame for bad casts. It is often the case that a bad cast is taken with the best of metal when the casting box is not the right temperature or the mold is not properly made. A mold can be made so that it will be impossible to get a good cast off the first time. I have seen a mold that was cast six times before the metal would run perfectly. (In the near future I will write an article on molds, and explain.) Some stereotypers have a mistaken idea that the casting and attention to metal is the most simple and unessential part of the business and leave it to inexperienced hands. I claim that the stereotyper who looks after his metal and casts will have less trouble than one who looks after everything else but these. It is strange but true that although metal should be the most interesting study that a stereotyper could find, not one in fifty knows anything about it. I might fill this book about metals and not publish all that should be known by every stereotyper. How many stereotypers know that lead and tin mixed together will melt more easily than either separately? For illustration: eight parts of lead, fifteen parts of bismuth, four parts of tin and three of cadmium softens at a temperature of 60° Cent. and is perfectly liquid at 65° Cent., although the melting points of its constituents are, tin 235° Cent., bismuth 270° Cent., cadmium 315° Cent., and lead 334° Cent. It is useless for us to try to give more than a few of the most essential points in this article. All metals except gold and silver are called base metals. The temperatures at which the three metals which make stereotype metal melts are, lead, 612° Fahr., tin 424° Fahr., antimony 844° Fahr. Now, it is generally supposed by stereotypers that zinc will absolutely ruin stereotype metal and it cannot be removed. Such is not the case. Although all of it cannot be removed, enough of it can be to scarcely detect its presence in the cast. Zinc is lighter than the other three metals and will consequently rise to the top and can be skimmed off. To remove it, heat metal until it begins to turn red, throw in sulphur and set on fire. After it has burned for a short time, stir the metal and, if needed, throw in more sulphur. Then skim off and lower the temperature of metal, burn off with light oil, add a small quantity of tin, a certain amount of tin having burned and been skimmed off with the zinc. Some stereotypers use rosin in cleaning metals. This is all right in job offices where the plates are cleaned before melting or where expensive inks are used, but should not be used in newspaper offices, as newspaper ink is made from rosin oil and the addition of rosin will injure rather than improve metal.

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Written for THE INLAND PRINTER.

## THE LINOTYPE IN ST. LOUIS.

BY FREE LANCE.

THE story of linotype operation on the St. Louis *Star-Sayings*, though short, is not without interest. It was in July of 1891 that the machines were placed in the composing room of this office. It was thought at that time that such a delicate and wonderfully complicated piece of machinery could never be used with success for newspaper work. There were few competent linotype machinists then, and the expert operator or "phenom" did not appear until a later date. The *Star-Sayings* put in the machines knowing full well that not only had great difficulties and discouragements to be met with and overcome, but perhaps the experiment would prove very costly, finally ending in complete failure. St. Louis union seems not to have taken the machine seriously, but looked upon it as a sort of newspaper publishers' fad, of which they would soon tire, provided the union paid no attention to it. It was, therefore, some time before a machine scale was forthcoming from the union. In the meantime the office paid the operators 10 cents per 1,000 ems, and gave $5 a week as a bonus to each operator. Nearly two months after the introduction of the linotype the union adopted a machine scale containing just four sections. The remuneration of operators on morning papers was put at $27 a week; on evening papers $21, and $22 for evening papers with a Sunday morning issue. No provision was made for learners. Notwithstanding this the *Star-Sayings* taught its own compositors, and paid them the regular scale while they were learning to operate. By hard and persistent work the operators finally mastered the machine. In fact so well did they succeed that today the staff of the *Star-Sayings* is second to none. They work about seven hours a day; there is very little typewritten copy and the takes are short. The average strings are about 35,000 ems a day, about 5,000 ems an hour, although some of the operators average as high as 40,000 ems daily. Long ago the office fully appreciated the fact that it had good operators, and showed that appreciation in a tangible way by giving a weekly bonus of $5 to those who daily averaged 30,000 ems, which meant that the operators received $27 a week. When the *Star-Sayings* was set in type it was a four-page paper, but since the introduction of the linotype it has been increased to eight pages, with the result that as many journeymen are now employed in the composing room as when it was set by hand. Besides this, it is said, there have

been about twenty-two men who learned to operate the linotype in this office, now operating machines in other offices. The *Star-Sayings* is an evening paper with a Sunday morning issue, and has eight linotypes. Most foremen make no pretensions to a knowledge of the mechanical parts of the linotype; on this sheet the foreman is so familiar with the machine that he experiences no difficulty in filling the place of the machinist when that individual is absent.

The *Evening Chronicle* has been set by seven linotypes since October, 1893.

The announcement that the two great dailies of St. Louis had ordered linotypes caused great consternation among the printers here. It being positively ascertained when the machines were expected, steps were at once taken to prepare for the event. A committee was appointed by the union to make a new machine scale. This committee contained three members and the president of the union, not one of whom was an operator. The reason given for the absence of operators on this committee was that as the machines were about to be put on both the *Republic* and the *Globe-Democrat*, it would seem that only the compositors employed on these two papers were interested in the matter. Many weeks were devoted to drawing up this scale.

When at length it was completed and presented before the union it was found to have been already signed by the newspaper publishers and by the committee, and it came before the union simply for ratification. The union either had to accept it or reject it as a whole. It could not be amended. On behalf of the scale it was said that the committee had worked hard and conscientiously on it; they had held many meetings with the newspaper publishers at which it was discussed, and at last it had got into such shape as to be entirely satisfactory to both the publishers and to the committee. The committee was of the opinion that it was the best scale in the country. It was ratified by an overwhelming majority, objection to it coming from the operators only.

It will be remembered that in the scale of nearly three years before the rate of compensation had been fixed at $27 for night work, but that the *Star-Sayings* advanced the rate of wages to $27 for day work. This new scale reduced the rate of wages on morning papers to $24. The *Star-Sayings* on the adoption of the new scale promptly reduced the wages of its operators to correspond with its provisions, and the operators found that they were precisely in the same position as when the linotypes were first introduced into the city. Naturally they felt very much discouraged at the turn affairs had taken, but recognized that it would be absurd to complain as the *Star-Sayings* had only reduced the wages of the operators to what the union apparently thought was the proper figure.

In this scale provision is made for beginners on machines to receive $17 a week for a period not to exceed six weeks. To offset the reduction in wages the hours of night work were reduced from forty-eight hours to forty-four per week. That is, seven hours each night, but on Saturday night nine hours, which means that an operator receives nearly 58 cents an hour every night in the week except Saturday night, when he works at 44½ cents an hour.

Section II of the scale reads: "The foreman shall select, supervise and control all employés connected with the composing room, excepting machinist and helpers." And it is provided by Section XIII that "Regular operators shall work six (6) full days, and no 'sub' shall be put at work at a machine except with the knowledge and consent of the foreman." These two sections will have the effect of abolishing subs. All the operators will be employed by the office by the week. Some of them will have no particular machine, but may be termed "floaters," working on one machine one night and another the next night, taking the place of the operator whose night off it may be.

The *Republic* carried about eighty cases. Twenty machines were placed in the news room, and on Christmas Eve they were put in operation. This office apparently hates to part with its former case-holders, and it seems to be anxious to run the machines in such a manner as to put off as long as possible the disagreeable necessity of dispensing with its compositors. For that reason, perhaps, it was decided that no outside operators should be brought into the office to give the pace to the beginners — they might learn to operate too quickly. There is no young blood on these machines. Up to a month after the linotypes were put in, the office was doing well; that is, I mean in the direction of keeping all its regular case-holders employed, for the machines were all kept running both night and day, and, with the help of the men on case, the paper came out every day. After being under the care of the Linotype Company's expert operator for one week, one of the gentlemen who had been on the scale committee and who was a case-holder on the *Republic* was placed in charge of the beginners, to instruct them how to become successful operators.

The *Globe-Democrat's* order for the machines is not expected to be filled before the end of the year.

To the thoughtful member of the craft this article will afford much material for deep reflection. In it will be found some of the elements which go to make up what is known as the typesetting machine problem. In the beginning it will be seen that the policy of the union was to ignore the machine and throw every obstacle across its path, drafting a scale under which it would seem the successful operation of the linotype was very doubtful. The typesetter stood aloof from his brother who was striving for success as an operator. After a long and severe struggle against almost unsurmountable obstacles, the time came when it had to be acknowledged that the linotype is a success. And the operators, single-handed and alone, succeeded in advancing their rate of wages. It being demonstrated

that the machine is a success, orders for linotypes come from other offices. Now is seen a strange policy pursued by the union. That of completely ignoring the operator and putting the matter of legislation for the machines entirely in the hands of the Gutenberg printer. Not only is the operator ignored, but the union actually reduced the scale which the operator had worked so hard for and so well deserved. Yet operator and typesetter are brethren of the same craft and the same union, the fundamental principle of which is that an injury to one is the concern of all.

Truly this is a grave state of affairs. Either this course, which turns down a man because he is no longer inexperienced, is unjust and intensely impolitic, or it is necessary to the maintenance of the very life of the craft. If inexcusable it should be promptly abandoned, and set aside as something unworthy so high a calling as ours; but if it be a peculiar requirement for the best interests of unionism let it be carried out to its logical consequences. Let it be frankly acknowledged that the removal of the experienced operator is of vital importance to the trade.

Thus far the course of the operators has been one of inaction. The time is ripe for operators to get together and to insist upon having a voice in determining the policy of the union in regard to the machine. It would seem that these men who have attained success as operators were best qualified to face the task of solving the machine problem to the best interests of the craft.



Photo. by Aune, Portland, Oregon.

A HURRIED TOILET.

Written for THE INLAND PRINTER.

## GOSSIP ABOUT BOOKS, AUTHORS, AND KINDRED SUBJECTS.

BY IRVING.

MR. THEODORE TILTON must have been at a loss for a name when he gave the title, "The Chameleon's Dish," to his volume of poems. But perhaps the poems are suited to tastes of all colors.

IBSEN'S "Ghosts" has been given to the New Yorkers lately, but the play does not please the Gothamites, especially the ladies, one of whom called it very *Ibscene*, and said it left a bad taste in her mouth.

A NEW quarterly magazine is shortly to make its appearance in London. It is to be devoted to bibliography, and its publishers are Messrs. Kegan Paul, Trübner, Trench & Co., who announce the first number for March. A novel feature of this new venture is the guarantee to the subscribers that the life of the magazine is to be for three years. Whether it prove successful or not, this offer of protection is held out as an inducement to subscribers who will know in advance that if they make a bad bargain there will be a limit to it. Among the contributors will be Octave Uzanne, William Morris, Austin Dobson, Charles Elton, Andrew Lang and Dr. Copinger, president of the Bibliographical Society.

THE poets are rather fond of the stanza from Fitzgerald's "Omar Khayyam":

> "A Book of Verses underneath the Bough,
> A Jug of Wine, a Loaf of Bread, and thou
> Beside me singing in the Wilderness.
> Oh, Wilderness were Paradise enow!"

These four lines are printed on the title of Mr. H. C. Bunners' volume entitled "Rowen," they give the title to a book by Michael Field, and they are used by Mr. Walter Crane in his book-plate.

IN an English exchange we find the following nursery rhyme, from a "novel" point of view:

> "Corelli Mary, quite contrary,
> How does your novel grow?
> With splashes of gore and spooks galore,
> And platitudes all in a row.
>
> "Ouida, Ouida, now indeed-a,
> How does *your* novel grow?
> With a Princess shady, a Lord and a lady,
> And Guardsmen all in a row.
>
> "Miss Edna Lyall, now no denial,
> How does *your* novel grow?
> With a rake reformed, a cold atheist warmed,
> And goody girls all in a row.
>
> "Mistress Ward, with critical sword,
> How does *your* novel grow?
> With souls forlorn, and phrases outworn,
> And clergymen all in a row.
>
> "O, all ye writers of penny soul-smiters,
> How does your novels grow?
> With endless chatter of amorous matter,
> And wedding-rings all in a row."

IT has just been announced in London, with all due solemnity, that there is in existence a poem, written but not printed, entitled "The Kindness of Venus in the Life and Death of Man, endeavored to be shown in a third and last Letter from W. J. Ibbett to his Friend H. B. Forman." We may shortly look for a further announcement that, in compliance with numerous appeals, Mr. Ibbett's poem has been published.

IN the East, and over-sea, nothing is sacred that by right belongs to middle and western America. We read that the Messrs. Longmans, of London, will shortly publish a new work on Gambling by Mr. Maskelyne, of the Egyptian Hall. It will constitute a complete exposure of the methods and devices employed in cheating at the present day, and a revelation of the whole of the secrets of the modern gaming sharps. It will

be a work absolutely unique of its kind, nothing at all approaching it ever having been published in any language. The title will be "Sharps and Flats." We desire to notify the publishers, through the *Bookman*, of whom we get this important announcement, that the title to this book belongs to Chicago. The "secrets of the game" will divulge nothing to us, as we have been *au fait* since Baron Yerkes became identified with the West. But the title to Mr. Maskelyne's book is copyrighted by the Chicago *Record*, and we must enter a protest against its use by London and New York publishers.

THE INLAND PRINTER has printed a number of Mr. Cy Warman's verses. We now print a poem telling us something about

CY

*From the Nebraska State Journal.*

"Cy Warman, of the Denver *Times*,
Is never off his feed,
But daily grinds out rhymes and rhymes
That people like to read.

"I don't know who Cy Warman is,
Except from what I've read,
But if I had that head of his
I'd be that much ahead.

"Say, Cy, old boy, will you explain,
To satisfy this breast,
Why wheels that whirl within your brain
Whirl on and never rest?

"The most of poets, bred or born,
Grow commonplace and thin,
But Cyrus writes from morn to morn
And then begins agin;

"And writes all day and then all night,
And not a line sounds flat.
It must be fun for one to write
With such a head as that."

IN the East, where the vocation of literature does not pay, the present Administration provides lucrative positions to authors in the way of postoffice appointments. In the West, where literature is "the fashion," our poets and novelists live in houses with brownstone fronts, and own controlling interests in sky-scrapers and corner lots.

AT a recent sale of autographs in London, a collection of General Gordon's letters sold as low as a dollar each. The hero of Khartoum fell on the night of January 25, 1885, and one year later Mr. Andrew Lang, writing of the melancholy event, said:

"A year ago tonight, 'twas not too late,
The thought comes through our mirth, again, again;
Methinks I hear the halting foot of Fate
Approaching and approaching us; and then
Comes cackle of the House, and the Debate!
Enough; he is forgotten amongst men."

The prediction has come true. At the same auction a large collection of letters from Sir Philip Francis was sold. It is said that these letters settle definitely the authorship of "Junius."

WHILE on the subject of sales we must note the transfer to Macmillan & Co. of the manuscript of Tennyson's first book, the "Poems of Two Brothers." This precious manuscript was purchased from Macmillan & Co. by Dodd, Mead & Co., the New York booksellers, only a few months ago, for about $2,500. It was then bound by Bradstreet in a beautiful rich red levant morocco and offered at $3,500. In October last it was brought to Chicago, but its value did not appeal to our collectors here with sufficient eloquence, and now it has been returned to its own country, to become the priceless possession of the British Museum, it is to be hoped. The writer of this note, who is not an emotional person, had the exquisite pleasure of holding the book in his hand, and felt his fingers tingle as he made a careful examination of it.

THE death of Mrs. Thackeray, on January 11 last, came as a shock to many who supposed she had been dead for years. Mr. Thackeray died December 24, 1863, and writing of the event a short time afterward, Dr. John Brown said, among other touching things: "After some years of marriage, Mrs. Thackeray caught a fever, brought on by imprudent exposure, at a time when the effects of such ailments are more than usually lasting both on the system and the nerves. She never afterward recovered so as to be able to be with her husband and children. But she has been from the first intrusted to the good offices of a kind family, tenderly cared for, surrounded with every comfort by his unwearied affection." The beautiful lines in the ballad of the "Bouillabaisse" will recur to all:

"Ah, me! how quick the days are flitting!
I mind me of a time that's gone,
When here I'd sit as now I'm sitting,
In this same place—but not alone.
A fair young form was nestled near me,
A dear, dear face looked fondly up,
And sweetly spoke and smiled to cheer me
—There's no one now to share my cup."

For over half a century the poor woman was kept in confinement. To the last she retained, in spite of her mental affliction, the capacity to enjoy her only source of happiness, music. It was this blighted life of his wife that hastened the death of Thackeray. Of the three children born to them during their short life together of four years, only one survives, Mrs. Anne Thackeray Ritchie. Thackeray stipulated that no life should be written of him, but it is not unlikely that Mrs. Ritchie may now be induced to add something to the few facts and incidents in his career with which she has made us familiar during the past fifteen years. A precious little volume entitled "The Early Writings of William Makepeace Thackeray," 1888, contained a number of his portraits, one of his mother, and of himself as an infant, that must always be treasured by the lovers of his writings.

Scattered through the "Letters of Edward Fitzgerald" are some notes on Thackeray, and among other things of pathetic interest, a letter written by Thackeray to Fitzgerald, October 27, 1852. Mr. Thackeray was just about to sail for America. "If anything happens to me," he says, "you by these presents must get ready the Book of Ballads which you like, and which I had not time to prepare before embarking on this voyage. . . . . My Books would yield a something as copyrights; and, should anything occur, I have commissioned friends in good place to get a Pension for my poor little wife." The Book of Ballads came out in 1856.

FROM that most excellent *vade mecum* of bibliographical lore, the *Bookworm*, we learn that the manuscript of Mr. Swinburne's "Poems and Ballads," changed hands lately for the substantial sum of $1,000. And the same journal tells us that Gabriel Harvey's copy of Sidney's "Arcadia," 1613, annotated throughout by him, was sold at Sotheby's in December last for £8 ($40). On the fly-leaf Gabriel Harvey had copied Jonson's sonnet to the Countess of Pembroke.

Readers of "Robert Elsmere" will recall that chapter in which Elsmere introduces Langham into the Squire's library. There they found a copy of "A Mirror for Magistrates," with Gabriel Harvey's autograph on the title-page. There were also first editions of "Astrophel and Stella," and of the "Arcadia"; Ben Jonson's "Underwoods," with his own corrections; a presentation copy of Andrew Marvel's "Poems," with autograph notes; books which had belonged to Addison, Sir William Temple, Swift, Horace Walpole. No doubt this is a partial description by Mrs. Ward of an actual library in England. Perhaps we shall some day hear of a presentation and annotated copy of Spencer's "Faerie Queene" that belonged to Gabriel Harvey, because the two were friends, and both were scholars, and lovers of good books.

IN a previous number of THE INLAND PRINTER we reproduced the title-page to "Pagan Papers," a sprightly and captivating volume of essays by Mr. Kenneth Grahame. We have just been reading again the paper on smoking. It is very

witty: "Concerning Cigarette Smoking, it hath been well observed by a certain philosopher that this is a practice commendable enough, and pleasant to indulge in, 'when you're not smoking.'" Another friend of the author's always kept by him an ample case bulging with cigarettes, *to smoke while he was filling his pipe;* he always kept them at hand for use between the acts of a play, while in the park, or while dressing for dinner, that such moments might "not be entirely wasted." The "Bed-Smoker" he calls an epicure of pleasure, "the triumphant creator of a new 'blend,' reminding one of a certain traveler's account of an intoxicant patronized in the South Sea Islands, which combines the blissful effect of getting drunk and remaining sober to enjoy it."

Written for THE INLAND PRINTER.

## PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.*

IN Fig. 1 is shown an outline side elevation of a printer's proofpress, invented by Ferdinand Wesel, of Brooklyn, New York. It is claimed by the inventor that by its use satisfactory proofs can be taken of woodcuts, half-tone plates

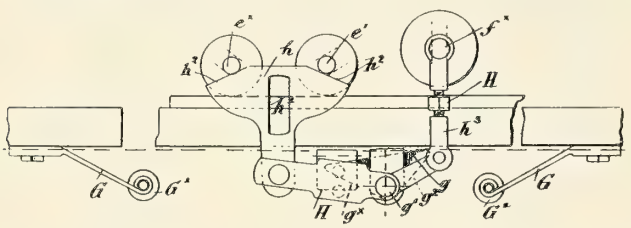


FIG. 1.

and regular type work. As the carriage moves in one direction ink is supplied by an automatic inking roller. As the carriage is moved in the opposite direction the inking roller is lifted from the form and the impression roller is lowered to move the paper for taking the proof.

A readily adjusted binder or "tie-up" for pages of type, designed by Joseph Vierling, of Allegheny, Pennsylvania, is shown in Fig. 2. It consists of four straight bars having rabbeted ends provided with lateral pins and corner locking pieces engaging the pins by means of inclined slots. The plates are flush with the outer edges of the side pieces.

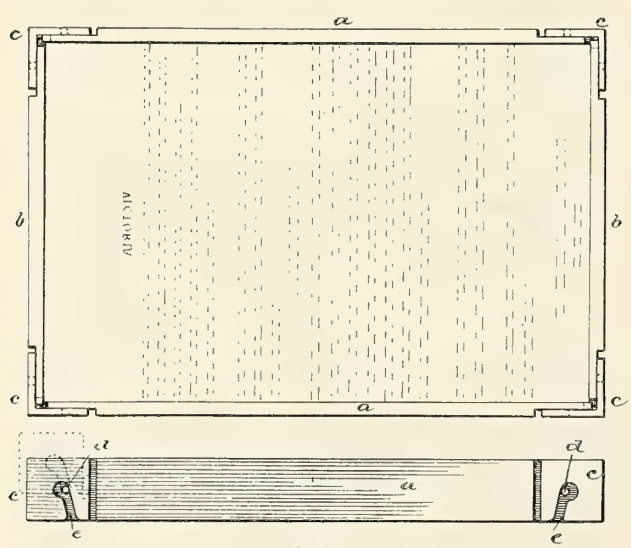


FIG. 2.

William E. Post, of Melrose, Massachusetts, and Simon J. Nevins, of Boston, Massachusetts, received a patent upon a matrix molding and drying apparatus, with which the matrix is made and dried in one continuous operation. By applying the heat to the upper surface of the plastic mass instead of beneath the type form it is claimed that the type are made more durable.

Fig. 3 shows a vertical section of a new hand device for attaching address labels, invented by Adam Heim, of Brownsville, Indiana. The strip of addresses is supplied with paste, advanced and the single labels are severed from the strip and attached in place, the whole being operated by the movement of the handle.

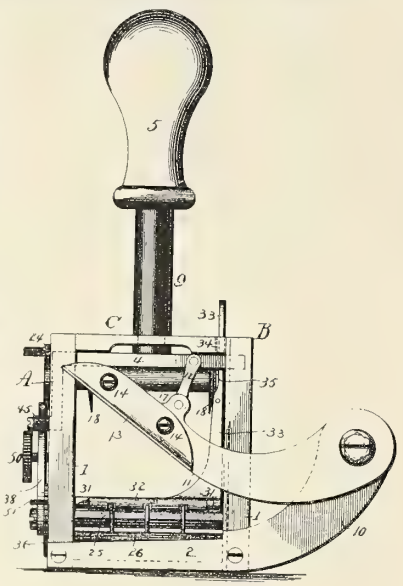


FIG. 3.

Samuel G. Goss, of Chicago, Illinois, received a patent which was assigned by him to the Goss Printing Press Co. for a delivery apparatus for printing presses (see Fig. 4). The invention relates wholly to the means for removing the folded sheets as they drop onto the receiving table from the folder of the press. A series of toothed bars beneath the pile of papers are reciprocated by a crank, so as to simultaneously engage and advance the pile of sheets, to prevent clogging.

Edward H. Cottrell, of Stonington, Connecticut, received a patent for an apparatus for cleaning the forms of rotary printing machines. The improvement may be applied to any machine of that class in which there is room for it to work independently of the inking rollers. Its object is to clean the

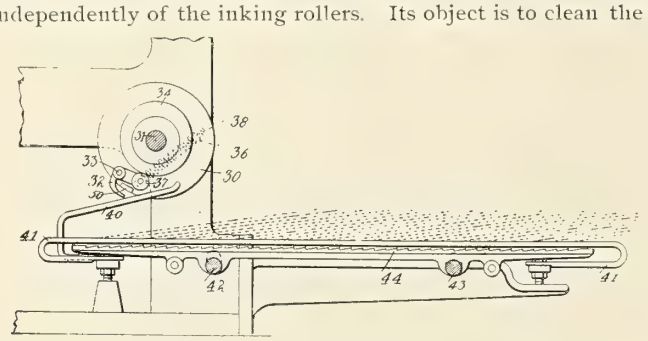


FIG. 4.

form after each impression, removing from the type a greater portion of the ink remaining thereon and the fluff from the paper which is liable to adhere to the same. A soft roller takes the surplus ink from the type and delivers it to a hard roller, and further means are employed for cleaning the ink from the hard roller.

Fig. 5 shows a perspective view of a portion of a machine for trimming printers' plates, invented by John E. Caps, of Kansas City, Missouri. Plates of all characters are operated upon. By different adjustments and with appropriate tools the plates may be rounded and the edges trimmed or beveled, so that the plate may be prepared for the press.

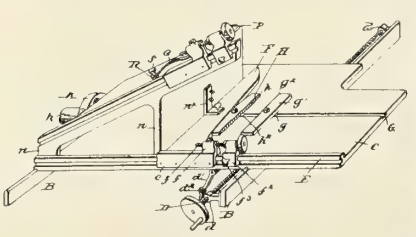


FIG. 5.

James R. McDonald, of Chicago, Illinois, received a patent for a machine for folding circulars. With this apparatus circu-

*NOTE.—The reader's attention is particularly directed to the department of questions and answers relating to patents of interest to printers, conducted by Mr. Hough in another part of this magazine.—ED.

lars are folded and then delivered to partly formed envelopes, in which they are inclosed and prepared for the mail by machinery. If desired, two or more circulars of the same, or of different sizes may be nested before folding.

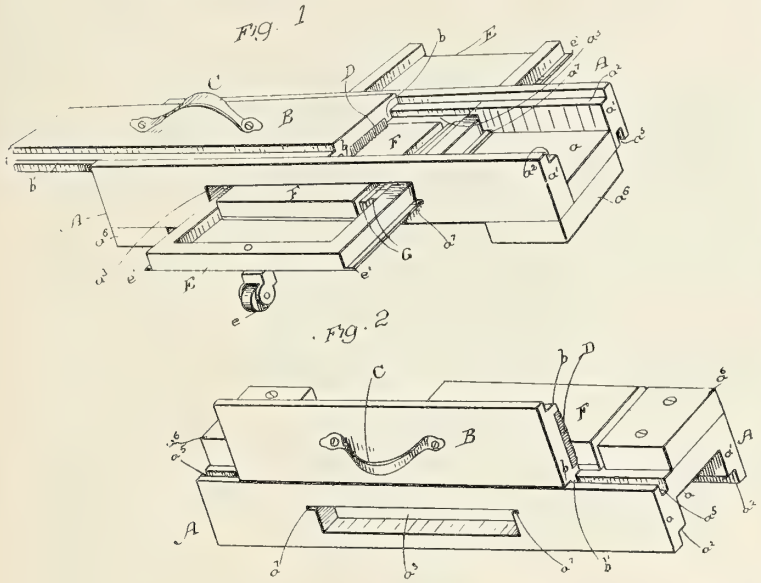


FIG. 6.

The apparatus for trimming stereotype blocks, shown in Fig. 6, was patented by Albert Kayser, of Oakland, California. To plane the back of the block, to reduce it to the proper thickness, the block is cleaned in the galley E and the cutting-tool holder is moved by hand across the back, as shown in the upper view. To trim the sides and edges of the block, the

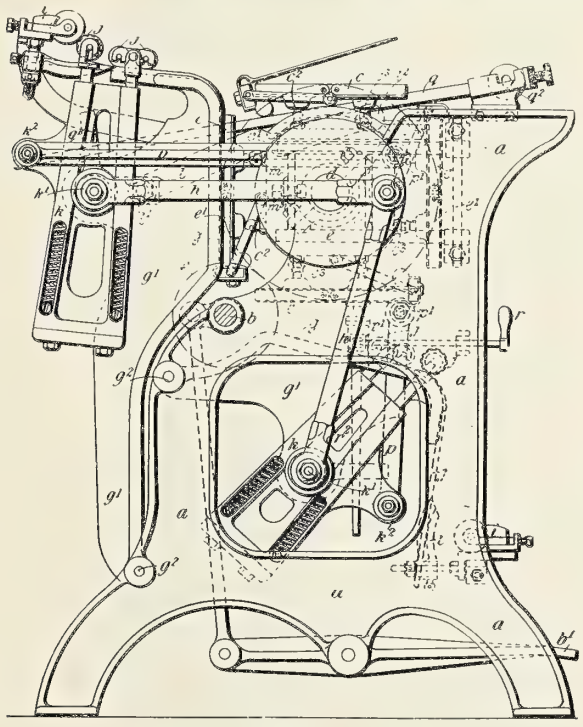


FIG. 7.

stock is turned over, the plate secured against the stop *a*6, and the cutting-tool-holder reciprocated in the groove *a*5, as shown in the lower view.

James Winterton, of Birmingham, England, received an American patent, assigned to George Accles, of the same place, covering a platen printing machine for colorwork. He combines in one machine a series of plates, two of which are shown in full and two in dotted lines in Fig. 7. Each type-bed is fitted with means for so adjusting the form as to give a perfect register with the impression taken from the previous type-beds.

Luther C. Crowell, of Brooklyn, New York, received a patent for a printing machine, which patent was assigned to Hoe and others of New York city, New York. The machine is so arranged that one side of the web may be printed on either side of the machine and then the web perfected on the other side of the machine. There are two delivery mechanisms, one on each side, and the web is delivered to the one on the perfecting side of the press.

Mr. Thomas H. Stackhouse, of Philadelphia, Pennsylvania, patented a machine for printing from stencils. The machine consists of a stationary plate, upon which is mounted an open carriage bearing the stencil. The stencil is composed of prepared sheets of paper having the characters formed by perforation or abrasion. A roller carried upon arms pivoted to the bed-plate applies ink to the top of the stencil and a rolling platen then presses the paper to be printed upwardly to receive the impression.

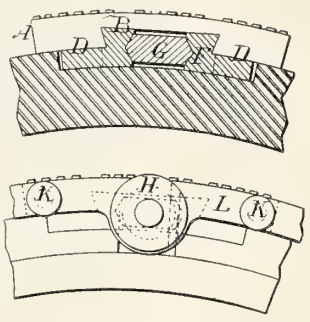


FIG. 8.

Another patent granted to an English subject covered a curved linotype and holder. (Fig. 8.) The invention is that of George A. Dubeux, of London. The linotypes are made to conform to the surface of the cylinder and are held thereon for direct printing to avoid the labor and expense involved in casting stereotype plates from the usual type-bars, and then bending the same to the proper form and preparing it for the press.

Fig. 9 shows a holder plate for type, patented by Abner E. Newby, of San Jose, California. The type for a series of labels, circulars, etc., may be secured to this plate and all printed from at once, to enable the printer to furnish at small cost and upon short notice a number of different products.

Edward A. Blake, of Chicago, Illinois, received a patent covering a new form of gearing for operating reciprocating beds of printing machines. A gear wheel alternately engages overhead, and underneath longitudinally arranged racks secured to and depending from the bed. The gearing is so arranged as to do away with the swivel-joint usually formed in the shaft carrying the operating gear, and the bed is withdrawn

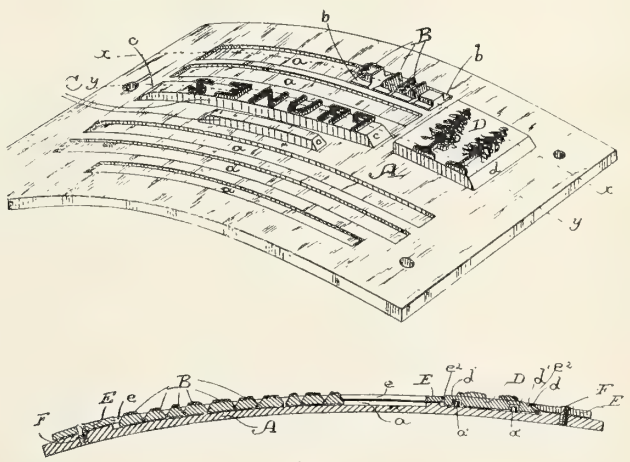


FIG. 9.

more rapidly than it is advanced. This effect is produced by placing two gear-wheels of different diameters upon a shaft which has an endwise movement. The gears upon the bed are in different vertical planes, and but one gear wheel is in engagement at any time.

Fig. 10 shows a packing box for paper-folding machines, patented by Talbot C. Dexter, of Fulton, New York. The box

is intended to receive the folded sheets of paper from the folder and hold them packed side by side in a neat and compact manner. Instead of obtaining a frictional hold of the follower by spring cushions attached to the sides of the follower and bearing on the inner sides of the trough, Mr. Dexter in the present invention provides the trough with longitudinal side bearings at its base, and attaches to the under side of the follower the

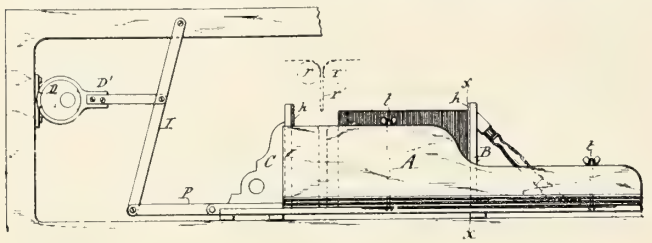


FIG. 10.

friction cushions to engage with them. By this means he secures a uniform tension during the adjustment of the width of the trough.

In Fig. 11 is shown a printing press patented by Patrick Brady, of New London, Connecticut. In place of the cushions to prevent jar at the end of the movement of the type-bed, a

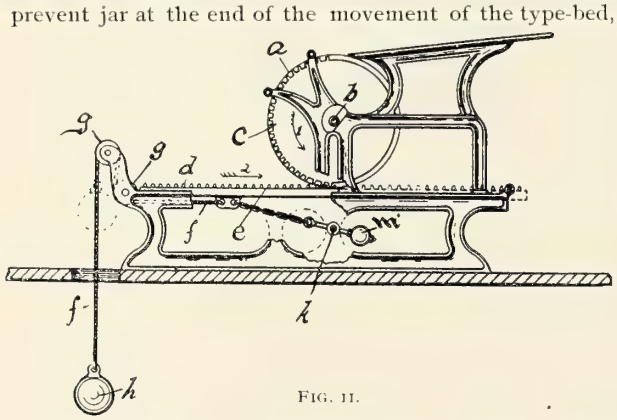


FIG. 11.

swinging arm carrying a heavy weight is employed. The tilting of the arm gradually lessens the speed of the bed. The impression cylinder has teeth upon a portion of its periphery. As soon as these teeth are released from the type-bed rack, the rack is rapidly withdrawn by means of a separate weight, indicated at *h* in the cut.

## THE DOOM OF THE COMP.

A SUBSCRIBER, from Ontario, California, writes: "The inclosed 'pome' is by one of our boys. Isn't it good enough to reproduce in THE INLAND PRINTER?"

We purpose risking it. Here it is:

THE DOOM OF THE "COMP."

"Clickety-click goes the type in his stick,
For a jolly young printer is he,
Clickety-click goes the Saturday chink,
And the printer goes off on a spree.

"As on Monday he comes, with the rest of the bums,
To stick up the type at his case,
His eyes turn pale green — it's not to be seen,
For they've got a machine in his place.

"COMP. RECORDIS."

We beg to suggest that something after the style of the following would be more soothing in consideration of the hardships which many printers are now enduring:

Clickety-click goes the type in his stick,
For a hopeful young printer is he;
Clickety-click goes the Saturday chink,
And the printer goes off with his fee.

As on Monday he comes, with the rest of his chums,
To stick up the type at his case,
No hope finds he there — but sorrow and care,
For they've got a machine in his place.

## TRICKS OF THE TRADE.

"The best story I ever heard," said John Thomas to the St. Louis *Globe-Democrat's* corridor man, "is vouched for by Captain Rivers, of the Fort Worth and Denver Railroad. A Russian Hebrew came to this country and established a dry goods and notion business. He was so successful that he sent for his younger brother and started to educate him in the business. The boy was slower to learn the ways of the world than his brother had been, and the latter sometimes grew impatient. One day he said:

"'Now, schust vait und see how I do. Dere vas a lady.'

"The lady asked to see some silk, which was shown, a piece at $2 a yard.

"'But I saw some like it a few days ago for $1.50,' she said.

"'I don'd doubt id, madam; but dot vas some days ago. I vas selling dese goods at dot brice until yesterday, ven ve got vord dot all the silkvorms in China vas dead, und dot goods vill cost us more as $2 now.'

"The lady was satisfied and purchased the silk.

"'Now, you see how dot vas done. Dere vas a lady now; you vait on her,' he said to his brother.

"The lady entered and asked for tape. The young man was all attention, and the desired article was speedily produced.

"'How much?' the lady asked.

"'Ten cents a yard.'

"'Why, I saw some for 8 cents.'

"'I don'd doubt id, madam, but dot vas some dime ago. Shust today ve heard dot all de tapevorms vas dead, und dere would be no more tape less as 20 cents a yard.'"



Written for THE INLAND PRINTER.

## COMMERCIALLY CONSIDERED.

BY A. H. M.

Blessings on the baby boys
(Copper-etched on metal base;
Half-tone cuts beat everything),
Mark the chubby little face!

How the ad. man gloateth o'er them,
Healthy, strong and sweet and good,
Then cuts them out on wooden blocks
To boom some patent infant-food.

PHILADELPHIA PRESSMEN'S UNION, No. 4, have decided to send two delegates to the Toronto convention of the International Printing Pressmen's Union, instead of one, as heretofore. The convention meets in June. The pressmen now have an out-of-town benefit clause in their constitution. At the last meeting, however, every member present appeared to be in employment.




THE GODDESS OF EVENING.

Half-tone engraving by
THE F. A. RINGLER COMPANY,
26 Park Place,
New York.

See advertisement elsewhere.




THE BOATMEN OF BARCELONA.

From a painting by D. Baixeras, in the Metropolitan Museum of Art, New York.

Half-tone engraving by
GEORGE H. BENEDICT & CO.,
175 Clark street,
Chicago.

Photo by
Pach Brothers,
New York.

# CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

## DISCOURTESY TO VISITORS AT THE CHILDS-DREXEL HOME FOR UNION PRINTERS.

*To the Editor:* COLORADO SPRINGS, Colo., Feb. 7, 1894.

I have just received a copy of a small book called "At Home," descriptive of the Childs-Drexel Union Printers' Home, in which I find a most undeserved and untrue attack upon me, and I am unwilling to allow such a story to go unanswered, and appeal to you to allow me to answer it through the columns of your magazine, where nothing but kind words of me and mine have ever greeted my eyes.

The book I speak of gives over a page to a story representing me in a most unfavorable light. The author says I found a child of the superintendent asleep on the bed in the room I furnished in memory of my dear father, and thereupon "flew into a rage and immediately hunted up Mr. Schuman and demanded to know who had the assurance to use the Jeff Davis memorial for a sleeping room."

"The superintendent humbly admitted himself the culprit, but wished to know what else it was intended for if not a bedroom. Hot coals were poured, however, when he repaired to the room and awoke the little innocent." I am then described as having "a change of heart," and "requesting the child to be left alone." I am represented as "regretting my hasty action and offering a half apology."

As a matter of fact, which is wholly left out of the statement Mr. Gibson is so thoughtful as to print, this is what did occur: I did go with a party of friends who fortunately heard and saw all that passed, much to their surprise, as I had not led them to expect any rudeness would be offered to me as my former visits had been most pleasant, Mr. Vaughn being the courteous superintendent and his young daughter the neat occupant of my memorial room. Mr. Schuman was unknown to me. I found on the occasion of my unfortunate visit a party of strange ladies from California who were waiting outside, and about to leave, having been sent a curt message to the effect that the superintendent was at dinner and they could not come in till he was through. Fearing they would take away a very unfavorable impression of the Home I offered to go in and at least show them a portion of the building, which offer they were very glad to accept as the sun was warm. After showing them such of the rooms as were unoccupied I took them with my friends to see my room and found it in a most disorderly condition, which was not surprising to me, though it provoked the comments of the entire party, as I had heard the condition of the room spoken of by several visitors. The pretty picture of the "sleeping cherub" was purely fiction composed by Mr. Gibson's informant, whoever he may be. Finding several of the handsome rooms locked, I went to the office and addressed a man who was seated with his hat on, which he did not remove, nor did he rise when I addressed him. I asked him if there was anyone who could show my friends the other rooms. He answered he guessed so — still without rising. I then asked who occupied the Davis room. He said, "The Jeff Davis room, you mean." I said, "The room I furnished in memory of my father, the Hon. Jefferson Davis." His manner changed a very little and he asked, "Did you furnish the room?" I answered that I did. Then he informed me that Mrs. Schuman and her children occupied it. I did not know the name of the superintendent, and asked who Mrs. Schuman was. He answered very rudely, "She is supposed to be my wife." I turned to leave the room and he got up at last and walked along and offered to show the other rooms. I then said I was unwilling to have my room used as a nursery, as its furnishings of pale gold were easily soiled, and asked why it was so used. Mr. Schuman rudely asked if I furnished it for show. I said, No; I hoped, though, some invalid printer would be made comfortable in the room, and asked why none were put in it. Mr. Schuman answered he could not show such favor as yet to anyone, as the Home had but few occupants, and began to prove how badly the building was fitted for its use, etc., a conversation which impressed the Californians as most unfortunate for the reputation of the Home. Mr. Schuman claimed the rooms were poorly arranged and too few bedrooms the result.



JEFFERSON DAVIS MEMORIAL ROOM — FURNISHED BY MRS. J. A. HAYES.

I will add, if I had found a little child in the room, the sleeping baby would have inspired anything but "rage," as my love of children is known to be my strongest characteristic, and my father's also. All children were drawn to him, always receiving tenderest sympathy in return. I have naturally kept away from the Home since my unpleasant experience, though I went there not long ago and found a friend of the superintendent was the occupant of my room and the room looked poorly cared for, though the person who showed us the room said the curtains were to be washed and complained that no one could use the room because the furnace, in winter, made it so hot and dusty, to say nothing of the noise from the furnace room, but offered no possible solution of the difficulty, and I came away fearing that my well-meant efforts to add to the comfort of some poor and travel-worn invalid had fallen short of the mark.

I can only hope that God, who sees the hearts of all men, may do me the justice that I do not seem to win from my fellow-men, and that the union printers at large will credit my

statement, and not believe me the violent-tempered, unnatural woman represented by Mr. Frank Gibson in his pamphlet, "At Home," printed by Carlon & Hollenbeck, Monument place, Indianapolis, Indiana.

Hoping you will do me the favor of printing my defense of myself and thanking you for past courtesies,

Yours very cordially,

MARGARET HOWELL DAVIS HAYES.

## TRIMMING CUTS TO NONPAREILS NO LIMITATION TO ARTISTIC DESIGNS.

*To the Editor:* CHICAGO, February 7, 1894.

I beg to differ with Mr. Charles T. Murray in the answer he makes in the last issue of THE INLAND PRINTER to the question of "P. S. M.," St. Joseph, Missouri, regarding the making of cuts to picas and nonpareils. Mr. Murray seems to think that such a plan would place a limitation upon the artist. I think not. Let the artist take whatever space he wishes, and the idea of "P. S. M." will be carried out when the block upon which the cut is mounted is made just sufficiently larger to bring it up to even picas or nonpareils. Thus the new design of the artist and the mechanical convenience of the printer will be combined. This is not a new question. The idea was brought out and advocated by myself some time ago in this journal, and since then I have failed to see any reason why it cannot be carried out.

S. K. PARKER.

## FROM NEW ZEALAND.

*To the Editor:* WELLINGTON, January 1, 1894.

A calm like that of the proverbial millpond has succeeded the storm and stress of the election. An unholy calm, almost amounting to stagnation, has settled down on business, broken only by the extensive purchases of Santa Claus for the Christmas season. The long-looked-for harvest of Christmas Eve has been reaped, and the retailers now have to face the inexorable fourth — that monthly-recurring day of anxiety. A calm of exceeding flatness characterizes the printing trade, and very few of the hands dispensed with by the government printer at the close of the session have found billets. A small weekly, illustrated with process blocks, was started here in November by an electrotyping firm who have lately added a small printing outfit to their plant. It is professedly a literary organ, but the articles, with few exceptions, turn out to be thinly-draped advertisements. At the early age of six weeks the new weekly dropped into a libel action, which is to be fought out in February. Earlier still, it came into collision with the Typographical Association, and the office is under the ban of the union.

I think I predicted that the "society" journalists who wooed the electors in two of the large cities would not be placed. Such was the case. They were men of very different caliber. One can write good and vigorous English — when he is slangy it is from choice. He hits hard — and the electors, when they had the opportunity, hit back. He issued a cartoon, which is a curious monument of vanity. He was represented as Gulliver, looking with a patronizing eye upon his rivals, among them a minister of the crown. The evident inference was that he was equal to 1,728 of our most prominent men. The constituency failed to indorse that view. The other "society" candidate was one of ten. His candidature was generally treated as a joke, until he was placed on the denominational education ticket. However, he managed, much to the surprise of a good many, to secure second place on the poll — counting from the bottom. It is a curious fact that the six clergymen who figured as candidates were one and all defeated; thus falsifying one of the predictions as to the result of female franchise. The utter rout of the denominational party, too, who boasted of a heavy "block vote," is another significant sign.

On two fundamentals of Mr. Seddon's policy — the liquor question and railway management — the country has practically passed a vote of want of confidence. There has been a demand in various quarters for an early session; but the premier refuses to grant it. He will wait till the new and obnoxious liquor bill gives the publicans a three-years' tenure and until, the term of the non-political railway commissioners' appointment having expired, he can make such changes in the railway management as he may deem fit. He is in no haste to yield the leadership to Sir Robert Hunt, as he will have to do at the first shuffle of the political pack.

Those who agitate from time to time for a colonial series of school books seem to assume that it is the simplest thing possible to write for children. In some of the government departments, it is commonly reported, school "readers" are being officially constructed on entirely original lines. The best school books in the world are now in our state schools; but the teachers are looking forward with some apprehension to the time when these are to be superseded by a homemade article, produced on the coöperative system by writers of the "right color." The "fine poem" (according to the government organ) has already been given to the world. The introduction is so rich that I quote it in full. "A member of Parliament who has an ardent desire that the children of New Zealand should grow up imbued with a love of their native country, and who believes in song as a potent factor in helping on this development, suggested to the minister of education, who is himself a poet, to invoke the Muse for this purpose. The honorable gentleman kindly complied, and the following stanzas are the result." Then follow five fearsome, bombastic stanzas in a Swinburnian measure, minus the meter, with more than Swinburnian obscurity, and bristling with inversions and alliterations. Imagine a child having to learn lines like these:

"Her never the fever-mist flying,
Nor blast of the desert may blight,
Nor shroud of foul smoke overlying
Dark cities of sorrow and night.
But the laugh of her breeze and her waters,
Is fresh upon mountain and lea,
To her children — the sons and the daughters
Of sunshine and sea.

"These ask not for splendor in story,
They seek not as title to fame,
Stern camps with their terror and glory,
Bright courts with their homage and shame.
In peace to their battle-field pressing,
They seize their sole booty — earth's spoil:
Their kingship in labor expressing,
Their lordship in toil."

Do you not pity the infants who will be expected to learn such a strange compound of bathos and mixed metaphor? And can you imagine with what an enthusiastic love for their native country this rhapsody will inspire them? The minister for education is a young man, reckoning by years — but he must have left his childhood very far behind, or he would never have been so cruel as to inflict this undeserved burden upon "the sons and the daughters of sunshine and sea."

R. C. H.

## MR. McKEVITT AND THE PERCENTAGE SYSTEM OF COLLECTING DUES.

*To the Editor:* CLEVELAND, Ohio, February 7, 1894.

Among the correspondence in your last issue I read the contribution from San Antonio, Texas, and cannot help replying to his arguments against percentage system of collecting dues. Mr. McKevitt is decidedly wrong when he says that system is practicing discrimination. You pay 2 cents for every dollar you make, so does every other member of that union. Where is the discrimination? You pay taxes on a similar plan and think it perfectly right that a millionaire should pay so many thousands of dollars where your house and lot is taxed with a very nominal sum.

In spite of the closing paragraph of Mr. McKevitt's communication, I will try to show him where the percentage system works beneficially in these hard times. Supposing you

draw $30 per week; would you not be willing to pay 60 cents of that for dues? Or would you, in view of the fact that the sub hasn't got a day the entire month, insist that he pay the same amount of dues that you do? It would certainly show very little union principle, and has a tendency, more so than anything else, to make rats of those who otherwise would be good union men. As an instance: A certain young man in this city has been out of work for four or five months, his pennies are few and the days he works still fewer. Our dues are 75 cents per month. For the last two months he has been unable to pay this. In another month he will very likely be suspended and subsequently expelled unless he parades before the whole union seeking charity, which he never will do. Cannot the more fortunate case or machine holder be of so much of a brotherly and beneficent turn of mind as to help his unfortunate fellow typos by ceasing to fight for the sake of a few dimes, which he would not miss, but which collectively would form quite an item for the unemployed, and acknowledge this the only just way of paying dues? Or is the dog-eat-dog era breaking into our ranks? Woe to the union if it does.

The general business outlook here is very gloomy. Although the ranks of the printers are thinned considerably since the introduction of machines on all papers except the rat *Leader*, we have still enough to doubly represent each situation in town. The *World* is running nine Rogers machines with no cases on save one for the display heads and the ad. men. The *Press* has seven machines of the same patent and is gradually laying off the cases at present. Job work is dull. H. F. F.

## WANING IN POWER.

*To the Editor:* VINELAND, N. J., January 29, 1894.

Unionism, as defined by Webster and other celebrated authors, means agreement, harmony, something formed by a combination of parts or members; a consolidated body, etc. An excellent definition, certainly, but how far these points are embodied in the exemplification of the teaching of organized labor bodies at the present day is an open question — one deserving of no little study by those having the cause of unionism at heart and desirous of enjoying the fullest measure of benefit it is capable of giving.

I have often been pained when attending sessions of typographical unions (and to these organizations are mainly to be applied my thoughts upon the question of whether or not as labor bodies they are not waning in influence and usefulness), in listening to the bitter wrangling and acrimony of feeling displayed among their membership over matters most trivial in their nature, while those of more serious concern, so far as the welfare of the individual organization is concerned, are treated with such indifference that but little good is effected by the legislation had upon them.

My connection with typographical unions dates back to the '50's, when I espoused the cause of unionism as a charter member of No. 16, of Chicago, and through all the years intervening between then and now, I have felt a deep interest in all matters affecting the well-being of my fellow-craftsmen.

With the onward march of years it seems to the writer that the true objects of unionism are becoming lost in the swift-running stream of everyday life. In the days of long ago, a spirit of fraternalism existed between employers and unions that is lacking to a great extent at the present time. Suggestions from the one were kindly received and acted upon by the other. One great idea — the elevation of the craft, mentally and mechanically — seemed more fully to engage the attention of the more active spirits of the organization, in order that it might retain, as it had won for itself, the position of being in the front rank of organized labor bodies.

Ranking among the pioneer labor organizations of this country, typographical unions ought to be the strongest — not numerically, perhaps — for power, position and honor of any labor body. That it is not so is a self-evident fact. And why not? The answer is suggestive of several reasons. The tendency to admit to membership—for the sake of gaining strength numerically — a class of applicants who, by lack of proper knowledge of the business, are totally unfitted for craftship, is one of the evils that lies at the door of unprogressive unionism. Another weakening element is an evident desire of the more hot-headed of the membership to catch at the merest straws that come in their way as a pretext to quarrel with their employers and precipitate a strike, where otherwise better judgment should prevail, and questions in dispute settled by arbitration, fairly and honestly conducted, allowed to take its course.

Better results — more pleasant and enduring in their character — generally accrue from arbitration than from coercion, especially when conducted by men of experience and ripe judgment. Such men are to be found in the ranks of organized labor as well as out of it. Vindictiveness and antagonism to the rights of others, when prompted by purely selfish motives, has wrecked the hopes of many a labor organization and stranded its membership upon the rock of dissolution. We know of more than one union that today is suffering from the effects of attempting to crush the life out of the hand that was feeding it with bread, instead of acting in a more conciliatory and friendly spirit.

Another feature that we consider detrimental to the welfare of unionism lies in the fact that skilled and incompetent workmen must receive the same scale of wages. We hardly consider this justice to an employer, and it certainly is not to the skilled employé. Of course, we have more especial reference to book and job compositors, but the injustice is also apparent in the ranks of the news comps. This feature of unionism is being harped upon by employing printers more and more every day, and will form a lever of no small magnitude to aid in the overthrow of labor organizations generally.

It was only recently that the writer was one of a committee appointed by a local union to wait upon the proprietor of a book, job and newspaper establishment, with a view of inducing him to unionize his office. In answer to one of our queries he said, "That he believed in unionism, but that our laws were so defective that he could not consistently approve them; that while he did not object to any man joining a union he must reserve the right to judge of the competency of the workmen and grade the pay accordingly." There was sound logic in his argument, and all further attempts to unionize his office were failures.

Another defect, and a serious one, too, is the lack of discretion manifested by members in their chapel work. Particularly is this the case in what are known as "open" offices. A meeting is called, and in a loud and thoughtless way a question is discussed — perhaps a vital question — and the non-union man is thus informed of what is going on, and he having no compunctions of conscience, and being under no authority, circulates on the street corners matters that should be kept within the privacy of the chapel or union. Within the chapel there is much done and much more said that ought not to find a footing there, and would not, if sound union principles were lived up to. How often the obligation of membership is forgotten, and the spirit of malice and vindictiveness allowed to play its part at the hands of some one member against his fellow-workman. Again, too often chapel meetings are discussed in some neighboring beer saloon to the edification of those present — craftsmen or otherwise — but injurious to the progress and well-being of the union itself.

WILLIAM F. KNOTT.

HARD sized paper requires quicker drying ink than soft sized, as it does not absorb the oils, and the ink must perforce dry on the surface. A medium soft sized paper is preferable, as cuts will come up easier on it, and if good ink is used there will be no offset.—*Printers' Review.*



Photographed by Will C. Pistor.

THE OLD MILL.

Half-tone engraving by
BINNER ENGRAVING COMPANY,
Chicago and Milwaukee.

## QUESTIONS AND ANSWERS REGARDING PATENTS OF INTEREST TO PRINTERS.

CONDUCTED BY FRANKLIN H. HOUGH.

**TO CORRESPONDENTS.—Names and addresses must accompany all letters or no attention will be paid thereto. We desire this for our information and not for publication. References to former articles or answers should give date of paper and page. Special written information rather than that of general interest cannot be furnished without remuneration.**

H. H., Boston, Massachusetts.—Three years ago I obtained a patent in England upon an improvement in perfecting presses. Can I still obtain a patent in the United States, or am I barred by my English patent? *Answer.*—The fact that your English patent has been granted to you will not prevent you from obtaining a patent here, nor would the courts declare the patent void upon that account, provided the invention has not been in public use in this country for more than two years prior to the date of your filing your application in the United States.

X. Y. Z., Detroit, Michigan.—Please inform me as to whether there is a penalty provided for marking a machine "Patented," when as a matter of fact no patent has been obtained therefor. *Answer.*—The law provides that any person who in any manner marks upon or affixes to any unpatented article the word "patented," or any word importing that the same has been patented, for the purpose of deceiving the public, shall be liable, for every such offense, to a penalty of not less than $100, with costs, one half of the penalty to the person who shall sue for the same, and the other to the use of the United States.

R. F. J., Chicago.—I am a constant reader, and great admirer of your journal, and I have been pleased to note the efforts which you have of late been making to render the journal if possible of greater interest to its patrons. I refer to the new departments relating to special subjects, and I find the department relating to patents to be both interesting and instructive. A neighbor of mine has invented a new composing stick, and three years ago he filed in the patent office a *caveat* therefor. He has done nothing further in the way of obtaining protection, though he has placed a large number of the sticks upon the market. He says that the *caveat* fully protects his interests. Will you kindly state as to how this is? *Answer.*—In reply to your inquiry we would say that the nature of a *caveat* is probably less understood by the general public than any one point with reference to the patent laws, and we are glad that you have asked this question as it affords us an opportunity to explain the nature of a *caveat*, for the benefit of such of our readers as may not have posted themselves upon the subject. The law provides that "Any citizen of the United States who makes any new invention or discovery, and desires further time to mature the same, may, on payment of the fees required by law, file in the patent office a *caveat*, setting forth the design thereof, and its distinguishing features, and praying protection of his right until he shall have matured his invention. Such *caveat* shall be filed in the confidential archives of the office and preserved in secrecy, and shall be operative for the term of one year from the filing thereof; and if application is made within the year by any other person for a patent with which said *caveat* would in any manner interfere, the Commissioner shall deposit the description, specification and drawings, and model of such application in like manner in the confidential archives of the office, and give notice thereof by mail to the person by whom the *caveat* was filed. If such person desires to avail himself of his *caveat*, he shall file his description, specifications, drawings and model within three months from the time of placing the notice in the postoffice in Washington," etc. It will be seen from the foregoing that the filing of a *caveat*, as a matter of fact, affords the inventor no protection whatever, excepting that it entitles him, during the period of one year, to receive an official notice in the event of an application for a patent upon his invention being filed by some other person. The right to this notice does not extend in any instance beyond the expiration of the year, and the fact that he has filed a *caveat* does not assure to him any rights not possessed by the person who files the application for a patent, excepting perhaps that in the interference proceedings that would be instituted between the two cases, after the caveator has filed his application for a patent, in conformity to the notice received by him from the patent office, he might avail himself of the record date of filing his *caveat*, in establishing the date of conception of the invention. He could not establish the date of filing the *caveat* as the date of *perfecting* his invention, as in his *caveat* he swears that he *has not perfected* the invention, but desires further time within which to perfect it.



## NOTES ON ADVERTISING.

BY J. C. OSWALD.

AN advertisement goes forth as a business representative, and its results will depend upon its capacity to impress readers with its importance. Then don't make it of the kind that will create disfavor rather than good will. The "smart" salesman may create the most stir, but the man who talks business will get the order. There is a difference between advertising to make impressions and advertising for business, and it is most apparent when accounts are balanced at the end of the year.

THE W. W. Kimball Company have issued a thirty-two-page catalogue of the different piano and organ advertisements used by the firm. It has been gotten up for the use of agents, and announcement is made that electrotypes of those not easily set up will be sent free. The plan will no doubt prove profitable to both the company and the agents. As specimens of advertising they are good.

A CANDIDATE for favor as an exponent of the practice of advertising is an under-sized monthly called *Biz*, published at Toronto, Canada, and now in its third month. The older journals in the field look up from their struggles for existence long enough to breathe a sigh of compassion for the youngster. It is bright and sprightly and will no doubt get its share of the rather slender pickings.

FOR staid, conservative methods of dealing with advertisements commend to us the *Monetary Times*, of Toronto, Canada. Said a gentleman prominently connected with printing and publishing interests in this city, whose eye lighted upon a copy at my desk recently: "I worked in that office years ago, and those advertisements look so familiar that it almost seems that I must have set up a great many then."

AN article appears in a recent issue of *Printers' Ink* in which a comparison is made between two Chicago daily papers. It is ingeniously written and is very misleading. To one conversant with the facts the inference of the statements made look strangely out of place in a journal given to so much self-laudation as Mr. Rowell's "little schoolmaster." If it was a paid notice it should have been so designated, and, whether paid for or not, its statements should have been investigated before publication.

THE coupon craze among the daily papers has assumed such proportions that one wonders where it will end. The Chicago *Inter Ocean* has so many propositions to make to its readers that a printed list has been prepared and announcement made that it will be sent on receipt of a stamp. Another stroke of enterprise on the part of Mr. Kohlsaat was the printing of the names of over seventeen thousand participants in a recent puzzle contest. These unfortunate people should prepare for a deluge of patent medicine literature.

MR. GEORGE FREDERICK HEYDT, of the well-known house of Tiffany & Co., New York, has prepared an interesting little booklet descriptive of the rise of the house and its

founder, Mr. Charles L. Tiffany. Mr. Heydt has made his work very readable. The illustrations of Mr. Tiffany and his establishment at different times in his life are of the highest attainment of the engraver's art. It is printed in colors and typographically could hardly be surpassed. The work must needs give a favorable impression of its creators wherever seen.

Now that many large advertisers are placing their business direct, and are demanding the commission heretofore given to agents, a wail has broken out among the country publishers. It is to the effect that the rates offered are ruinously low and that they have no redress. It never seems to dawn upon them that they are in any way responsible for the existence of this state of affairs. It can perhaps be best explained by the instance of one of them who wrote: "Our price for your advertisement is $20. What will you give?"

THERE is one argument in favor of newspaper advertising as opposed to the circular method that cannot be refuted, and that is that the advertiser is sure of the respectability of his surroundings. When we come to consider the immense amount of mail that is being sent out daily by irresponsible and fraudulent persons it can readily be seen that if it is true that a man is known by the company he keeps, circular advertising falls far short of the ideal. The presence of an advertisement in the columns of a reputable trade journal is an indorsement of the advertiser, and a score of circulars could not give him so favorable an introduction.

A NEW YORK firm has conceived an original advertising scheme that is so ingenious that it is likely to get them into trouble. It is to send a facsimile production of a very endearing letter purporting to be written by a young lady to the recipient of the letter. In it she reproaches him for having worn such expensive gloves on the occasion of his last visit and recommends economy in the direction of those manufactured by this house. A careless disposition of the letters caused narrowly averted trouble in more than one household, and the postal authorities have been appealed to by harassed husbands to put a stop to the practice.

THERE is a proverb that should be framed and hung above every advertising manager's desk, and it is that old one that "honesty is the best policy." The advertiser pays for his space, and while space is dear, talk is cheap, and too often he attempts to balance accounts by an extravagant use of the latter. Chicago stores day after day spend thousands of dollars in advertising "sales at 40 cents on the dollar," "this article at 15 cents, worth 90 cents," etc. Newspaper readers are the most intelligent class of a community, and the expenditure of enormous sums of money in advertisements would seem to argue that the intention is that they shall be read. Then why should they contain almost nothing but statements that intelligent people cannot be expected to believe? Another instance of the need of honesty in advertising is to be found in paid reading notices. One who is tricked into reading half a column of matter only to find that it is an ingeniously worded advertisement cannot have a good impression of its perpetrators. A man once showed the writer a reading notice of this kind and said: "I have been fooled into reading the advertisements of that firm against my will no less than a dozen times, and I wouldn't buy their remedy if it was the only one on earth." The *Ladies' Home Journal* people, I note since writing the above, announce that no more paid reading notices will be accepted.

## IT IS A GEM.

"THE INLAND PRINTER is a gem. The February number is on my desk. Every publisher and employing printer as well as every printer in the land ought to read it regularly."—*George Schlosser, Resident Superintendent, South Dakota Newspaper Union, Aberdeen, South Dakota*

## CRITICAL AND PRACTICAL NOTES ON NEWSPAPER TYPOGRAPHY AND PRESSWORK.

BY R. C. PENFIELD.

**Under this head will be published each month a conscientious review of newspapers sent in by their owners or managers. Criticism will cover only the appearance and makeup of the paper. Papers submitted for this purpose must be addressed to Mr. R. C. Penfield, P. O. Box 843, Philadelphia, Pa.**

THE SIGNAL, ANDREWS, INDIANA.—This paper is an eight-page journal of forty columns, half patent and half home print. The latter apparently comes from a handpress, and we should judge could be improved. The roller probably needs renewing, as the work indicates that it is "hard," and a better and blacker ink would improve the appearance greatly. The display is not bad, when the evidently limited amount of type for this purpose is considered.

* * *

THE REPORTER, MOMENCE, ILL.—O. M. Harlan, foreman, sends us a copy of this seven column quarto, and states that it is printed on a Newberry press, built in 1856. The work is clean, and the color even—the general presswork being superior to much of that turned out on late style two-revolution presses—satisfactory evidence of what a good careful workman can do even with inferior tools. The general character of the display advertising is light, presenting as a whole a pleasing appearance. The headings of the articles and departments are too small when their importance is considered, and the use of underscoring rules of a heavier face than the body of the letters they are beneath, detracts from the appearance of the advertising. The curved line on the first page is in poor taste. The *Reporter* is a creditable sheet, and worthy of the liberal support it appears to be receiving.

* * *

THE DAILY NEWS, ST. JOSEPH, MO.—A handsome quarto daily—in fact, a paper that would be a credit to a city much larger than St. Joseph. As the *News* is probably printed on a perfecting press, the presswork cannot be criticised too closely. The composition, and make-up however, are worthy of the best that can be secured in machinery. One would say that a better quality of ink and fresher rollers would improve the appearance of the *News*. Unless this is a special number, the amount of reading in proportion to the advertising is unusually large. Beyond the presswork as above referred to, the *News* is really one of the best looking journals we have seen. We presume that inquiry of the Chicago *Tribune* or the Philadelphia *Times* would result in valuable points for the *News* on the matter of presswork, as these two dailies are probably the leaders in typographical appearance in this country.

* * *

THE WEEKLY NEWS, MOUNT AYR, IOWA.—The *News* is a five-column quarto, all set, the type used being long primer leaded. The amount of reading matter is liberal, and the arrangement is fair. The use of the shaded type and six-line wood letters in the advertising columns is not in accordance with the best ideas as to display, and these fonts could be dispensed with to advantage. The presswork of the *News* is open to the objection of having too little impression, the result being a slurred appearance. The cylinder and bearers are evidently not in the proper relation to each other. There is a slur at the edge of the form, and the type "punches through," showing that instead of the cylinder and bearers traveling together, the type is the first thing to strike and the last thing to leave the cylinder, which can be remedied by raising the bearers, or lowering the cylinder. Double spaces between the words in the running heads would improve these very much.

* * *

THE BEE KEEPER'S REVIEW, FLINT, MICH.—The proprietor modestly asks for suggestion as to typographical improvement. There are several points in which changes with a view to bettering the appearance can be made. But one style of type should be used throughout as initials for the articles. The face

should be no lighter in effect than the roman type which composes the article. Departments should never begin at the bottom of a page or column, especially when emphasized by a prominent heading. In two of the numbers before us there is too much variety in the "color" of the ink. In the other number there is more uniformity. Following Mr. Hutchinson's name is "Ed. and Prop." an abbreviation, in bad form. Both words should be spelled out. A better ink and a couple of sheets of paper under the large half-tones would have made considerable difference. Mr. Hutchinson's evident desire to please, and his determination to seek suggestions, as indicated in his editorials and his letter, are deserving of emulation. The *Review* is a neat publication, and much better looking than might be inferred from our criticism.



Written for THE INLAND PRINTER.

## THE HORNPIPE GIRL.

BY A. H. M.

"All in the Downs awaiting the tide,
All in the Downs the good ships ride."
Wherever they sail here's a health and a hail
For Jack the Jolly Sailor and
The
Hornpipe
Girl.

Though Jack may swear and drink,
Though he gamble all his "chink"—
What though he have a wife in every port?
We love him for his folly, so preposterously jolly—
That is, when represented by
The
Hornpipe
Girl.

PRINTING ON LEATHER.—It appears that the experiments for some time past in France for obtaining a satisfactory method of color printing on leather have been so far successful as to open up a prospect of a new and attractive industry.

## PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY WM. J. KELLY.

**The full name and address of all correspondents must accompany their letters in order to receive attention under this department. These are not necessary for publication, but for our information and their identity as subscribers.**

A. R., Philadelphia, is a young pressman desirous of improving himself in presswork. He says: "In THE INLAND PRINTER I notice several advertisements relating to helps on presswork, and I beg to ask your opinion as to which of the following would be the best to assist a young pressman." Here follows the names of the works alluded to. *Answer.*—"Bishop's Practical Printer," "The Printer's Art" and "MacKellar's American Printer" are all helpful works and should be secured, as the outlay for all is small compared with the benefits to be derived from a studious perusal of them. By all means get them. The *American Art Printer* has been discontinued, but carefully read the various technical articles now appearing in this journal, and you will have opportunities to absorb the very best practical information relating to printing and its auxiliaries.

W. S. C., Chicago, says: "I have a 50,000 run in red and gold. Can gold ink be used to advantage? If so, what is the best means of working it?" A sample of the stock on which the printing is to appear accompanied the query. It is simply a one-side white coated manila board, the coating of which is quite weak and pervious, if the inks or sizing used are strong in tack. *Answer.*—A white ground is not a good one on which to print gold ink—in no case is gold ink as brilliant as gold bronze when it is properly applied; but where fairly good results are asked for, and the price for the work only justifies the use of gold ink—that is, good gold ink—we cannot see any injustice or disadvantage in using it in preference to the tedious use of gold bronze, especially if the bronzing must be done by hand instead of by machine. Gold ink looks better when printed with a stronger impression than when worked with a light one, but a full feed of ink must be maintained.

F. P. O., St. Louis, Missouri, wants to know how to prevent "blurs" on a Universal press whenever large forms are run. He adds: "I have tried corks in every shape, and as many of them as could possibly be tried or fastened to the gripper fingers. Works well on all small forms. Impression screws are all even and tympan changed regularly." *Answer.*—Lock up all large forms well below the center of the chase; see that tympan sheets are not so far to the right or left as to be under the bearers of the type bed; and do not carry too much packing on the platen of the press. Have the platen well and rigidly set up on the impression screws—*all of them*—so that the impression latch, on the front of the platen, is near the top of the index plate when the impression bar is set for printing. If these do not correct the "blur," then the two drawbars, or arms, are not of equal lengths, or the journal points are worn down unevenly, thus forming an irregular or zig-zag motion at the strongest point of pressure. It is no unusual thing for new platen job presses to exemplify this mechanical defect in their construction. We have seen several presses of this kind.

A. B., Philadelphia, has sent us proofs of a letter heading printed on about 18-pound linen laid folio, with the following request: "Inclosed please find sample of a half-tone on linen paper. Would be very thankful to have your opinion of the same; whether and how such work can be improved. This sample was printed from an electrotype, and has lost the sharpness of the original. It has received a good make-ready, but it cannot be made to look any better." *Answer.*—The design, in half-tone (from a combination of line and wash drawing), is intricate in tones and far too close in mesh for the purpose of printing on linen laid stock. A pure line drawing would have been much more suitable. Still, we think, our correspondent might have done a little better, even on the stock selected, if he

had cut out and *strongly* overlaid the several lines of lettering, and *sunk* the backgrounds deep enough to almost lose the meshing. This could be aided further, if a *medium soft* paper tympan had been employed, instead of the very hard one. Linen and other grades of paper that have a *rough* or *uneven* surface of face and back, require special make-ready, which must neither be too hard nor too soft, nor can presswork be done clearly on them without showing more or less impression on the reverse side of the sheet. Printing inks, of any color, accordant with the peculiarities of hand-made or finished papers, should be short, full-colored, of medium body and contain a quicker drier than is used in ordinary jobbing inks. If linen stock must be furnished the customer, it is wise to select a grade that has not got "laid" marks running through it. In such cases the result will, no doubt, prove satisfactory, especially if a blue-black ink can be decided on as the color for the work.

F. W. R., Cleveland, Ohio, sends money for his subscription to THE INLAND PRINTER, and asks the following questions: "Can you tell me how to stop a composition roller from shrinking uneven; or is it caused by the composition not being in the right condition when the roller is made? I know that cold weather will shrink a roller, but I do not know of anything to stop it from shrinking in warm weather." *Answer.*—(1) To be able to stop the shrinkage or partial shrinkage of a composition roller is not any easy matter, but it can be done at times (under proper conditions) with glue and molasses composition covering. Keep such rollers in a close-fitting box, the bottom of which should have about one or two inches deep of sawdust, moistened with water from day to day; or a flat vessel containing fresh water may be placed in the bottom of the box, which will answer the same purpose. The box lid should be raised a couple of inches during a part of the day, and closed down for the night. Rollers may be kept in good condition and show hardly any shrinkage for several months by strictly following this course. If the covering of the rollers is made of composition in which glycerine forms a part, this method of protecting them cannot be followed, because the damp vapor will help to draw the glycerine to the surface of the roller, and injure its working qualities. (2) Much of the shrinkage developed in composition rollers arises from bad glue; glue over-soaked, or which contains too much water, and from rollers being set up too tight to form and distribution cylinders by reason of which they become overheated and are taken out and seasoned for use again. Indeed, one-fourth of the rollers rendered useless through partial shrinkage — that is, shrunk in spots — may be put down to this cause. New rollers should not be allowed to remain or stand in the same position for over two days at a time; turning them occasionally, especially if they are large ones, is a necessity which a careful pressman cannot overlook. Shrinkage also occurs from defective roller molds.

C. & U., Bement, Illinois, have this to say: "We see that you have started a 'Pressroom Queries and Answers' which, we are sure, will be hailed with delight, especially by us country printers who do not have a great deal of presswork to do. We have a job of a circular to be printed on good paper, with a half-tone cut of a person on one corner. The job will have to be printed on an 8 by 12 jobber. Can you give us a plan for make-ready that will get us a satisfactory result? Kindly suggest kind of tympan, stock, ink, etc." *Answer.*—If the size of the circular is not larger than letter-sheet, and your form rollers are in good condition, you ought to be able to produce a beautiful piece of presswork on the press named. Assuming that the circular to be printed is of letter size, begin by locking up the form as much below the center of the chase as the margin will permit of, but in the middle from left to right of the chase. Dress the bed of the press with about five sheets of smooth book paper, of moderate thickness, if the matter in the form is "heavy" in composition. Take an impression on the tympan and patch up all trivial imperfections on the top sheet, after which take an impression on two smooth sheets of hard paper of about ten to fourteen pounds folio stock, from which you are to make up your overlay for the cut and such underlays as may be necessary to bring up heavy lines of type, for it is better to slightly underlay such lines than to overlay them. Attach the overlay to its place with greatest precision, and carefully draw over all another smooth tympan sheet, avoiding any possible displacement of the under tympan sheets while doing this. Use for stock what is known as "coated paper"—enameled book—weight from sixty to eighty pounds to ream, size 24 by 38, which will give you about eight copies to the sheet. The ink, whether black or colored, should be moderately strong, full-bodied and short. If it pulls off the coating on the stock, mix in the ink a few drops of very thin printers' varnish. Use ink sparingly, and put it on the disk of the press in a distributed condition by the aid of a small hand roller. This is necessary to secure clean and perfect work. Lay the sheets loosely in lots around on boards or tables, while printing, to avoid offset.

## PRACTICAL NOTES AND EXPERIENCES IN NEWSPAPER PUBLISHING.

CONDUCTED BY R. C. PENFIELD.

IN the April number will appear an article on buildings for newspaper and printing offices. We shall be glad to hear from our subscribers as to the advantage or otherwise of a newspaper owning its own building, and of their experiences in owning and erecting such buildings.

* * * *

### THE FORM AND STYLE OF A MODEL COUNTRY WEEKLY.

(Paper read by V. C. Wass before the Annual Convention of the South Dakota Press Association.)

The subject assigned for this paper embraces two distinct and very important features of a successful country weekly.

First, the form, in size and shape, is to be considered. There are published in this state newspapers of almost every known size and shape, which fact attests to the wide variance of opinion among newspaper men as to the best form.

We find the big, unwieldy 9-column folios, whose pages when spread out certainly convey some idea of the "bigness" of the paper, which is the principal redeeming feature of that "form" of weeklies. But the actual size of their pages is derogatory to their appearance and usefulness, since there necessarily must be so much display matter jumbled together that the individual features seem to lose their effectiveness in the general medley of the whole. This, to the writer's mind, is a greater objection to this size and form of papers than the old argument of "more columns and more money" adduced in favor of the quarto forms.

Then we have the other extreme, the magazine form of four-column pages, having from eight to sixteen pages. This form has some redeeming features, but it does not appear to be a "newspaper" form. While it may be gotten up very attractively the housekeeper finds fault because it is of no use to cover the pantry shelves, or serve as a pattern for Johnny's pants, or sundry other garments, and the busy reader complains, if it be of twelve or sixteen pages, because he has to turn over so many leaves to find what he wants, and writes to know why an index is not furnished with it. The pages are so small, and so many in number, that the effect of a nicely displayed advertisement, while all that could be desired when opened to its page, is often lost from not being exposed to view.

The paper of ideal form must, then, be a medium between the extremes of large and small pages. It must be of convenient form to handle, not too many pages, and large enough to afford convenience of arrangement and yet small enough to give individuality to each piece of display. This seems best embodied in the six-column quarto, and especially so if the "inside" is a ready print. The six-column pages are a happy medium between the large blanket pages and the dwarfed pages

of the four-column size, and in the quarto form, with four pages of home print, there seems the best opportunity for arrangement and classification of matter, as well as the arrangement of display. It meets at once the requirements of a compact and convenient form, easy to handle, any part being of ready access. It is, in the judgment of the writer, after having successively experimented with a seven and eight-column folio, five-column quarto, and the four-column sixteen-page magazine form, the ideal form for a model country weekly.

While the form of a paper is of much importance, its "style" is more so, being perhaps the paramount feature of its existence, whether it is a "model" one, or a painful evidence of its failure to be such.

The "style" not only embraces the manner of make-up and character of display, but also the policy and character of local and editorial matter. The style of presenting local matter, whether the columns are filled with empty nothings, or the chaff carefully winnowed out, has much to do with the real worth of a local weekly. It is not so much the quantity of local matter as the quality presented, which wins favor. Even the most insipid reader can scarcely be interested in a superabundance of such fresh local items as: "Colder today," "More snow," "Several commercial men were in town this week," "Railway travel is increasing, the trains now being generally well filled," etc., which appear with slight variations week after week. And such personals as: "John Smith went north today," and "Tom Jones made a trip to the corners yesterday," are devoid of interest unless the special business upon which each was bent is something of public interest or concern.

The newspaper whose style of presenting local matter is to furnish items of legitimate interest rather than "space fillers" will readily be classed as a model one. Likewise with the one which presents live editorial matter, upon current subjects, briefly outlining a candid and consistent judgment. More depends upon the honesty and consistency with which this department is handled than upon its infallibility. All are liable to err, but he who is candid and consistent, even though he errs, retains the respect and confidence of his readers.

In relation to the style of make-up, a practical printer who studies to keep abreast of modern methods and rules of display will scarcely fail in the make-up, though there are exceptions. The effect of a neat and proper arrangement in make-up is plainly perceptible in the general reader, as is also the effect of a poor make-up. How often every newspaper man has heard the objections of readers to the custom of making up "pay" locals along with the news locals, and who can blame them? How it jars on the nerves of an experienced printer and newspaper man to see an otherwise creditable paper disfigured by an indiscriminate arrangement and "mixing" of display and reading matter, as is occasionally met with. The effect is not unlike that felt by an accomplished musician who is compelled to listen to a discordant medley misnamed music.

Why the necessity for such "style" of make-up? Even though it be the result of the demands of patrons for position, etc., is it not the fault of the publisher in allowing it? What would be thought of a merchant who would consent to sell a patron a yard of goods cut from the middle of the piece, simply because the customer's whim demanded it? He would be justified in doing so only by charging enough more for the yard of goods so cut to pay the loss on the remnant first cut off. A newspaper publisher who gives his readers only a mismatched assortment of remnants will scarcely meet the popular demand, and it is doubtful if he receives any more business in the long run by acceding to the demand for "middle pieces," etc., and if he charged additional for the remnant it would prove a great antidote.

The style of a model country weekly may therefore be said to be: Matter, fresh and vigorous; display, neat and not too heavy; make-up, a harmonious arrangement by which the reading matter loses nothing by contact or sandwiching of blackface paid locals or special position advertisements.

## DOES THE COUPON SCHEME HELP THE BUSINESS AND CIRCULATION OF A DAILY PAPER?

(Paper read by WILL M. NARVIS, business manager Muscatine *Daily Journal*, before Inland Press Association, Chicago, February 20, 1894.)

Does the coupon scheme help business and circulation of a daily paper? To this there may be made responses of various natures. Being personally connected with a paper that was established over fifty years ago, and some of the members of whose firm are and always have been averse to any premium idea, I had in a measure become imbued with the same feeling, and have been curious to know the actual results on a country daily, yet loath to learn by actual experience.

With considerable interest the fraternity have been closely watching the results on some of the metropolitan dailies, and if they were successful, the same cause naturally should be expected to produce the same results on the smaller, or what may be termed the country dailies. This brings the query, then, "Does the coupon scheme help the business and circulation of a daily paper?" To this I make the answer, "It depends." By this I mean it depends upon what you desire to adapt the coupon scheme to. If it be in the line of making your paper headquarters for a bartering establishment for all classes of merchandise, it is very questionable whether the coupon scheme would help the business of a daily paper, for the reason that it would cause the subscribers and people generally to look upon the paper as a "Cheap John" affair, and one that did not merit support and indorsement. A paper should stand on its merits entirely. If it does not give the news when it is *news*, and thus cause a demand for it, it certainly will not and ought not to be benefited by reason of its dickerings in "whetstones," "monkey wrenches," or patent medicines on the coupon plan, any more than if it were to accept all sorts of articles offered it in exchange for advertising. Then, too, there would be another reason for not taking much stock in a coupon plan in this line, for the reason that every paper has, in its columns, a list of advertising of everyday necessities from firms who thus give their hearty support to it, and who, of course, advertise with the idea that advertising pays them, and that the man who advertises reaps the harvest.

This is the correct theory, and the one that we should always endeavor to impress upon the merchant in soliciting business from him. I adopt this rule in this matter and inform the merchant that if he is advertising solely to help the paper it were better that he did not advertise at all. This being my version of this matter, I could not consistently, through the coupon plan, offer to the *Journal* readers a lot of sugar, coffee, suit of clothes, or pair of shoes, for I would feel that I was trespassing upon the rights of a patron, and counteracting the influence of his advertising, through the columns of my paper, which I certainly would be doing were I to engage in this line of couponing.

Then, too, no daily newspaper has the storing capacity to provide room for the thousand and one articles you might be inveigled into taking to offer to your subscribers, and it is questionable whether this would gain any subscribers to the paper, for you could not offer any of this class of articles at a less rate than they could be sold by the merchant. Then, from this standpoint of reasoning, I do not believe that anyone can consistently argue that a coupon scheme helps the business of a daily paper; therefore, I say "it depends."

But in this connection, I believe I can consistently point out some reasons why and wherein a coupon scheme will and does help the business and circulation of a daily paper. As publishers, we take pride in our respective papers. We believe, and very firmly too, that advertising pays when properly done. We believe that the only way to advertise is to do it through live mediums, those that reach the people every day, rain or shine. If we argue this way with the merchant or local advertiser, we often are confronted with the question, "How do you know it does pay in your paper? I do not believe it will help my business. People do not read advertisements." To this I

make the reply that it does pay, and you can easily prove it by handling the advertising as you would any department of your store. You are always looking out for bargains and something new to put in stock; do you not then believe that the reader of a daily paper is not constantly watching for bargains offered by a competitor or someone who is offering such through an advertisement that he or they may have in the columns of the paper? The same reasoning you apply in your wholesale purchases applies in your retailing with still greater force, and the only way to satisfy yourself on this score is to study it and then try it.

The press of today is generally looked upon as a public educator, and it certainly fills this important mission well, and it is in this connection that I believe the coupon can prove of much benefit both to the business and circulation interests of a daily paper. By this I mean that if a daily paper affords to its readers an opportunity to secure certain kinds of instructive and enlightening literature, such as standard books, portfolios of the World's Fair, tours of the world, America photographed, etc., it may prove a success. But in the selection of these discrimination is necessary; the works offered on the coupon plan should be of the best, strictly reliable, and, if views are used, select the clear, distinct ones, which should be accompanied by brief descriptive sketches of the respective illustrations. These are colaborers, in a certain sense, with the daily paper, for the reason that they give those who take advantage of the liberal offers excellent ideas of how other people live in other countries and sections; and when the daily paper contains an item of news from this or other points, the reader appreciates it as an item a great deal more because of his semi-acquaintance through these views or books with the locality in question. Then, too, it serves a double purpose. The present generation is seeking after knowledge, and when the American miss or youth sees the coupon in their family paper, seventy-five per cent of them straightaway clip it, save it and ten chances to one call for the article offered. If found interesting, a call follows for the second, third, fourth, etc. Of the series, if they be such, he or she tells a companion, and so the tidings spread and the paper in question is talked of everywhere, and this is one of the objects sought to be accomplished, for it results invariably in increased circulation, which is always a welcome factor about every well regulated newspaper office.

Thus, viewing it from a business standpoint, we obtain the result. The old and young thus become interested, they watch the various advertisements, and eventually the advertiser feels he is benefited, and he shows an appreciation of this "campaign of education" by an increase of business.

I contend that one of the objects we most desire to accomplish is to educate the rising generation to read the daily papers more every day so that it eventually proves an inheritance to have a daily paper in every home. Of course, all this cannot be accomplished by the coupon plan, but if the "remedy is well applied," if the selections are "well shaken before taken," it will prove a "top column next to reading matter" or "wholly surrounded by reading matter" advertisement for the daily paper. Now, this may seem visionary to many, but actual experience is the best schoolmaster.

Recently I secured two good pictorial publications to offer to our subscribers. I had many misgivings as to the results, but it is no longer an experiment with me. In less than ten days over six hundred portfolios had been taken and the *Journal's* views were the talk of the town. It afforded me another satisfactory privilege, also. I never fully appreciated the value of our own advertising columns, but this demonstrated to me fully that the *Journal* IS READ, and it accords me another advantage in securing business, for I can demonstrate by actual results the value of advertising.

As a direct investment, it may not be as profitable as something else, and yet the direct results referred to in an advertising and business way are certainly very encouraging; besides, from close observation, I realized an increasing circulation of a very fair percentage, the times and everything else considered.

It will not be necessary either to carry the coupon plan continuously through the year, for that would have the result referred to in the first part of this paper; but occasional trials of something of the sort acts as a stimulus on the public pulse, and by exerting a little discretion as to the selections for the purpose of educating the people, the coupon plan, in my opinion, "does help the business and circulation of a daily paper."

## PAID LOCALS.

BY RODERIC C. PENFIELD.

A department in a newspaper not always looked after as industriously as it should be is that of the "paid locals," as they are generally called. A great many publishers go on the principle that the first thing to do is to fill up their display spaces, and avoid setting type as much as possible. It would be better to run a small paper, give smaller spaces for the money, and put the effort into working up trade in these locals, which will be the most profitable department of the journal, everything considered. They can be worked in odd spaces in the paper if there is the proper sort of understanding with the customer. The reporter or editor can write them himself, and stretch them out a great deal, and he can do this with the satisfaction of knowing that the customer is getting more for his money in this way than in any other way of advertising. I always believe that paid locals should have a plain distinguishing mark such as the "Adv." following them. This may be put in with the dash preceding, and the abbreviation in italics, as —*Adv.*, or the arrangement may be with a bracket and the Adv. in roman. The mere addition of an asterisk I do not believe sufficient warning to the public that it is paid reading matter. The reader should always be able to pick out without trouble that which is general reading matter and that which is advertising. I know that some publishers make it a point to run this style of advertising in their reading columns interspersed with the short local paragraphs, with nothing but an asterisk to indicate that they are an advertisement, and sometimes not even this. It is an annoyance to the reader to constantly stumble across this sort of stuff, but if the publisher must do this he should receive a good price per line — not less than 25 cents where put in this way. The minimum price for paid locals in newspapers of even the smallest circulation should be 5 cents per line, and no position guaranteed. Eight cents is nearer a proper figure, while 10 cents is about the average for a newspaper of one thousand to two thousand circulation. Above that, 15 cents per line can be had without trouble, with an arrangement that upon the using of so many lines per month — one hundred or more — a discount shall be given. The place to locate this advertising is following reading matter at the bottom of columns so far as it is possible to do it, but never in between ordinary reading articles unless there is an unusual number of the paid locals, and one or two short paragraphs are put in to break the monotony.

If the body of the paper be set in brevier leaded, then the locals should be set in the 7-point solid, if the office possesses such type — if not, then in the brevier solid. I believe that type one size smaller is an advantage as a distinguishing feature of such locals. It can also be used as an argument with the advertiser, in view of the fact that a gain of a line can sometimes be made, although as an actual fact the office will be the gainer by reason of the smaller body occupying less space.

## BEJABERS!

"I want a book," said a timid young woman to a public library attendant, "by that Norweden or Swegian writer — I can't think of his name, but it sounds like Bejabbers-bejabers."

After an instant's reflection, the clever library attendant vanished among the alcoves and brought the timid young woman "Arne," by Bjornstjerne Bjornson, and it was precisely what she had in her mind.—*Chicago Evening Journal.*

## NOTES AND QUERIES ON STEREOTYPING AND ELECTROTYPING.

CONDUCTED BY CHARLES T. MURRAY.

ALBERT D.— I desire to start a stereotyping room in connection with my publishing business. What preliminary steps would you suggest, as I have no personal acquaintance with that department of the business. I wish to employ competent men, but do not desire to engage them on trust, and yet my time is limited in regard to making inquiries. Any information on the matter will be appreciated. *Answer.* — We would advise you to write to the different manufacturers of stereotype machinery whose advertisements appear in this paper. Any of them will gladly supply your wants. They are acquainted with almost every good stereotyper in this country, and can always furnish you a good man.

E. CAMPBELL, Bridgeport, Connecticut.— Your letter and samples of work received. The samples are very good, and with proper machinery we do not hesitate to say you could do better work than many so-called expert stereotypers. We were glad to hear from you, and will be pleased to hear from any and all stereotypers and electrotypers who take an interest in this department.

W. W. G.— I wish to experiment with the chalk-plate process. Where can I obtain a small amateur outfit at a low price, suitable for the purpose. *Answer.*— You can obtain a small outfit for chalk plates for from $12 to $50, according to what you expect to do. You can get a nice furnace, metal pot, casting box, ladle, shoot board, plane, miter box and saw for $50. We refer you to the manufacturers of stereotype and electrotype machinery whose advertisements you will find in this paper, either of whom can supply your wants and are perfectly reliable.

L. W. BARMORE.— I contemplate adding a stereotype outfit to our job office (say, about a $100 outfit), and not knowing much about the matter, I take the liberty of asking your opinion in regard to the same. We turn out nothing but first-class work, and I would like to know if the same can be accomplished with stereotype plates. Is there any other methods of making your own plates (except electrotyping) which can be used with advantage in a job office, and with an eye to economy. *Answer.*— You cannot get a stereotype outfit that will be of any service to you for less than $250. You can get a very good small outfit for that, consisting of trimmer, saw, shaver, metal pot, furnace, steam table, casting box and ladle. This outfit will do first-class work if properly handled, but any outfit without the above machinery will never give satisfaction.

P. S. — I have been at the printing business for four years and am considered fairly competent for that experience. I have a strong desire to learn the stereotyping and electrotyping business. I am told that my knowledge of printing will give me a great advantage. I at one time worked in a brass foundry and have a strong interest in metallurgy. What measures must I take to obtain a situation and where, and what encouragement might I expect and what must I do as a beginner? *Answer.*— Your knowledge of printing is of some value to you, but not as a new beginner in electrotyping and stereotyping. It will be of use to you after you have worked at the business one or two years. The best way for you to learn the trade is to get a position under some good man and start the same as though you never saw a printing office. There are chances in almost any city for a young man to learn the business if he will look for them and make up his mind he is going to find them. Perseverance will have its reward.

## NOTES ON PROCESS ENGRAVING.

If the correspondent signing himself "Inquirer" in the February issue of THE INLAND PRINTER will communicate with Mr. H. Jenkins, 53 Quimby avenue, Cleveland, Ohio, he may be put in the way of an opportunity to pursue the study of process engraving.



Photo. by Aune, Portland, Oregon.

WINTER IN THE SOUTHLAND.

## THE STRONGEST POSSIBLE EVIDENCE OF GROWING ADVANCEMENT.

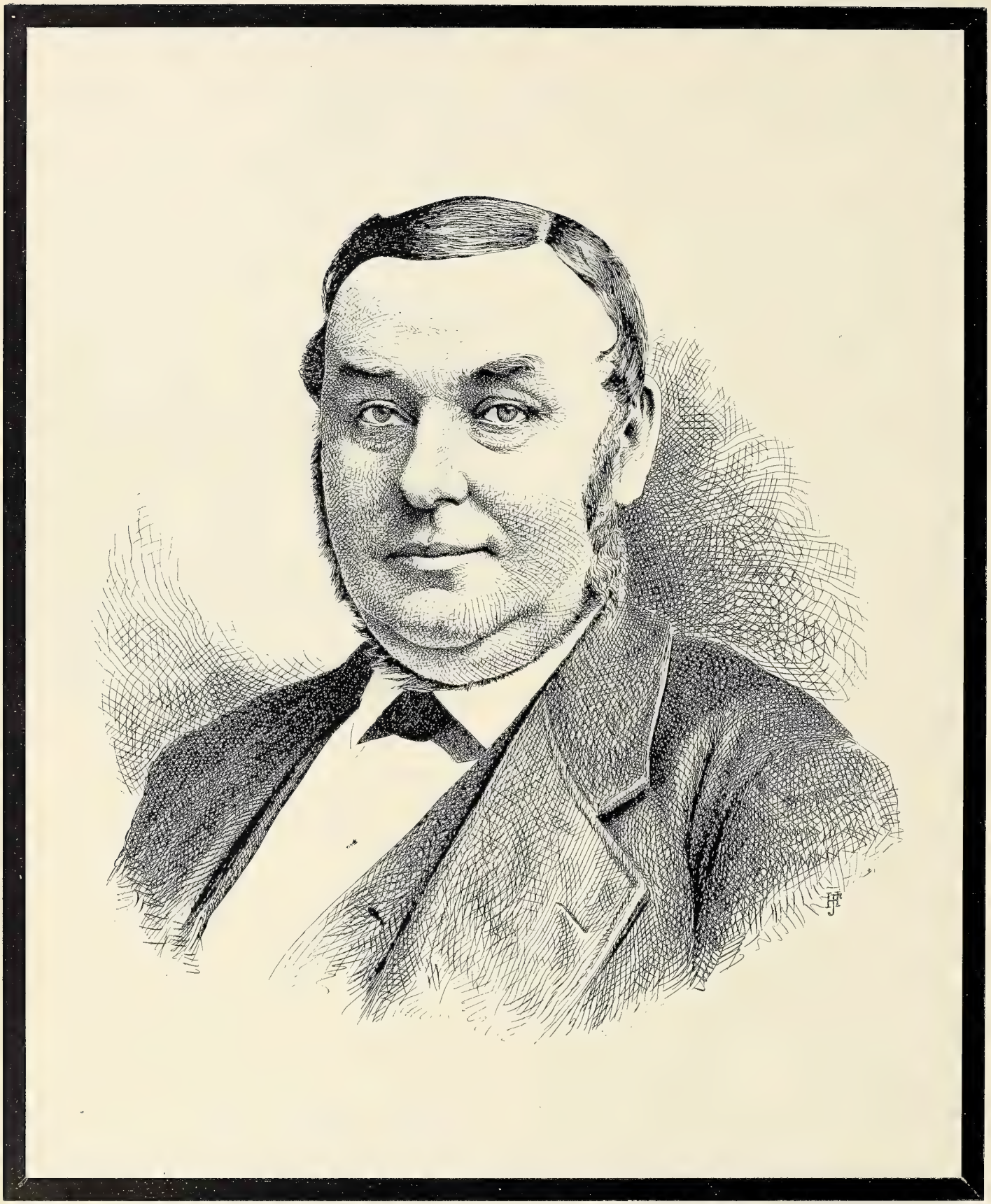
A prominent New York printer writes under date of February 12: "THE INLAND PRINTER arrived Thursday. I could not refrain looking over it when I got home that night, although tired and sleepy. Let me compliment you for the masterly exhibit of valuable contents and to those directly chargeable for its beautiful mechanical execution. I think it is, without doubt, the very best number yet issued; and it gives the strongest possible evidence of growing advancement and value to the printing trade of this country."

## IT WAS A WEDDING INSTEAD.

Mr. John D. Green, while east, will attend the funeral of his daughter, Miss Nellie Green, to Mr. C. A. Chase, which will occur at Pittston, Pennsylvania, a week from next Sunday.— *Superior City (Wis.) Evening Telegram, January 27.*

The *Evening Telegram* particularly regrets the awkward typographical error which occurred in the social department of Saturday's paper. It may be of some interest to some of the parties concerned to know that two printers are looking for other jobs in consequence of their blunder.— *Superior City (Wis.) Evening Telegram, January 29.*

I HAVE received the advertisement competition book, and wish to thank you for it, and for your efforts to advance the cause of printing among the country printing offices. I heartily approve of the judge's selections, especially the first two in the ad. competition.— *L. M. Wood, Fairfield, Illinois.*



From a photo by Gutekunst, Philadelphia.

Geo. W. Childs

Pen drawing by
Pierson & Harrell's School of Illustrating,
McVicker's Theater Building,
Chicago.

## DEATH OF GEORGE W. CHILDS.

THE news of the death of George W. Childs, which occurred shortly after 3 o'clock, on the morning of February 3, 1894, caused universal sorrow.

It was on Thursday, January 18, that the sad end was startlingly foreshadowed. Private Secretary Steel heard a noise as of a heavy body falling in the publisher's private office. Instantly rushing into the room he found Mr. Childs stretched upon the floor in an utterly helpless condition. Summoning Night Editor Sheppard the two together quickly lifted the sick man to a couch, and stimulants were administered, which revived the sufferer somewhat. It was then found that he had been attacked by vertigo. He had been sitting in his chair at his desk reading when the stroke fell, and as he lurched forward and fell to the floor he still held a letter in his clasp. Even before Dr. J. M. Da Costa could arrive in answer to the hasty summons, it was discovered that Mr. Childs' right arm was hanging limp at his side. They perceived also something far more serious, that his brain had been affected. They finally arrived at the belief that a blood-vessel had burst. But in a few days his condition grew alarmingly worse, and he soon relapsed into his former semi-consciousness. From this condition he never recovered.

At 10 o'clock of February 2, Mr. Childs' respiration became embarrassed, and the physicians at the bedside saw that the end was close at hand. At midnight the patient's pulse was flagging, and he sank gradually but steadily until death closed the long struggle for life. Mrs. Childs and Drs. Da Costa, Laidy and Mills were in the sickroom at the last. The death of the great publisher and world-famous philanthropist came with the same tranquillity with which his remarkable career has been marked. At his bedside were the physicians who had carefully watched his every symptom since the day he was stricken, and Mrs. Childs, the companion of his years of usefulness.

On Thursday, February 6, with ceremonies as simple as his character and his manner of living, he was laid to rest alongside of his lifelong friend and companion, Anthony J. Drexel, from whom death had separated him but a few months. After services at the residence the casket was closed and conveyed to St. James' Protestant Episcopal Church, just opposite. Bishop Scarborough, the Rev. Joseph N. Blanchard, the Rt. Rev. Henry C. Potter, Bishop of New York, who delivered the address; the Rev. William B. Bodine, D.D., and Bishop Whittaker, officiated.

The crowds lined the sidewalk until the cemetery was reached, and even within its sacred walls and around the Drexel mausoleum were collected a great number of men, women and children. The casket was borne to the interior of the mausoleum, followed by Mr. Childs' relatives and friends. Here the burial service was recited, Bishop Whittaker pronouncing the benediction.

The silver plate on the casket lid bore this inscription:

GEORGE W. CHILDS,

Born

May 12, 1829,

Died

February 3, 1894.

The honorary pall-bearers, selected from Mr. Childs' numerous friends, were as follows: Mr. J. Pierpont Morgan, of New York; Mr. John R. McLean, of Washington; Mr. Cornelius Vanderbilt, Hon. Chauncey M. Depew, Gen. Horace Porter, Judge Edward Patterson, Col. Frederick D. Grant and Hon. John Bigelow, of New York; Mr. Enoch Pratt, Reverdy Johnson, Gen. Felix Agnus and Mr. Charles E. Mayer, of Baltimore; Mr. E. P. Wilbur, of Bethlehem; Dr. James MacAlister, Mr. Frank Thomson, Judge Henry Green, Judge Craig Biddle, Mr. Frederick Fraley, Mr. Henry N. Paul, Mr. John Lowber Welsh, Mr. Ferdinand J. Dreer, Mr. George C. Thomas, Mr. William M. Singerly, Mr. L. Clarke Davis, Mr. Richard C. Dale, Mr. Clement A. Griscom, Mr. William V. McKean, Mr. Eugene Delano, Mr. Isaac H. Clothier, Mr. Charles E. Warburton, Mr. Joseph M. Wilson, Mr. Richard M. Cadwalader, Mr. Joseph G. Rosengarten, Hon. John Russell Young, Col. M. Richards Muckle and Col. William Wayne, of Paoli.

There were present at the funeral, among others, the following: Mr. and Mrs. John R. Drexel, Mr. and Mrs. Anthony J. Drexel, Mr. and Mrs. George W. Childs Drexel, Mother Katherine Drexel, Mr. and Mrs. John R. Fell, Miss Minnie Fell, Mr. James W. Paul, Jr., Miss Lalla Paul, Master Paul, Colonel and



PUBLIC LEDGER BUILDING.
[Statue of Franklin on the corner.]

Mrs. Edward Morrell, Mr. and Mrs. Robert H. McCarter and Mr. and Mrs. McCarter, of Newark, New Jersey; Mr. and Mrs. R. E. Peterson, Miss Nellie Peterson, Miss Elizabeth Stanley, Mr. and Mrs. William P. Troth, the Misses Troth, Mr. and Mrs. John R. McLean, of Washington; Mr. Alexander Krumbhaar, J. Pierpont Morgan, of New York; Colonel and Mrs. Fred D. Grant, ex-Mayor Abram S. Hewitt, of New York; Colonel Gillespie, U. S. A.; Mr. and Mrs. Godwin, Hartford, Connecticut; Mrs. William Matthews Lay, of Washington; Mr. C. Stuart Patterson, Miss Eleanor Patterson; Hon. J. L. M. Curry, representing the Peabody Educational Fund; Mr. Paul Du Chaillu; Maj. John M. Carson, Washington correspondent of the *Ledger;* Mr. Hiram Hitchcock, Mr. James Bayne Stewart, Judge Edward Patterson, Messrs. George S. Mendell and William Durant, of the Boston *Transcript;* Mr. James L. Knapp, of the Baltimore *Sun;* Mr. John W. Keller, president of the New York Press Club; Mr. George R. Preston, Mr. George F. Spinney, publisher of the New York *Times;* J. S. Seymour, New York *Evening Post;* Mr. and Mrs. Thomas T. Kinney, of Newark; George W. Turner, publisher New York *Recorder;* Mr. William M. Laffan, publisher New York *Sun;* Mr. C. R. Miller, editor New York *Times;* Mr. Augustine Smith, Mr. Thomas Moore, of Chester; Mr. Gilbert E. Jones, Mr. Henry S. Dyer, Miss Mary A. Butler, Miss Edith A. Butler, Miss Julia Ewing, Mrs. Rand, Miss Rand.

Philadelphia Typographical Union, No. 2, was represented by George Chance, H. H. Miller, William J. Bollman, William J. Sloan and James Welsh.

Washington Pressmen's Association, No. 1.—H. C. McFarland.

Wilmington Typographical Union, No. 123.—William C. Walters and William Montgomery.

Brooklyn Typographical Union, No. 98.—President W. C. Shuckman, W. D. Wilkins, Henry W. Ziegler and J. F. Lane.

International Typographical Union.—W. J. Brennan and Charles B. Smith, of New York; Jacob Gläser and Walter Faries, of Philadelphia.

Baltimore Typographical Union, No. 2.—William Fleming and M. Moran.

### MR. CHILDS' TREATMENT OF HIS EMPLOYES.

A gentleman who left the *Ledger* to take another position, says the *Union Printer*, recently wrote regarding Mr. Childs: "I had been on the local staff of the *Ledger* but a short time, when one day on coming from the reporter's room I met Mr. Childs on the stairway. He stopped me and said: 'Well, how are you getting on?' I made the proper answer to the question, when he said: 'Drop into the office during the day and see Colonel Muckle. He will have something for you.' When I entered the business office later in the day Colonel Muckle beckoned me to approach his desk, and when I did so he handed me a roll of greenbacks, with the remark: 'Mr. Childs makes you a present of this, with the understanding that you are not to let anybody know it except your family.' In a secluded spot I examined the roll handed me and found it contained exactly $100. When next I saw Mr. Childs I advanced to thank him for his gift, when he simply said, in his short, curt way: 'Do your duty, do your duty,' and I turned away.

"As the wedding of my eldest daughter was approaching some time after the above incident, I desired to present her with an illuminated fancy Bible, and I thought I might obtain one on favorable terms by getting an order for one from the *Ledger* office and paying the cost of it in weekly installments. I broached the subject to Mr. Harry S. Stiles, then the assistant cashier of the *Ledger*, and he said he would see about it. Mr. Stiles mentioned my purpose to Mr. Childs and told him of the coming marriage, when Mr. Childs said: 'Send the young lady $50 in cash and an order for $50 worth of goods as my wedding present, and tell Mr. —— to go to a Bible publishing house and select just the kind of Bible he wants for his daughter and send me the bill.'

"One afternoon when I reached home for supper my wife met me at the door with a pleased look, handed me an open letter, and said: 'Mr. Childs sent me that today.' I looked in the envelope and found a check on the banking house of Anthony J. Drexel for $100, and also an order for $100 worth of miscellaneous goods, and a note asking my wife's acceptance of the present. As Mr. Childs had never seen my wife, the disinterestedness of the present may be understood. On another occasion I found a note at my house in a *Ledger* envelope, and found the letter was written by Col. M. Richards Muckle, and it simply said: 'Mr. Childs asks your acceptance of the inclosed.' The 'inclosed' consisted of a $20 greenback. I never had an explanation of why that present was sent to me.

"One day the then city editor of the *Ledger* assigned me to write up the funeral services of a prominent citizen who was interred at South Laurel Hill Cemetery. While waiting at the gates of the cemetery the approach of the funeral it began to rain, and just then Mr. Childs and a friend emerged from a carriage and entered the cemetery. Seeing me standing there in the rain and without an umbrella, Mr. Childs said: 'Are you here for the *Ledger*?' Receiving an affirmative answer,



MR. CHILDS IN HIS PRIVATE OFFICE.
[In frame above desk on the left is a letter from Dickens.]

Mr. Childs remarked, as he placed his hands on my coat: 'Why, you have no umbrella, and are getting your clothes spoiled. Come into the office tomorrow and I will give you an order for a new suit of clothes and a good umbrella.' It is needless to say I soon had a new suit of clothes and a fancy umbrella. My youngest son died while I was on the *Ledger*, and Mr. Childs meeting me in front of the *Ledger* building, asked me some questions about his death, and later in the day, Mr. Muckle, the cashier, handed me $50 in cash, saying Mr. Childs gave it to me to help pay the funeral expenses."

## THE TYPOGRAPHICAL UNIONS.

Were the resolutions to be printed, which were adopted at the special meetings of local unions called on the announcement of Mr. Childs' death, they would more than fill the pages of this issue of THE INLAND PRINTER. The minute adopted by the employés of the *Public Ledger* at their meeting may be taken as representative of the sentiments of that great organization for which Mr. Childs had so high a regard.

The employés of the *Public Ledger* having lost, by the death of George W. Childs, one who has stood to them in the relation of a kind and considerate father, find it impossible to express in formal resolutions a due sense of their great loss, but, nevertheless, seek to record in this minute their high appreciation of his character as it has been revealed to them in daily intercourse. He was the embodiment of kindness and benevolence; his broad sympathies made him a citizen of the world, and not merely those associated with him socially and in business, but humanity itself, lost a generous friend and noble exemplar by his death. It would be unjust to his memory, however, to allow it to be supposed that the most obvious characteristic of his nature—the possession of a sympathetic heart that knew no impulses that were not kindly—was his sole claim to distinction. He was broad-minded and helpful in every way. All his writings and publications were well-considered efforts to uplift humanity; to promote "Peace on earth, good will to men"; to strengthen and succor the downfallen; to help and encourage the ambitious. He was a philanthropist, it is true, but he was more than that, he was a "guide, counsellor and friend" to all who came within the scope of his wide-reaching influence.

Of Mr. Childs it may be said, as he said of Mr. Drexel: "We to whom he gave so much that was vital, such as affection, friendship, faith, can scarcely think of him as dead, but rather as one who has gone into more life, into a fuller, better life than he ever knew, as one that we shall happily meet in that far country."

Written for THE INLAND PRINTER.

## TO THE MEMORY OF GEORGE W. CHILDS.

BY NIXON WATERMAN.

A song is hushed, a star has paled,
A sun has set,
The saddened hearts of earth have wailed
Their deep regret.

There came a soul of humble birth,
Of lowly mien,
Who made the dreary paths of earth
More glad and green.

A grateful land will ne'er forget
That voice now stilled,—
That hand forever open, yet
Forever filled.

He came as comes the gracious dew
When leaves are curled,
He scattered summer's sun all through
This wintry world.

He is not dead. His deeds enshrined,
Time can defy.
To live in hearts we leave behind
Is not to die.

THE will of George W. Childs was admitted to probate February 9. The document is very short and was executed on August 1 last, one month after the death of Anthony J. Drexel. Mr. Childs bequeathed his entire estate to his widow absolutely. The executors are George W. Childs Drexel and James W. Paul, Jr., and they placed the valuation of the estate at "over $100,000 real and over $100,000 personal." The full text is as follows:

I, George W. Childs, of the city of Philadelphia and State of Pennsylvania, do make, publish and declare this writing to be my last will and testament, hereby revoking all wills or instruments in the nature thereof by me at any time heretofore made.

I give, devise and bequeath all my estate of every kind, whether real or personal, wheresoever the same may be situate, unto my devoted wife, Emma Bouvier Childs, to be hers absolutely, having full confidence that she, knowing my plans and purposes, will by gift during her life or by testamentary writing make such disposition thereof, for charitable or other uses, as will be in accordance with my wishes, it being my intention hereby not in anywise to fetter my said wife in the disposition of my estate, but only to make expression of my confidence in her action hereunder.

I appoint as the executor of this will my friends George W. C. Drexel and James W. Paul, Jr.

Witness my hand and seal this 1st day of August, in the year of our Lord one thousand eight hundred and ninety-three.

Signed, sealed, published and declared by the said testator as and for his last will and testament in the presence of us, who, at his request, in his presence and in the presence of each other, have hereunto subscribed our names as witnesses. GEORGE W. CHILDS.

RICHARD C. DALE.
WILLIAM T. STEEL.
M. RICHARDS MUCKLE.

Written for THE INLAND PRINTER.

## THE PRINTERS' FRIEND.

BY FORREST CRISSEY.

A kindly craftsman whose heart greater grew
As grew his means to comfort, aid and bless!
What wonder that the tears of craftsmen press
Upon his grave like gems of grateful dew?

## CHILDS-DREXEL HOME FOR UNION PRINTERS.

WHEREAS, On Saturday, February 3, 1894, death called to eternal rest George W. Childs, a philanthropist of universal fame and respect; therefore

*Resolved*, That we, printers resident at the Home, express our sorrow at the loss of a true friend and benefactor of the craft.

*Resolved*, That we extend to his widow our sincere and heartfelt sympathy in her great bereavement.

*Resolved*, That the portrait of George W. Childs, suspended in Assembly Hall, and the Mrs. Childs' Room, be draped in mourning, and so remain for thirty days. WILLIAM B. ECKERT, *Chairman*.

ROWLAND KILE, *Secretary*.

## GEORGE W. CHILDS.

The world hath lost a man. His path he strewed
With gentle kindnesses and words of grace.
From all degrees of men his open face
Won high regard or earnest gratitude.
With sturdy honesty and truth endued,
His soul was written on his countenance,
And all might read him at a casual glance,
As on a world-wide pedestal he stood.
By unclean pelf his hand and heart unstained,
Strong for the right, and turning not aside
Whene'er the public weal was in debate,
He justified the honor he had gained.
If specks in marble envious eyes espied,
His faith in God was his sure armor-plate.

THOMAS MACKELLAR.

GERMANTOWN, February 3, 1894.

GEORGE W. CHILDS made it a rule of his life never to speak ill of anyone. If Smith went to him and told him that Brown was his deadliest enemy he sent for Brown and intimated that Smith was the dearest friend they both had on earth, and owing to the kind things Smith had said Brown had said about him he wanted to thank him and find out if there was any favor he could do for him.

### AN OLD FRIEND'S TRIBUTE.

"Abou Ben Adhem's name led all the rest"
On that bright scroll of men who loved their kind
As thine will lead, dear friend of friends the best,
In days to come; nor will the pulses find
A record of more varied excellence
In sweetness, patience, gentleness and truth,
Allied to childhood's winsome innocence,
As fresh in riper age as in thy youth.
The thought of good to others was thy breath,
The very essence of thine inmost life,
And rose spontaneously, as Scripture saith,
"Out of the fullness of thy heart," so ripe
With tender sympathy for human need
That every word became a noble deed.

PARKE GODWIN.

NEW YORK, February 3, 1894.

### GEORGE WILLIAM CHILDS.

BY WILLIAM H. T. SHADE.

Correct the proof;
It reads: "The printers' friend."
Correct the proof,
Since not aloof
From anyone who needed aid
This good man stood; his ready hand
Dealt charity o'er all the land;
His many generous gifts betrayed
The kingly greatness of his heart;
A king in wealth, he played his part
As would have graced a regal chief,
And in all hearts a real grief
Not very often known holds sway
That one so kind lies dead today.
The printer will his service lend
To make a change he needs must own
Is surely due, since he alone
Is not the only mourner near
The noble benefactor's bier—
Correct the proof;
It should read: "Everybody's friend."

GEORGE W. CHILDS, two days before he was taken ill, received letters from Canon Farrar and the daughter of Charles Dickens, in which both thanked the Philadelphian for checks for $100 each had received from him to be used among the poor.

### IN MEMORIAM.

[New York *Morning Journal*, February 4.]

George W. Childs: Died February 3, 1894.

"The King is dead," says the courtier.
"Long live the King!" they reply.
While another can hold the scepter,
The King is not said to die.

"Dead on the field of Honor!"
Is the cry when a soldier falls;
But the ranks close up, and another
Leads on when the trumpet calls.

"It has dimmed the mirth of nations,"
When the actor passes away;
But scarcely has dropped the curtain,
Ere another takes up the play.

And so among all whose metal
Is stamped with the common brand;
They pass, and then leap forth others,
At once in their stead to stand.

But he who makes all men brother,
Whose hand is the hand that gives,
When he dies, there springs up no other,
In proof that the Good Man lives.

Until God, in His infinite pity,
Makes a new and a precious mold,
And, breathing a blessing, in-poureth
A heart of the heavenly gold.

For Wealth calleth no man brother,
There's pride, not pity, in pelf:
Its hand is the hand that withholdeth:
And the soul of the rich is self.

. . . . . .

On thy coffin, dear friend of the lowly,
Lie lightly our love as a wreath.
On thy grave may the lilies bloom ever,
In type of the pure heart beneath.

J. I. C. C.

THE "Childs-Drexel Memorial" Committee, Trades League rooms, 421 Chestnut street, Philadelphia, ask the hearty coöperation of citizens in raising a fund to erect a suitable and lasting memorial to the memory of George W. Childs and Anthony J. Drexel, saying: "In honoring them you honor Philadelphia, and the committee hope for a hearty and spontaneous response to their appeal." All contributions should be sent to Messrs. Drexel & Co., treasurers "Childs Drexel Memorial" Committee.

### GEORGE W. CHILDS.

BY W. BRADWAY.

He stood beside his fellow-man and asked,
"What needest thou?"—then gave with freest hand;
But not of gold alone; the greater part
Of what he gave was as the quiet rain
That blesseth all the thirsty ground—it fell
And quenched the sorrows in a thousand hearts
With sympathy and love unspeakable.
He held all things in trust for God; each day
Was filled with kindnesses that live and move
And gather majesty—now that he is gone—
And will increase, till sages, yet to come,
Will point the youth to where his humblest deed
Illuminates the path to God, and say,
"Learn from that life the way to live and die."

—*Harper's Weekly.*

THE visiting members of the typographical fraternity who attended the funeral of Mr. Childs were entertained at dinner at Reisser's café by Mr. James J. Dailey, of the *Public Ledger*, on Tuesday afternoon, February 6, when the movement proposed by Philadelphia Union for the erection of a monument to Mr. Childs was mentioned by Mr. George Chance, president of the union. The idea elicited favorable comment, and remarks commendatory of the object were made by Messrs. C. B. Smith, President Murphy, Charles J. Dumar and W. E. Boselly, of New York; F. H. Lawler, of Washington; President Walters and William Montgomery, of Wilmington, Delaware; W. D. Wilkins and John F. Lane, of Brooklyn, and others. The eloquent remarks of Mr. Jacob Gläser, of Philadelphia Union, at the meeting at which the project was started wherein he depicted the great value and extent of Mr. Childs' liberality, kindness and courtesy to printers, received flattering indorsement from the visitors.

M. AUGUSTE FOUCHER, of Paris, the inventor of the type-casting machine which turns out the characters complete, ready for the printer, has just invented another machine, which, instead of casting the letters singly, will make two or more at a time.—*L'Intermediaire des Imprimieures.*

## THE ILLINOIS PRESS ASSOCIATION.

THE twenty-ninth annual meeting of the Illinois Press Association, was held at the Lexington Hotel, Chicago, on February 19 to 24, inclusive. The association represents over 450 first-class country newspapers, and many applications for membership were received and passed upon during the sessions. Space does not admit of an adequate account of this most interesting meeting, which surpassed in value in practical discussion and projected work any similar occasion in the life of the organization. THE INLAND PRINTER purposes from month to month to take up the threads of debate in the various topics discussed, using them as a text for a more extended ventilation of opinion by the membership in its columns and in otherwise carrying forward the plans of the organization.

February 19, the first day, was spent in social reunions, sight-seeing, and in preparation for the business meeting of the next day. On the 20th the convention opened at 10:30 o'clock with prayer by the Rev. Ernest M. Stires.

After the appointment of the usual committees the association devoted the remainder of the morning to the discussion of an able paper on "Benjamin Franklin as a Country Editor," which was read by B. B. Herbert.

In the afternoon President Rosette read his annual address, in which he detailed the work of the organization during the last year. The address was able and fearless, causing much approving comment. The text of the matter we hope to present to our readers in our April issue. President Rosette noted the largely increased membership, and said the association was never before so prosperous as it is today. An account of the special meeting held during the World's Fair recalled pleasant memories, and the president extended again hearty thanks to all those who had aided in the entertainment of the members.

"The Country Press, and Improvements in Machinery and Appliances in Connection Therewith," was the topic of an interesting discussion, in which Thomas Rees, Thomas Diller and I. J. Martin participated.

Memorials on the deaths of George M. Tatham and G. W. Morris were delivered by Clinton Rosette and J. W. Clinton. The day's session was concluded with a debate on the question, "How to Buy Stock."

Wednesday morning was given up to the annual address of Gen. Smith D. Atkins, of the Freeport *Journal;* a paper by J. W. Clinton, of the Polo *Press*, on "The Benefit of County Organizations"; and a debate on "The Daily: How to Make It Pay in Cities of Less than 10,000," by C. E. Snively, of the Canton *Register;* Frank T. Moran, of the Belvidere *Northwestern;* and James H. Cox, of the Litchfield *News*. There was also a discussion on a change in the libel laws proposed by Attorney A. F. Hatch, which was referred to the legislative committee of the association.

Thursday morning's session was given up to a symposium on the subject of the ideal country newspaper, how it should appear and what it should contain. A number of five-minute papers were read. Editor Chain said that if proper attention is paid to the make-up of the paper the news will be distributed over the pages judiciously and the ads. will be given a back seat.

Horace Crichfield, of the Atlanta *Argus*, read the next paper. He called attention to the importance of the mechanical work of a paper and a good make-up. He was followed by Mr. H. L. Taylor, of the Wenona *Index*, who said that the demand for papers containing pure and wholesome reading is on the increase.

The symposium was interrupted for a time by the reading of a paper giving a biographical sketch of the late Mrs. Myra Bradwell, by C. E. Snively, of Canton.

In the evening Washington's Birthday services were observed by a reception and ball, to which many Chicago newspaper men and trade representatives were invited.

On Friday M. F. Walsh, of the Harvard *Herald*, submitted the following resolution:

*Resolved*, That it is the sense of the Illinois Press Association that the use of auxiliary sheets containing advertisements is detrimental to the interests of the publishers.

It was the purpose of the author of the resolution to take some means whereby the publishers could combine to protect their interests against the piratical advertisements foisted upon them by those in control of big auxiliary concerns. Speech after speech showed the abuses which the "boiler plate," which contains advertisements, work upon country editors. Some humorous incidents were related in the experience of many who had been printing advertisements of home merchants and institutions which were afterward offered by the auxiliary sheets at one-fourth the publisher's price. It was agreed that advertisements furnished by the "boiler plates" are often indecent and always inserted at prices so low that the editor cannot in justice charge his home patrons a fair price for space. It was said that the coöperation of the Illinois, Wisconsin, Iowa, Minnesota and Michigan Press associations would probably force the "boiler plate" houses to discontinue their advertising departments if united action were obtained.

The report offered by the executive committee asked for the striking out of Article XI of the by-laws, regarding excursion privileges. The report was amended.

A sufficient party has been obtained to assure the European excursion. All arrangements must be made before March 15. The party will be open to all newspaper people and personal friends who are vouched for. The price for the three months will be $350. All details can be obtained by addressing Mr. Clinton Rosette, editor *Chronicle*, DeKalb, Illinois.

Lieutenant-Governor Gill was elected to honorary membership, as he had left active newspaper work when chosen for his present position. Mrs. Bundy and Miss Harriet Tatham were also made honorary members.

The election of officers resulted as follows:

President, G. W. Cyrus, Camp Point *Journal;* first vice-president, M. F. Walsh, Harvard *Herald;* second vice-president, W. M. Goudy, Fairfield *Press;* third vice-president, C. E. Snively, Canton *Register;* secretary, J. M. Page, Jerseyville *Democrat;* treasurer, C. M. Tinney, Virginia *Gazette;* executive committee, L. A. McLean, Urbana *Herald;* C. D. Tufts, Centralia *Democrat;* W. L. Eaton, Rockford *Gazette*.

Delegates were appointed to attend the national editorial convention to be held July 2, at Asbury Park, New Jersey. A suggestion that the association be incorporated under the state laws was referred to the executive committee, with power to act, after which the convention adjourned.

## "SPECIMENS OF BILL-HEADS."

SYRACUSE, New York, February 17, 1894.

THE INLAND PRINTER COMPANY: *Gentlemen*,—I wish to acknowledge receipt of the "Specimens of Bill-Heads" which I received, and permit me to express my sincere thanks for the same. They were very neatly "done up," and some of the specimens ought to be productive of much good. I hope to again contribute my mite to some of your competitions. Again thanking you, I remain, Respectfully yours,

FRANK C. PECK.

A few sets of the bill-head specimens yet remain unsold. They will be mailed to any address on receipt of 25 cents. Time of composition on each specimen.

## PRESERVATIVE!

SUNDAY SCHOOL TEACHER — So you're identified with the "Art Preservative"?

JOHNNIE — Yessum.

SUNDAY SCHOOL TEACHER — That's good. I hope you will take Benjamin Franklin as your pattern. He was a great man and an honor to the trade you have selected. What department do you work in?

JOHNNIE — I solder the tops on tin termater cans.



CATCH IT IF YOU CAN!

Half-tone engraving from photograph by
FRANKLIN ENGRAVING & ELECTROTYPING CO.,
(Formerly A. Zeese & Co.)
Franklin Building, Chicago.
Duplicate plates for sale.

See advertisement elsewhere.

## MRS. MYRA BRADWELL.

MRS. MYRA BRADWELL, wife of Judge James B. Bradwell, and the founder and managing editor of the Chicago *Legal News*, died at her home in Chicago on February 14, after an illness dating back nearly a year. With her accustomed vigor Mrs. Bradwell kept at her work until September 7, when, on returning from a meeting of the World's Fair Board of Lady Managers at Jackson Park, she went immediately to bed, and from that time was confined to her room until her death.

The career of Mrs. Bradwell presents some unique features. She had the distinction of being the first woman to apply for admittance to the bar in the United States; the first woman to be admitted to membership in the Illinois Press Association, and the first woman who became a member of the Illinois State Bar Association.



Mrs. Bradwell was born in Manchester, Vermont, February 11, 1831. Her parents were Eben Colby and Abigail Willey Colby, both offshoots from solid colonial stock, which furnished good soldiers for the cause of independence. Her early training was received in a small town in western New York, her parents finally moving to Chicago when she was twelve years old. Her education was commenced at a school in Kenosha, and completed at the Elgin Seminary. As a recognition of her close application and ability she was received in the institution as a teacher. This was her calling for several years, part of the time being spent in Memphis, Tennessee.

The great turning point in her life came in 1852, when she was married to James B. Bradwell, a young lawyer with a future just dawning. Mrs. Bradwell became intensely interested in her husband's profession, and under his tutelage began the study of law. At first her studies had no other aim than of being of assistance to her husband. She became inspired later with the idea of gaining admittance to the bar. In due time she passed a most creditable examination, and filed her application. As she was a married woman, the application was rejected. The matter was carried to the Supreme Court of Illinois, again rejected, and then taken to the United States Supreme Court. Here the case was argued in 1871 by Senator Matt Carpenter, of Wisconsin. Another adverse decision was rendered, and the case was dropped. No more attention was paid it until twenty years later, when the same court issued a certificate on the original application. The action created quite a surprise, as the court had come to this conclusion of its own volition and without argument.

In 1868 Mrs. Bradwell established the Chicago *Legal News*, the first paper of its kind in the West. Her editorial work soon attracted attention. A special charter was issued by the legislature for the paper, and later several acts were passed making it evidence in the courts and a valid medium for the publication of legal notices.

Mrs. Bradwell was a hard worker for woman's cause. She had much to do in securing legislative work looking toward the elevation of her sex, and took an active interest in all societies for women. Her work did not begin and end with platform speaking, but she was always ready to make a practical application of her views on reform and philanthropy.

Before the great fire in 1871 Mrs. Bradwell helped to organize the American Woman's Suffrage Association in Cleveland. She was identified with the Illinois Centennial Association as treasurer. On the conclusion of the association's work the funds Mrs. Bradwell held were converted into the capital which was used in erecting the Illinois Industrial School for Girls at Evanston. Mrs. Bradwell was a member of the National Press League, and one of the prime movers in the Chicago Women's Club. She was a member of the Board of Lady Managers of the World's Fair and chairman of the Committee on Law Reform of its auxiliary congress.

Her last address in public was to the Women's Club last August. Her subject was "Civil Service Reform." She was hardly able to stand while speaking.

Mrs. Bradwell had four children. James and Myra are now dead. Thomas and Bessie are grown up and married. Both are lawyers; the former is well known as a justice of the peace, and the latter is the wife of Attorney Frank A. Helmer.

The funeral was held on February 18 at the family residence, No. 1428 Michigan avenue. Representatives were present from the Chicago *Legal News*, the Cook County Equal Suffrage Association, the Soldiers' Home Association, Daughters of the American Revolution, many members of the Chicago bar also attending. Half covering the casket was a mass of white lilies and roses from Mrs. Helmer, daughter of Mrs. Bradwell. A bank of lilies was sent by Justice Thomas Bradwell and his wife. At the head of the casket was a large scroll of white roses on a background of leaves, bearing the words,

"Myra from Jane." Employés of the Chicago *Legal News* sent an open book of roses, lilies and carnations. Masses of roses, violets, hyacinths, lilies, narcissus, and many wreaths and bouquets were sent by friends.

Bishop Samuel Fallows officiated and feelingly spoke of the life and character of Mrs. Bradwell. The interment was at Rosehill cemètery.

The honorary pallbearers were: Judge H. W. Blodgett, Judge H. M. Shepard, Dr. De Laskie Miller, J. Carson Smith, H. W. Bishop, J. W. Butler, Thomas B. Bryan, C. C. Bonney.

Letters and telegrams of condolence were received from Luther Laflin Mills, Judge Tuley, Gen. John C. Smith, Judge W. L. Gross, of Springfield; Adjutant-General A. Orendorff, H. W. Warner, Judge J. N. Scott, of Bloomington, and others. Among those in attendance were: Fernando Jones, Judge H. V. Freeman, Judge Hutchinson, C. C. P. Holden, J. L. High, Judge Thomas G. Windes, John C. Richberg, Frederick A. Smith, Judge C. C. Kohlsaat, Alexander M. Sullivan, Homer B. Galpin, H. W. Jackson, Charles Cutting, E. B. Sherman, Julius Rosenthal.

## INLAND DAILY PRESS ASSOCIATION.

THE eighth annual convention of the Inland Daily Press Association was held at the Palmer House, Chicago, on Tuesday, February 20. At the morning session a eulogy was delivered on the former president, Quincy A. Hossler, of Warsaw, Indiana, by W. Bent Wilson, of the Lafayette, Indiana, *Journal*. A. H. Lowrie, of the Elgin *News*, formerly consul to Freiberg, Germany, gave an account of his impressions of European journalism in the business and editorial departments. At the afternoon session papers on trade topics were read by F. W. Starbuck, of the Racine *Journal*, and Robert M. Woods, of Galesburg, Illinois. Will M. Narvis, of the *Muscatine Journal*, read a paper on the benefits of the coupon scheme, published elsewhere in this issue of THE INLAND PRINTER. The following officers were elected for the year:

President — F. R. Gilson, *Palladium*, Benton Harbor, Michigan.

Vice-Presidents — Will M. Narvis, *Journal*, Muscatine; S. W. Grubb, *Republican-Register*, Galesburg, Illinois; F. W. Starbuck, *Journal*, Racine, Wisconsin; W. Bent Wilson, *Journal*, Lafayette, Indiana; L. A. Sherman, *Times*, Port Huron, Michigan.

Secretary-Treasurer—Ira S. Carpenter, *News*, Michigan City, Indiana.

Executive Committee — W. C. Kegel, *Telegram*, Dubuque; E. L. Goldthwaite, *Chronicle*, Marion, Indiana; C. E. Snively, *Register*, Canton, Illinois; H. F. Bliss, *Gazette*, Janesville, Wisconsin; A. H. Lowrie, *News*, Elgin.

Delegates to the National Editorial Association — W. Bent Wilson, W. C. Kegel. Alternates, F. W. Starbuck and E. L. Goldthwaite.

The secretary was instructed to call a meeting of the executive committee of the Association of American Associated Dailies.

## THE SEARS TYPO-MATRIX — A SUCCESSFUL MATRIX MAKING MACHINE.

FROM Mr. Charles Sears, of Cleveland, Ohio, THE INLAND PRINTER has received a specimen of the work of the matrix making machine invented by him and patented on November 7 last, as noted in our department of Patents of Interest to Printers last January. The matrix, made in the end of wood, is clear and sharp, showing no indication of the letters crowding. Mr. Sears in his earlier years was a wood engraver and printer, and his knowledge in these occupations brought about his invention. As machine composition could not be brought to the book publishing field for general use without a material to cast from that would receive a letter-by-letter impression without crowding, Mr. Sears at once recognized the importance of his discovery and promises to shortly present to the book publishing and newspaper industries, not merely an exhibition of the machine but such a demonstration as will show the operation of the entire invention from "copy to the finished production taken from the press," so that all doubt regarding its practicability and simplicity of operation beyond anything now in the field will be dispelled.

The machine now nearing completion and which will be placed upon exhibition is a matrix-producing machine making impressions letter by letter upon the end fibers of wood — the only known material that will receive a letter-by-letter impression without crowding. The machine is about twice the size of an ordinary typewriter, can be run by foot, steam or motor power, uses only one letter or character of a kind in its operation, thus making any length of line; has interchangeable fonts of type which can readily be substituted one for the other. It will use Mr. Sears' system of justification, whereby the operator can see the number of spaces required to justify the line before starting to produce it, placing these spaces as he goes along to the most perfect and artistic advantage. The machine in the hands of an ordinary operator will perform easily the work of four compositors by hand. Every feature is simple, economic and free from complication, and is as easy and simple in operation as a typewriter. The casting device will be separate from the matrix machine, and as the slug is only veneered in the operation of casting, great rapidity in casting will thus be obtained; possibly one caster will easily take care of about eight matrix machines. Mr. Sears has no hesitation in saying that the simplicity of the machine, with its valuable economic features in the production of machine composition, will bring these advantages to the smallest printing office in the country.

## EDWARD JAMES.

Edward James, known to nearly every old-time printer in the country, died February 14, at his home in Chicago.

Mr. James was born in the Mohawk valley, above Albany, in 1826. He entered the printing business in 1843 as an apprentice, and from 1850 to 1853 was superintendent for Van Benthuysen & Company, state printers, Albany, New York. Coming to Chicago in 1860, he formed a partnership with Sterling P. Rounds in the printing business. The firm was in existence some eight or ten years. Mr. James was a heavy loser by the fire in September, 1870, which destroyed the paper house of J. W. Butler & Co., in which Mr. James had his establishment, and thereafter he never engaged in business for himself. In 1879 he entered the employment of Marder, Luse & Co., with whom he remained until his death, during the greater portion of the time having charge of the city order department, which he filled in a most acceptable way not only to his employers but to all customers of the house with whom he was thrown in contact. Although crippled by rheumatism for many years, he had braved the tortures of this disease with the fortitude of a martyr, and had not allowed it to interfere with his work or with his kindly bearing toward all with whom he dealt.



EDWARD JAMES.

Mr. James was the embodiment of intelligent activity and labor. A more ardent, energetic, painstaking man, in any position or place, it would be difficult to name. And yet, while entirely devoted to the task before him, and active and earnest to its accomplishment, he was not severe or complaining of those engaged in similar duties whose mental or physical ability did not admit of the earnestness and force, as in his own case. He was never a laggard. His entire being entered into the work before him — his aim its conclusion, truly and well. To the details of any business he was peculiarly adapted.

Nothing connected with the work in hand seemed to escape his observation or attention.

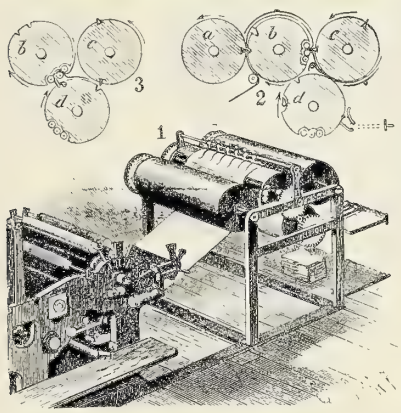
As Mr. James has been known in business circles in this city and the West — more especially to that large and influential class of printers and publishers with whom he was almost constantly in touch — so was he, in his former important position, courteous in his deportment, honorable in all business transactions, and uniting great energy with intelligence in the execution of all trusts committed to his care and keeping. Did he not represent the poet's ideal :

"He liveth long who liveth well; all else is life but thrown away;
He liveth longest who can tell of true things truly done each day;
Then fill each hour with what will last, improve the moments as they go,
The life above, when this is past, is the ripe fruit of life below."

## A TAPELESS ROTARY NEWSPAPER FOLDER.

A NEWSPAPER folder doing away with the time-honored tapes is a recent invention of a Chicago pressman, Mr. E. W. Carr. The *Scientific American* gives the following explanation of its mechanism :

"This is a very simple machine, adapted to fold papers as they come from any kind of a press in a continuous web, cutting the sheets the correct size, and without employing knives which move in relation to the cylinders. Fig. 1 shows the machine in position at one end of the press, Fig. 2 representing the folding cylinders with the web being cut and the position of the severed sheet as the first fold is being made, and Fig. 3 showing the sheet while the first fold is being rolled down and the sheet carried forward. Cylinder *a* serves in connection with cylinder *b* as a cutting cylinder, while cylinders *b*, *c* and *d* serve as folding cylinders, there being in the first cylinder a fixed knife which registers with a groove in the second cylinder, so that at each revolution of these two cylinders the web will be severed, the size and speed of the cylinders being such that the sheet will be cut the proper size. In a recess in the face of cylinder *b*, opposite the knife-registering groove, is a series of parallel folding rollers, between which the paper is forced by a folding blade in cylinder *c*, making the first fold, after which the paper is engaged by grippers on cylinder *d*, there being also in this cylinder folding rollers between which the paper is forced to make the second fold by means of a second blade in cylinder *c*. On the back side of the lower and last roller is a chute into which the paper is delivered after being twice folded, being carried forward against an abutment and supported on the usual parallel rods until pushed down between them to make the final fold in the usual manner. The folding rollers are preferably turned by a gear mechanism, and above cylinder *b* are curved finger rods to prevent the paper from rising, while above cylinder *d* is a spring guide pressing the paper against cylinder *c*, the several guiding devices holding the web snugly against the faces of the cylinders."



CARR'S ROTARY NEWSPAPER FOLDER.

Mr. Carr's address is room 3, 110 Fifth avenue, Chicago. The simplicity and accuracy of his improvement is generally conceded. The device is fully patented, and will shortly be placed on the market.

J. HAMMOND TRUMBULL, the antiquarian of Hartford, is the only person living who can read Elliott's Indian Bible.

6–6

## A SPELLING LESSON.

BY J. T. GREENLEAF.

There lived a man in Mexico,
Who all his life did battle
To rightly spell such easy words
As Nahuatlacatl.

He wrote the names of all the towns,
It took of ink a bottle,
But could not spell Tenochtitlan,
Nor plain Tlacatecotl.

He went to spelling school each day,
And though a man of mettle,
He could not conquer Topiltzin,
Nor Huitzilopochetl.

He dwelt some time in Yucatan,
And there, at Tzompantilli,
He learned to spell one little word,
'Twas Ziuhonolpilli.

The joy of spelling just one word
Did all his mind unsettle;
But, spelling still, he choked at last
On Popocatepetl.

—*Youth's Companion.*

## OF INTEREST TO THE CRAFT.

UNEMPLOYED union printers in Cincinnati, Ohio, are receiving $5 weekly from the union, the fund being raised by assessments.

IT is a common belief among a certain class of people that printers are, as a rule, more addicted to the use of intoxicants than members of other trades. Whether this be true or not, there are a large number of Cincinnati printers who are exceptions. A lodge of the Sons of Temperance, a secret order of teetotalers, has a journeyman as a presiding officer (he is also a prohibitionist, politically); their treasurer, and two other officers are printers. A recent vice-president of the typographical union is an outspoken prohibitionist.

AT the regular monthly meeting of the typothetæ of Philadelphia, which was held on Saturday evening, February 10, at 1010 Walnut street, President John R. McFetridge presiding, it was decided that the Finance Committee, consisting of Col. M. Richards Muckle, Chairman; George H. Buchanan, J. R. Jones, C. R. Carver, C. R. Graham and A. G. Elliott, should take charge of the financial part of the entertainment of the United Typothetæ of America, which convenes in Philadelphia in September next. It was stated that the convention would probably be the most important one in the history of the organization. Delegations from all parts of the United States and Canada will attend, accompanied by many ladies. These will be handsomely entertained. A committee of ladies of the typothetæ of Philadelphia will have charge of the visiting ladies. Further preparations for their reception will be made at the next monthly meeting.

## THE BUZZ OF THE MACHINE TYPESETTER.

The *Press* composing room has been equipped with typesetting machines. The operation of these machines will be given to the old compositors of the paper, who will soon be adepts therein. The machines are new, and the workmen will not for a time be familiar with their working, and it is possible a great many mmmstakes, some of them doM ridicyyouls, will creep into the paper, to the annoyanncccceee of our readers, but this trouble will only be tempqquifquily, and we hope our condeMned setters will be able to set allll wwwrigghtt ppppretty sqqn. Mean While we beg the kkind indulgdulggggence of our ffffriendz.—*Cleveland Press.*

## CHICAGO NOTES.

CHARLES A. GRAY, the illustrator, has removed to room 319 Herald building.

A. ZEESE & CO., have changed their name to Franklin Engraving & Electrotyping Company, and fully announce this in another part of this issue.

INDICATIONS are that Chicago Printing Pressmen's Union will shortly surrender its charter to the International Typographical Union and will come under the jurisdiction of the International Printing Pressmen's Union.

P. F. PETTIBONE & CO. have purchased the entire plant of the John Morris Company, at 118 and 120 Monroe street, and for the present will maintain that office as well as the office at 48 and 50 Jackson street, and will soon be organized as a corporation.

IT is with profound regret we announce the death of Mr. Fred J. Hurlbut, editor of the *Specimen Annual* of Marder, Luse & Co. and the American Typefounders' Company. Mr. Hurlbut died on Friday, February 23, at the Park Avenue Hotel, New York. Heart failure was the cause of death.

EMPLOYING printers in Chicago have been experiencing extreme slackness in business. During the month indications pointed to a healthier condition of affairs, inasmuch as bids for work have been solicited in greater numbers. These contracts have been largely placed outside of Chicago at figures barely covering the cost of the stock.

THE Calumet Paper Company's store, at 236 and 238 Monroe street, was seriously damaged by fire on February 16. The blaze originated in one of the upper floors, and nearly destroyed the entire contents of the building. The company expect to be in shape for business soon. The temporary office is located at 153 La Salle street, and salesrooms at 177 Monroe street.

THE financial statement of the receipts and expenditures of Chicago Typographical Union, No. 16, for the month ending February 21, 1894, shows a steady and substantial decrease in amount paid out for out-of-work benefits. The assessments paid in during same period were nearly the same in amount for each week. This indicates that the number of unemployed printers in this city is diminishing.

MR. L. WESSEL, JR., founder, and for eight years publisher of the *Capital City Courier*, of Lincoln, Nebraska, has disposed of his interest in that paper, removed to Chicago, and purchased the *Arkansaw Traveler*. Mr. and Mrs. Wessel were tendered a reception on leaving Lincoln, which was a most enjoyable affair, and certainly indicated that he left his old town with the best wishes of all who knew him there. We wish him success in his new venture.

MR. I. W. PIERSON, pen artist, 43 McVicker's Theater building, has associated with himself Mr. J. F. Harrell, and opened a school of pen art and illustrating in that building. Instruction will be given in every branch of pen art and brush work, engrossing, designing, etc. The excellent portrait of the late George W. Childs, appearing in this issue, is an example of the work produced by this school. The drawing was made from a photograph by Gutekunst, of Philadelphia.

THE "Events of the Week," by Mr. H. R. Heaton, is the most interesting half-dollar's worth anyone could possess. The preface to the book itself commends it to favor: "The cartoons which are reprinted in this book were drawn to be printed in a newspaper, always hurriedly, and with the limitation of newspaper illustration in view. Their publication in this way is an afterthought. The date under each series is the date of publication in the *Tribune* and the pictures are intended to illustrate events of the week immediately preceding."

A NUMBER of our readers have asked the address of Mr. Charles W. Cox, author of the article which appeared on page 371, of our February number, on the "Preparation of Advertisements." Mr. Cox has charge of the card department of the J. W. Butler Paper Company, 216 Monroe street, Chicago, and has made this branch of their business one of the most important in the establishment. He partly attributes his success in building up the trade in his department to the way the advertising has been prepared. The advertisement of the Butler Company, in our January number, was arranged by Mr. Cox, and brought very large returns.

THE Associated Press seems to be having matters all its own way in Chicago. All the principal papers are members now, and the annual meeting and banquet was eminently satisfactory. At a meeting of the board of directors Victor F. Lawson was elected president; Horace White, New York *Evening Post*, first vice-president; A. H. Belo, Galveston *News* and Dallas *News*, second vice-president; Melville E. Stone, secretary and general manager; Charles S. Diehl, assistant secretary and general manager, and George Schneider, treasurer.

THE Chicago *Evening Post*, of February 5, printed the following:

The Publishers' Association of Chicago has asked for a reduction in the scale of prices fixed by the typographical union. The scale is made year by year, and it will be opened for discussion on March 5. The following letter has been forwarded to the recording secretary of the Chicago union, preparatory to the consultation of the committee formed by members from each body:

*Frank A. Kidd, Recording Secretary Chicago Typographical Union, No. 16.*

DEAR SIR,—Your letter, bearing date January 18, addressed to the secretary of the Daily Newspaper Association of Chicago, has been duly received. In reply I am directed to say that R. W. Patterson, Jr., and W. A. Hutchinson, have been appointed on behalf of the Daily Newspaper Association of Chicago, members of the joint committee, to act with John C. Harding and Harry M. Cole, on behalf of Typographical Union, No. 16, under the terms of agreement adopted March 11, 1892.

The Daily Newspaper Association of Chicago asks for a change in the scale of prices in the following particulars:

1. A reduction in the price of hand composition from 48 to 42 cents for morning newspapers, and from 43 to 37 cents for evening newspapers.

2. A general revision of the machine scale, rules and such other matter as may be deemed necessary.

3. The abolition of the article or by-law of Chicago Typographical Union, No. 16, which requires foremen to be members of the union. Yours respectfully, R. W. PATTERSON, Jr., President. W. B. GETTY, Secretary *pro tem.* GEORGE W. HARRIS.

The above is considered a preliminary to the general adoption of type machines by Chicago papers.

## NEWSPAPER GOSSIP.

THE publisher of the Thomasville (Ala.) *Clarion* says there's a fuss about who owns the paper, and, as a consequence, the Clarion won't blow for a week or two.

THE general appearance of both the *Post* and *Times-Star*, of Cincinnati, Ohio, has been greatly improved by the use of machines, the print being much more distinct and clear.

THE issue of *Gardening*, of February 15, had for its first-page illustration a half-tone picture of the giant wisteria in a public garden in Tokyo, Japan, printed with tint background in several colors, which gives it a very realistic effect. While the process used in printing this plate is somewhat different from that adopted by Kurtz and other engravers, the general appearance of the cut is certainly creditable. *Gardening* is keeping up the standard it started with, and the fact that it now gives its readers an illustration in colors shows that it is progressing.

THE Engraver and Printer Company, of Boston, Massachusetts, has been reorganized, and will continue the publication of the *Engraver and Printer*, a monthly journal of progress in illustration, the office now being located at 5 Park square. Mr. Henry Lewis Johnson retains the position of editor, which he has so creditably filled for the last four or five years, and the business management will be in the hands of Mr. Albert G. Glover. This magazine has done much to raise the standard of excellence in designing and illustrating, and its many admirers in all parts of the country will be glad to learn that it will be continued on a firm financial basis.



MARY BELLE DAILY.

Half-tone engraving by
BLOMGREN BROTHERS & CO.,
175 Monroe street,
Chicago.



ANNIE HARRINGTON, JOSIE AND LOUISE HOOPE.

From the pamphlet entitled "Actresses,"
issued by BLOMGREN BROS. & CO.,
175 Monroe street, Chicago.

See page 445.

STYLE 311.

$3.50. 10-Point Antique, No. 311. 40 a and 20 A 4 lb. 12 oz.

Geological Survey of the Whole Earth
Spanish Conquests in Mexico
HABITS OF MASTODONS. 1894

$3.30. 12-Point Antique, No. 311. 30 a and 15 A 5 lb.

Meditations on social Revolution
Court of Common Pleas
NEAT TYPE, ON SALE 1894

$5.10. 18-Point Antique, No. 311. 25 a and 12 A 8 lb. 8 oz

Fast Express Trains
Quick Sales
Investor and Speculator
HEAD LINES 1894

$6.70. 24-Point Antique, No. 311. 20 a and 10 A 12 lb.

Law Reports
Commercial Style
STOCKS $20

$7.70. 36-Point Antique, No. 311. 15 a and 8 A 13 lb. 12 oz.

Mutual Insurance.
Wholesale and Retail Dealers
NATIONAL BANK 18

$8.90. 48-Point Antique, No. 311. 5 a and 5 A 16 lb. 8 oz.

American Newspapers
NEW TYPE 94

STYLE 1,566.

$2.60. 12-POINT ORNAMENTED, NO. 1,566. 30 a and 15 A 2 lb. 4 oz.

Manual of the Corporation of the City of New York, with Maps, Plans and Specifications

The American Magazine and Repository of Useful Literature, devoted to Science, Literature and Art, Embellished with many Engravings

PERSONAL RECOLLECTIONS OF THE STAGE. NOTICES OF ACTORS. AMOUNT DUE $2,679




$4.00. 18-POINT ORNAMENTED, NO. 1,566. 25 a and 12 A 4 lb.

Exploration of the Valley of the Amazon River made under the Direction of the Navy Department

AMERICAN LIFE INSURANCE COMPANY OF PHILADELPHIA, $75,000.

$5.15. 24-POINT ORNAMENTED, NO. 1,566. 20 a and 10 A 5 lb. 12 oz.

Medicines in themselves are really Mischievous and Destructive of Nature.

AMERICAN SAVINGS INSTITUTE. BALANCE 1894

$6.35. 36-POINT ORNAMENTED, NO. 1,566. 15 a and 8 A 7 lb. 12 oz.

Special Departments to Represent each Branch of our Business

ARTICLES SUITABLE TO THE TRADE, 1894

$8.80. 48-POINT ORNAMENTED, NO. 1,566. 12 a and 7 A 12 lb. 4 oz.

Printing Types at Reduced Prices. Estimates given

TYPE-FOUNDRY, 13 CHAMBERS-ST.

GEORGE BRUCE'S SON & CO., TYPE-FOUNDERS, 13 CHAMBERS STREET, NEW YORK.



Copyright, 1893, by L. M. Baker.

"AFTER THE BALL."

Half-tone engraving by
THE TERRY ENGRAVING COMPANY,
30½ North High street,
Columbus, Ohio.

By permission of
Baker's Art Gallery,
Columbus, Ohio.

## SPECIMENS RECEIVED.

MANY specimens arrived too late for review in the present issue, and will be noticed later.

LEIGHTON BROTHERS, Minneapolis, Minnesota. A package of booklets, circulars, cards, etc., on which composition, presswork, stock and finish are all of a high order.

P. E. KRIEBLE, Orrville, Ohio. Letter and note heads, cards and programme, giving evidence of artistic ability in display and selection of colors. A very neat assortment.

THAT H. H. Good, Bellefontaine, Ohio, is a *good* printer is evidenced by his business card, which is neatly designed and handsomely printed in tints and colors. We seldom see better work.

C. E. JENKINS, with Lew Raber, Omaha, Nebraska, furnishes some examples in multicolor of plates made by the chalk process. His designs are unique and arrangement of colors effective.

W. B. CROMBIE, Lincoln, Nebraska. Package of everyday work, most of which is good. On some of the samples presswork could be improved, and in composition the spacing is a little "off."

L. MARKEWITZ, apprentice, Sacramento, California. A number of cards in various styles of composition, which give promise that he will develop into an artist compositor of a high order.

LAMAR PRINTING COMPANY, Harper, Kansas. Calendar and samples of general work, which are fairly good, but the use of so many different colored bronzes on the calendar has a poor effect.

"SPECIMENS OF EVERYDAY PRINTING," by McGregor & Bolton, Canton, Ohio, is a collection of cards, letter-heads, etc., reprinted in book form on heavy enameled stock. Both composition and presswork are excellent.

SOME cards and envelopes by A. A. Baltes, with Hilbert & Co., Milwaukee, Wisconsin, indicate taste in composition and harmony in color. An heraldic design in red, blue, black, and gold and silver bronze, is admirably executed.




SIMONSON & WHITCOMB, Albert Lea, Minnesota, have submitted a package of everyday work, embracing almost every variety that can be turned out of a printing office, all of which, both artistically and mechanically, is uniformly excellent.

HUSSEY & GILLINGHAM, Adelaide, South Australia, send a few samples of their work, the quality of which show their capability to produce good results in both typography and lithography. A programme of four leaves printed on cardboard in colors and gold, is an artistic piece of work.

R. FONDERIA TIPOGRAFICA RAYPER & C., of Genoa, Italy, mail to us a card printed in four tints, four colors and gold, that is an elegant example of rule and border work. The design is neat, and execution almost perfect, the rule joints being neatly finished. Colors harmonize and register is exact.

IRA D. SLOTTER, Columbiana, Ohio, ought to have little difficulty in getting all the printing in his neighborhood, judging from the samples submitted, which are well displayed and carefully printed. Being the work of an office limited in the range of material, they make an excellent showing.

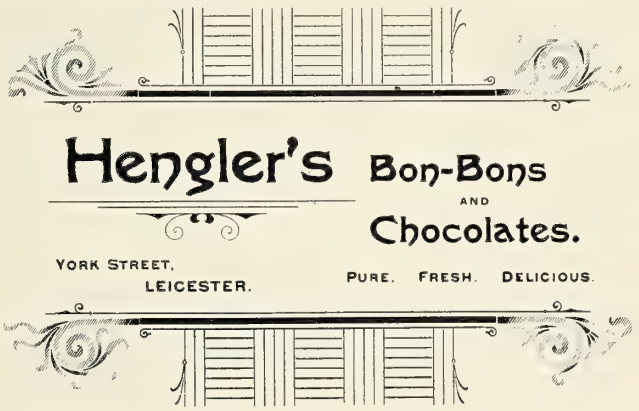
GOOD wishes and compliments of the season reach us from the Antipodes in the form of neatly printed cards in colors from the government printing office, Melbourne, and Sands & McDougall, Limited, Melbourne, Australia. We thank our brethren for their kindness and reciprocate their good wishes.

BALTIMORE ENGRAVING COMPANY, Baltimore, Maryland, sheet of samples of embossing; cleanly printed and sharply embossed, the smallest type showing a bold relief; an excellent piece of work. Also a sample of work by their "Grain Process" of color plates, which is a close imitation of chromo-lithograph.

FROM George Harrington, with Hicks Printing Company, Oshkosh, Wisconsin, we have received a varied assortment of booklets, letter-heads, etc., which are good specimens of printing. Two especially—a card for the Michigan City Sash and Door Company, and cover of the "Carrier's Greeting," are worthy of mention as excellent samples of colorwork.

A CLEVER little advertising brochure is "The Brownies' Visit to Pittsburgh," by Davis & Warde, of Pittsburgh, Pennsylvania, consisting of eight pages and cover, in four colors, and sewed with blue silk. It sets forth the manner in which the brownies discover Davis & Warde's ability to do the best work, and is evidence that they are capable of keeping their promises to their customers.

A COLLECTION of twenty-four samples of printing in colors, entitled "The Art Preservative," is issued by Thomas & Evans, Baltimore, Maryland, and describes the methods by which fine printing is produced by them. Some of the samples are literally works of art, and reflect great credit on the foreman, Thomas G. Dorsey, under whose supervision they were designed and executed.




S. D. CHILDS & Co., 140-142 Monroe street, Chicago, have issued a circular in book form, consisting of twenty-four pages and cover, each page printed in three colors, the whole forming a high-class specimen of attractive printing. The cover is artistically designed and finely embossed. This firm has always been noted for fine work, and the sample under review is fully up to their standard.

THE Carson-Harper Company, Denver, Colorado, whose work was favorably noticed in our January issue, have forwarded a package of specimens that is—if that be possible—an improvement on the former lot. The variety of design and skillful execution is a delight to the eye of the artistic printer. One specimen, in six colors, the tint blocks and rulework designed and made by J. Harry Carson, is a handsome piece of work.

THE Colonist Printing & Publishing Company, Victoria, British Columbia. Samples of label printing for the salmon canning industry, in such number and variety as to be almost bewildering, without seeing which it would be almost impossible to conceive the many different methods of treating such a common article as a label for a can of salmon. The work is lithographed in many bright colors, the register is perfect, and some of the designs would be creditable to an artist of the most modern schools. The Colonist Company have capable printers in charge of the several departments.




"DESIGNS AND SUGGESTIONS FOR JOBWORK," by Robert Grayson, is a book of specimens of rulework and jobwork reprinted from Volume VI of the *British Printer*. It contains fifty-two pages inclosed in a handsomely printed cover, showing at least one hundred different designs in rule, type and border work. To convey to our readers an idea of the neat character of the work, we have reproduced some of the designs on a reduced scale, and show them on this page. Every job printer who aims to do good work should possess a copy. The cost of the book is only 42 cents, postage paid, and it is published by Raithby & Lawrence, Leicester, England.

CALENDAR BLOTTERS.—This form of advertising has taken hold of printers generally, and we are favored each month with many samples, the majority of which are very neatly gotten up, and some printed in two or more colors. During the past month we received blotters from the following: Quick Print, Spokane, Wash.; McGregor & Bolton, Canton, Ohio; Brown-Thurston Company, Portland, Me.; Ed E. Sweet, Pomona, Cal.; Barnum & Pennington, Shelbyville, Ill.; O. S. Hubbell Printing Company,

Cleveland, Ohio; Huck & Co., 61 Dearborn avenue, Chicago, Ill.; Sid N. Millard, Ann Arbor, Mich.; Standard Publishing Company, Anaconda, Mont.; the Sayre *Times*, Sayre, Pa.

GEORGE S. HARRIS & SONS, Philadelphia, Pennsylvania. Pamphlets of various sizes and shapes, in two or more colors, each printed on enameled stock, embellished with half-tone engravings, some with exquisitely embossed covers, and others with handsomely lithographed designs on the covers, from the contents of a package recently received. The design and disposition of type and illustrations in each of the samples is admirable, and judging from the appearance of two of the pamphlets, after one hundred thousand copies had been run, we should say their pressman was an A 1 artist. Each sample is very neatly finished, the bindery work being fully equal in quality to that of the composing and press departments.

"SOME ADVERTISING THAT ADVERTISES," is a work that has been long looked for, having been in preparation for some months past. It consists of fifty-two pages and cover, containing twenty-five original designs for calendar blotters in various colors and gold, interspersed with other advertisements in diverse styles. The cover is handsomely embossed in gold on light green enameled board, the body of the work being printed on heavy enameled white stock. Design and composition are by W. H. Wright, Jr., Buffalo, New York, who is also the publisher of the work, and the press-work is by Thomas H. Barrett, who is deserving of great praise. It is well worth the price, $1, and should be in the hands of every up-to-date printer.

## BOOKS, BROCHURES AND PERIODICALS.

"MODERN ART" is meeting with well-deserved success. A complete set of its numbers for 1893 is now held at a premium of $10. Indianapolis may be congratulated as the home of Mr. Bowles' artistic quarterly.

EDWARD BOK'S article in the January issue of the *Cosmopolitan*, "The Young Man in Business," has been reprinted in neat booklet form, by the Curtis Publishing Company, of Philadelphia. To this has been supplemented "Three Uncertain Young Men," editorial matter from the *Ladies' Home Journal*, of which Mr. Bok is editor. His work is always interesting, and a perusal of the booklet reveals many helpful hints to young men. It is very neat typographically. Price, 10 cents.

THE 1894 number of the *Specimen Annual*, published by the American Typefounders' Company, has been received. It is a beautifully printed journal of sixty-four pages, with an embossed title-page in colors. Advertisers who wish to be informed as to the latest faces of type should send for a copy of the *Annual*.

WE are indebted to the courtesy of Mr. Fred A. Hunt for a copy of the admirable work recently issued by him under the auspices of the *Evening Post*, of San Francisco. This history of San Francisco is superbly illustrated and printed, and is the product of the Carson-Harper Company, of Denver, Colorado, which "hall-mark" is certainly a guarantee of its mechanical perfection. The citizens of San Francisco are to be congratulated on the exposition of their beautiful city presented in this book by the enterprise of the *Post* management.

THE *Century* for March is an unusual number. The leading paper is entitled "The Tuileries under the Second Empire," by an inmate of the palace. Among others are "A Pilgrimage to Lourdes," by that clever writer Stephen Bonsal; "The Timber-Cruises," by Julius Chambers; "Drowsy Kent," by Charles de Kay; "The Madison Square Garden," by Mrs. Van Rensselaer; "Major Andre's Story of the Mischianza," from an unpublished manuscript, with facsimiles; a lecture on "Imagination," by James Russell Lowell, delivered January, 1855; and poems by Miss Harriet Monroe, John Vance Cheney and others. Among the illustrations of special note we must not omit to mention Mr. T. Cole's beautiful wood engraving of "The Night School," by Gerard Dou.

MESSRS. SMITH & SALE, of Portland, Maine, send us two lovely little books as specimens of their printing. These dainty volumes are the first two of a series printed for Mr. Thomas B. Mosher, of Portland, Maine, called the Bibelot Series. The series is modeled on an old style *format*, narrow 8vo, and printed on Van Gelder handmade paper with rough edges. The title-pages, we are told, have been specially cut after the style of the Aldines, and the text is printed mainly in italics in a most careful and workmanlike manner. In England these little books have not only been well received, but have excited much favorable comment and surprise that such work should come out of the "States." In this case the publisher and the printers seem to be working with one end in view, perfection in bookmaking. It will be a surprise to us indeed if we do not find their praises heralded in all the more critical journals within a reasonable time. We not only congratulate Messrs. Smith & Sale on the well-deserved success thus far attained, but we congratulate Portland as well on being so worthily represented in the world of printing.

## TRADE NOTES.

THE exchange of specimens of printing and advertisement composition creates a vital interest in excellence. THE INLAND PRINTER is continually advancing the financial interests of its readers and advertisers.

THE printing of the Cincinnati Circuit Court records, which has been given to local concerns until within the last year, is now sent to Lansing and Detroit, where it is furnished at thirty per cent less than the Cincinnati printers were receiving for the work.

MESSRS. C. J. PETERS & SON, electrotypers, Boston, have appointed R. W. Hartnett & Brothers, 52 and 54 North Sixth street, Philadelphia, special agents for the sale of their electrotype cuts, a full line of which will be kept in stock. This will interest printers in Philadelphia and vicinity, being a great convenience to many of them.

MR. NELSON C. HAWKS, formerly of Hawks & Shattuck, typefounders, San Francisco, has sold his entire interest in that firm to Mr. Arthur E. Shattuck, and a new company has been incorporated, called the Pacific States Typefoundry, with office and warerooms at 409 Washington street, San Francisco. Mr. Hawks has purchased a small share of stock in the new corporation, but will retire from active business.

THE Whiting Paper Company, of Holyoke, Massachusetts, present samples of their ledgers, bonds and extra superfine flats in a very attractive form, a copy of the sample book of these papers having reached this office. A double-faced book with covers of rough linen printed in red and black, the different samples divided by paper of the same kind, the whole tied at the top with cord, makes an attractive setting for the excellent line of papers shown.

THE INLAND PRINTER has been on sale in New York city for a long time at the store of the F. Wesel Manufacturing Company, 11 Spruce street, and will continue to be found at that place. In order to accommodate others who might desire to secure the magazine in that city, the publishers have decided to also keep it on sale at the American Typefounders' Company, corner of Rose and Duane streets. Copies of the current issues can be purchased and subscriptions left with either of these companies.

WE are in receipt of the 1894 illustrated catalogue of printing machinery manufactured by Walter Scott & Co., Plainfield, New Jersey. The work contains fifty-eight pages and shows illustrations of all the various machines made by the company and full information in regard to the same, including all kinds of cylinder presses, both for printing and lithographic use, flat bed web perfecting machines, rotary plate web printing machines, and every variety of machinery used for stereotyping in connection with newspapers.

NUMBERING machines have become a very important adjunct in all well regulated printing offices, those which are used in the forms and work automatically being the most practical and useful kind. The new 1894 illustrated catalogue recently gotten out by Joseph Wetter & Co., 22 Morton street, Brooklyn, New York, gives information in reference to all the styles of these ingenious devices made by this well-known house. It saves an endless amount of correspondence, as the facts therein set forth explain matters so fully that prospective

purchasers can readily tell just what each machine will do and what it costs. The person requiring a machine to consecutively number anything will be able to find it in this book, and no one should neglect the opportunity of writing at once for a copy of it.

THE ninth supplement to Bruce's Specimen Book of 1882 is out. Its pages include Ornamental No. 1,565, Ornamental No. 1,566, Antique No. 311 and Gothic No. 204. All these styles are made on the point system. Two pages from the supplement are shown in this issue. In order to have their file complete, printers having the specimen book should send for this latest sheet.

THE Challenge Machinery Company have been organized to conduct the business of manufacturing and selling printing machinery of all kinds, and have purchased the greater portion of the machinery and plant lately operated by the Shniedewend & Lee Co., 2529-2547 Leo street, Chicago. This company will manufacture the "Challenge" and "Advance" paper cutters, the Challenge-Gordon presses, McFatrich's mailing machines, "Challenge" cylinder and job presses, Vaughn hand cylinder presses. Mr. James L. Lee and J. Edgar Lee, are employed by the company, and would be pleased to meet their old friends.

## OBITUARY.

BEN ANSHUTZ, one of the oldest resident printers of Des Moines, died in that city on February 8. He was a man well liked by all who came in contact with him. A stroke of paralysis was the cause of his death.

RICHARD P. FOX, of the firm of Friend & Fox, papermakers, Cincinnati, Ohio, was found hanging in an unused portion of the mill early in February, after being missing for three weeks. Recent financial troubles of the firm is supposed to be the cause.

WILLIAM T. STANSBURY, who was probably the oldest printer in active service in the United States, died suddenly at Baltimore, Maryland, on February 18. He entered the service of the *Sun* in 1837, and remained in its employ without interruption until his death. He was at his case as usual on the Friday night preceding his death. He was seventy-eight years old.

## FOREIGN NOTES.

THE home book trade of France during 1893 turned out the average number of volumes, 20,000; of this total Paris printed nearly one-third.

*L'Helvetische Typographia* says that Thorne typesetting machines are being introduced into Switzerland, with considerable success. The firm of Jent & Reinert, Berne, have just put in two, one for German (Fraktur) and the other for roman type.

CONTRIBUTORS to the French press are not well paid, the average editor's salary is $50 to $120 per month. A few offices pay their staff like clockwork. One journal, of but moderate standing, sends cheques to the residences of its staff the first of every month, as certain as that arrives.

THE *Revue des Inventions Nouvelles* states that a new typesetting machine has been perfected that will set both roman and italic type as rapidly as a person can speak and will in some measure replace the stenographer. The inventor is a Sicilian who has recently taken his invention to Paris to get it patented there.

THE International Federation of Printers, with Berne for headquarters, has fixed the annual contribution of the Federation of France at $112. The latter was seized, among other propositions, with a motion, "Yes, or no, Ought a general strike in the printing trade of France to be declared?" The council had no option but to voice the sections, and the total result, now known, strongly disapproved of the question being put at all; but it was Hobson's choice. Fifteen sections declined to vote, and fifty-two refused to send any reply. The general strike is now laid. It is not striking, typographers are ruminating over, but where to obtain employment.

THE *Military Directory*, of France, is quasi-official, but in parts has original matter, and also some special articles. A speculator recently brought out a rival work, copying the matter of the other annual next to body and bones; hence a lawsuit, when the court ruled that the original military directory, though composed largely of official matter, and so open to everybody, was not the less original and exclusive, by the form of its arrangement. Damages, $300 and costs.

RECENTLY the Italian printers had a serious trouble on their hands, owing to the minister of the interior having issued a circular inviting the governors of the different state prisons to send to Rome any prisoners under their charge who might have any acquaintance with the printing trade. The men were designed to be employed in the government printing in the prison of Regina Cœli. The measure was brought to the notice of the Conseil d'Etat, which after some consideration annulled the order and a grave trouble was thus averted.

ADVICES from France state that the printing trade is very bad in Algeria, and though officially informed of that unpleasant fact, typographers still flock there. Some having experienced great disappointment are glad to obtain employment in the vineyards — light and agreeable work, with native wine *ad libitum;* the retail price is only 2 cents the quart, a temptation sufficient to induce a Blue Ribbonist to acquire a red nose. Some out-of-work printers have been glad to obtain engagements in the alfa meadows — the raw material for paper making. They can thus feel they are still indirectly in touch with shop.

A CORRESPONDENT says that Russia may be regarded as declared "off" in the matter of executing a reciprocal literature treaty with France. While French authors are freely read — novels understood — in Russia, very few Russian writers are patronized by France. Thus, a novel published in daily slices as feuilletons in a French paper is by the next post translated and dispatched to the Muscovite press at a nominal charge, since no author's rights can be levied. M. Zola is generally considered to have blundered, displayed want of tact, in the discussion of the question, by hinting that the decision of matter rested with the Russian press and not with the Russian government. M. Zola ought to have known the ropes better, since he was for years—in his struggle-for-life days—the Paris correspondent for the sole French journal published at St. Petersburg.

DUNKIRK, writes our Paris correspondent, has led the way in a crusade that will do much local good, and will steady orthodox trade. The various chapels of that city united with the master-printers to petition the municipality not to give its printing to outsiders, especially touters from Paris, who offer to execute contracts at under-cut rates. Their prayer was granted. Henceforth "grocers" need not compete for printing. Also the prefectures of France, some eighty-seven in number, will henceforth invite tenders from departmental printers for executing all jobwork during five years. The manner of adjudication is: An official estimate or specification is drawn up, of the printing to be executed, and competitors offer to contract at so much per cent below the official estimates. At Lille these differences ranged from seven to thirty-five per cent, and it was the firm that had the monopoly of the printing since many years that submitted the lowest tender.

*L'Intermediaire des Imprimieurs* gives several illustrations of the use to which an artist can put a fret saw in a printing office and shows that, in addition to cutting out lines or letters, mortised blocks can be made of pine into which curved or angular lines may be inserted for printing and thus save considerable time in justification. Many printers have occasion to print upon fancy cards, lithographs, etc., where it is essential that the printing should be made as effective as possible without marring the principal figures of the picture. This work

may often be facilitated by turning the illustration face down on a block of pine, marking out the blank spaces that the type is to occupy and after removing the portions so marked fill in with the matter. In this manner curves and odd shapes may be justified in one-fourth of the time and with greater certainty than if a form was set the size of the entire design. Circles for cards, billheads, etc., may also be executed the same way at a considerable saving of time; the odd-shaped pieces that come out can be cut up and used for justifiers after being squared where they come against the type.

## BUSINESS NOTICES.

THE report comes from Cleveland that the Rogers impression machines in use in the *Press* office are doing nicely. Eight machines are doing the work of eighteen men and gaining every day. Liners and paid readers are still set by hand. As the men increase their speed some machines will probably be changed to nonpareil. They are now minion and brevier.

### KIDDER PRESSES.

The Kidder Press Manufacturing Company, 26–34 Norfolk avenue, Boston, Massachusetts, have issued a new catalogue describing the various printing presses manufactured in their establishment. Their presses include the double quarto self-feeding web press, printing a form in one color up to 12 by 25 inches, or in two colors up to 5½ by 25 inches. The press receives paper any width up to twenty-seven inches and is adjustable to cut up sheets to thirty inches long, and has a speed of 2,500 impressions per hour. They also have a self-feeding press for three-color work similar in design to the one just mentioned, capable of printing 2,200 impressions per hour. Their double quarto perfecting press prints on both sides of the web of paper, forms 12 by 25 inches in one color on each side. This press is also arranged for two-color work. These presses are also capable of being used for folding-paper-box printing, cutting and scoring. Other sizes of the self-feeding and perfecting presses are also made. The catalogue describes fully their pony cylinder press, rotary printing and rewinding machine, and special rotary press, besides a number of attachments for all of the presses for doing special work. Anyone interested in presses of this description would do well to secure a copy of the catalogue.

### CHALK-PLATE ENGRAVING.

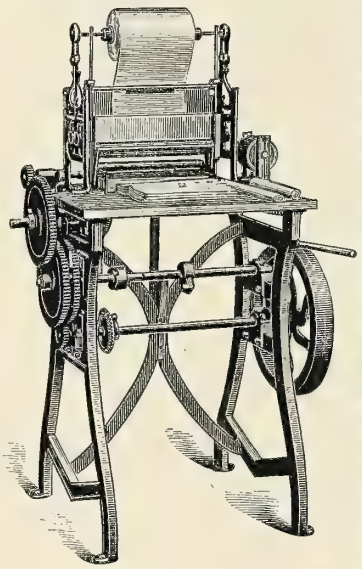
The Hoke Engraving Plate Company, St. Louis, Missouri, manufacture chalk plates, and by decision of the United States Court are the only parties having the right to make and sell them. Their plates are labeled "Crown Engraving Plates," and they also own the "Star" trade-mark at one time applied to this kind. This firm manufacture all apparatus needed in connection with the chalk process, power saws, routers, trimmers, etc., as well as portable stereotyping boxes, very valuable for small concerns doing chalk-plate engraving. They also make a metal pantagraph, and other tools needed. Write to them for circular if interested in this work.

### NEW FOLDING MACHINE.

Another newspaper folding machine has been placed upon the market in 1894. For some years there has been a demand for a medium-priced machine for country offices running small editions. Their want has been met by the Brown Folding Machine Company, Erie, Pennsylvania, in their new country folder. In design it is as fine a looking machine as we have seen. We are informed by the above company that they use only the best material in construction. The frames are of iron and all other parts of iron and steel. Only one size is made, taking in any size sheet from 24 by 36 to 36 by 48. It will fold a folio or quarto either three or four times as may be desired. Paster and trimmer for eight pages is furnished at time of purchase or may be added afterward. Three-fold work is delivered in receiving box while four-fold work is delivered in packer. The machine weighs about 900 pounds and requires a little less than one-tenth of a horse-power to run.

### THE UNIQUE SINGLE WRAPPING AND ADDRESSING MACHINE.

The accompanying illustration is that of a piece of mechanism that will be hailed with delight by newspaper publishers and advertisers who make use of circulars. It is a wrapping machine for newspapers, periodicals and pamphlets. By it issues that formerly required hours and perhaps days in the mailing, can be disposed of in a very small proportion of that time. The Unique Single-Wrapping and Addressing Machine is wholly automatic. It cuts the paper from a roll, addresses by label automatically, and incloses round or flat. It can be adjusted to the smallest of pamphlets or circulars, or to the largest of the magazines. Its capacity is 1,500 to 2,000 papers per hour, requiring no skilled labor in its manipulation. It has been placed upon the market by the Rockford Folder Company, Rockford, Illinois, whose advertisement appears in another part of this issue.



### SOCIETY ADDRESS CARDS.

There is no need of any printer trying to emboss a design for society cards when he can get all he can use, printed in first-class style, and of every possible variety, all ready prepared. A fine line of these is shown in the new catalogue for 1894, just issued by Milton H. Smith, 95 Andrews street, Rochester, New York, which far surpasses any of his former books. Mr. Smith has made a business of this work for years, and what one cannot find in his book there is no use looking for anywhere. There is hardly a town that does not have a printer who could get much work of this kind if he would only look after it. Why not get one of these books and make money? Mailed *to the trade only* on receipt of 4-cent stamp.

### A NEW PAPER-CUTTING MACHINE.

In the works of Karl Krause, at Leipsic, Germany, can be seen a paper-cutting machine which has many advantages over other machines now made, especially for offices having a great deal of cutting that is the same for long runs and which requires perfect accuracy in small sizes. In establishments manufacturing cigarette papers or cutting much of this kind of stock the machine is invaluable. It is made with revolving table, and constructed in such a manner that the most uniform perfection in cut is attained. In cutting paper for cigarettes into small sizes it is first cut the long way of the sheet, and while being held in position automatically by the machine is turned and cut the other way into the desired sizes with very little trouble or delay. The mechanical arrangement of this machine is so perfect that every file of paper is cut with all its lines at exact right angles. Visitors are asked to examine the workings of this new machine and the many others made at this factory, when in Leipsic.

## WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 5th of each month, and no want advertisements for any issue can be received later than the 25th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

COX DUPLEX PRESSMAN wants situation. Now running press on daily and semi-weekly. Reference, present employers. Address "E. E.," care INLAND PRINTER.

FOR SALE—A publisher whose time will be occupied with interests in Central America, will sell all or a part interest in his daily and weekly newspaper in a rapidly growing city of 20,000. Business $18,000 last year. Machinery modern and equipment first-class. "GOOD PLANT," care INLAND PRINTER.

FOR SALE—At a great sacrifice, a first-class printing office and bindery for job and book work. Established thirty years; population of city, 30,000. Does $1,500 to $2,000 per month. Particulars address E. W. BURKE, Receiver, Macon, Ga.

FOR SALE—Eighth Medium Cleveland Gordon Press, never been used. All complete, with steam fixtures, at a bargain. Address "CLEVELAND," care INLAND PRINTER.

FIRST-CLASS JOB PRINTER—Steady sober man for Pacific coast city. Man who understands himself in county and commercial work. Salary, $19 a week, for nine hours' work. Samples required. No advance money. Come subject to discharge if not thoroughly competent and satisfactory. Address "PACIFIC COAST," care INLAND PRINTER.

LLOYD FOLDING MACHINE for sale cheap. Address WHITWORTH BROS., 74 Frankfort street, Cleveland.

NEWSPAPER MAN of ability and experience wants a position on daily paper. Is a good advertising man, news writer and printing solicitor. Position must be in live town, where there is opportunity for good work. Address "A. A. A.," care INLAND PRINTER.

PHOTOGRAPHY FOR HALF-TONE ENGRAVING—A pamphlet of 16 pages, giving instructions in regard to half-tone engraving by the enamel process, by a practical worker in this branch of the business. Sent by mail, postpaid, on receipt of price, 25 cents. Address THE INLAND PRINTER CO., Chicago.

SITUATION WANTED—A machinist, experienced hand on all kinds of printers' machinery wants position. Can give best references. Address "MACHINIST," care INLAND PRINTER.

THE DOWST SUBSCRIPTION RECORD, AND ADVERTISING RECORD AND LEDGER are superior to anything in the market. For sale by all booksellers and stationers. Sample sheets sent FREE on request. Publishers, E. L. GRANGER & CO., Chicago.

WANTED—A few copies of the December, 1891, issue (No. 3, Vol. IX) of THE INLAND PRINTER; also of the October, 1893, issue (No. 1, Vol. XII), if in good condition. Will pay 20 cents apiece for same. Mail or bring to this office. THE INLAND PRINTER CO.

WANTED—An all-around newspaper man, eleven years manager of large country weekly, desires editorial situation; prefers that of managing editor of weekly or evening daily in small city or large town. Address "NEWSPAPER MAN," care INLAND PRINTER.

WANTED—An experienced photo-engraver in line and half-tone, to take charge of a large plant. Must have good executive abilities and be able to handle a large force. A liberal salary and interest in business to the right man. Address "B. F.," care INLAND PRINTER.

WANTED—An experienced photo-engraver would like a situation. Can do both line and half-tone; capable of taking charge of plant. Also have the artotype process. Address "C. H.," care INLAND PRINTER.

WANTED—A young German all-around printer and compositor wants good situation. Best references. Address OTTO PETERS, Gaza, O'Brien county, Iowa.

WANTED—By a sober, industrious and ambitious printer of experience, a position with a first-class reliable firm. Having a "turn" for designing, rough engraving, etc., he is desirous of getting with firm that will appreciate and encourage his talent. Has taste for the artistic in the "art preservative." Can furnish best reference. Address "K. A. G.," care INLAND PRINTER.

WANTED—Correspondence with illustrating and engraving or lithographing house that has opening for young man who has talent for drawing, designing, etc., and anxious to learn either branch. Has a few pencil off-hand specimens which will be sent for inspection. Has had eight years' experience in printing office. Reference furnished. Address "A. B.," box 568, Roanoke, Va.

WANTED—Position by first-class photo-engraver, line and half-tone (enamel process). Address "FORMULA," care INLAND PRINTER.

$6,000 buys job office and bindery; good trade; live city; a snap. For particulars address "ZENITH," care INLAND PRINTER.

FREE 16-page Illustrated Book giving dates and prices paid for Send two stamps OLD COINS
National Coin Company, 53 K State street, Boston, Massachusetts.

*Engravers by all Processes.*
Home Offices & Plant ~ MILWAUKEE
Binner Engr. Co.
CHICAGO ~ 87-89 Washington St.
*THE MOST COMPLETE ESTABLISHMENT IN AMERICA.*

PATENTS.
Patents, Caveats and Trade Marks procured, Rejected Applications Revived and Prosecuted. All business before the U. S. Patent Office promptly attended to for moderate fees, and no charge made unless Patent is secured. Send for "INVENTOR'S GUIDE." FRANKLIN H. HOUGH, *Washington, D. C.*




THE DURANT COUNTERS
Received the Highest Award at the World's Columbian Exposition.
Send for Catalogue to W. N. DURANT, MILWAUKEE, WIS.

THE MODE OF OPERATION IS SIMPLE, AND WITH THE
Hints on Rule Bending, ...10 Cents.
ELITE RULE BENDER
A NEW TOOL FOR BENDING BRASS RULE
FULL INSTRUCTIONS WITH EACH BENDER
YOU CAN EASILY LEARN THE ART OF RULE BENDING.
PRICE, $2.00.... POSTPAID.
ELITE MFG. CO., Marshall, Mich.




HARRISBURG, PA., August 20, 1893.
MR. A. A. STEWART, Salem, Mass.:
Dear Sir,—I received copy of "The Printer's Art" on the 11th inst. I am more than pleased with it. I would not part with my copy for a good deal, unless I had first secured another. Of the different works relating to the printing trade, that I have read, I think "The Printer's Art" leads them all.
MARCUS D. HOERNER.
**A Book for Printers**—113 pages, in colors, 6x8 inches, oblong. Paper covers, $1.00; cloth, $1.50.
A. A. STEWART, Box 155, Salem, Mass.

AS GOOD AS FINDING MONEY.
I will sell two Babcock No. 7 Optimus presses, 35 by 52, with roller stocks, counters, and all tools complete, for $1,250 apiece, or single press for $1,500. These presses cost $2,500 apiece new in Chicago less than three years ago. One of them has seen actual use less than six months, and both are warranted in perfect working order, and for all practical purposes as good as new. I will also sell a Howard Iron Works 34-inch power cutter with two knives, and two Donnell wire stitchers, all warranted to do good work, for less than you can buy such machines anywhere else on earth. If you want real hard times drives, write me for other particulars.
S. S. TOMAN,
119 Second Avenue. INDEPENDENCE, IOWA.

# READ THIS LIST....

# The Inland Printer's Offer

## TO ITS READERS.

THE following works are on sale at this office and will be sent, on receipt of price, or will be given in return for the number of subscribers named after each. Add to your fund of knowledge by purchasing some of these works, or obtain them by getting subscribers for THE INLAND PRINTER. Subscriptions should begin with Vol. XIII (the April issue). Remember that six numbers now constitute a complete volume of the magazine, and covers are made for binding six issues instead of twelve as formerly.

### Views in the Printers' Home.

ALL printers take an interest in the Home which has been established at Colorado Springs for the benefit of sick and disabled members of the craft. Many have read of it, but have not been able to visit the institution. The next best thing is to have correct photographic views of the various rooms. These are genuine photographs mounted on cardboard 8 x 10 inches, not half-tone prints. Complete set of thirteen views, sent, postpaid, to any address in the United States or Canada, on receipt of price, $1.75, or as a premium in return for four yearly subscriptions and $8.00; or eight half-yearly subscriptions and $8.00.

### Diagrams of Imposition.

THIS is a pamphlet giving over fifty different schemes for imposing forms, and is something which every printer who has anything to do with make-up should possess. First edition, eight pages, containing all the forms of imposition, postpaid, four cents. New edition, which is the same as the other, except that it has in addition a number of cuts, initials, ornaments, etc., for sale by THE INLAND PRINTER COMPANY, and contains thirty-two pages; price, ten cents, postpaid. Sent as a premium in return for one yearly subscription and $2.00; or two half-yearly subscriptions and $2.00.

### Ninety Ideas on Advertisement Composition.

A NINETY-SIX page pamphlet, bound in paper cover, showing ninety different ways in which an advertisement can be displayed. This little work will give the compositor a number of ideas in regard to correct composition. It is well worth the price. Sent by mail, postpaid, on receipt of twenty-five cents. Sixty designs, large margin, printed one side of sheet, bound in cloth, by mail, $1.00. The latter book sent, postpaid, to any address in the United States or Canada, on receipt of price, or as a premium in return for three yearly subscriptions and $6.00; or six half-yearly subscriptions and $6.00.

### Photo-Engraving, Etching and Lithography.

BY W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. A comprehensive and practical manual pertaining to photo-engraving, photo-etching and photo-lithography in line and half-tone; also collotype and heliotype. This book contains 180 pages; is substantially bound in cloth, size 6½ x 8½ inches; fully illustrated. Its chapters include photo-engraving in line and half-tone, photo-engraving on copper and all the various processes. Third American edition. Price, $3.00. Sent, postpaid, to any address in the United States or Canada, on receipt of price, or as a premium in return for five yearly subscriptions and $10.00; or ten half-yearly subscriptions and $10.00.

### Compounding of English Words.

WHEN and why joining or separation is preferable, with concise rules and alphabetical lists, by F. Horace Teall. Contains 224 pages, substantially bound in cloth, size 5 x 7 inches. The work is a most useful one for authors, printers, teachers, telegraphers, stenographers, typewriters and all who care for the correct writing of English. Price, $1.25. Sent, postpaid, to any address in the United States or Canada, on receipt of price, or as a premium in return for three yearly subscriptions and $6.00; or six half-yearly subscriptions and $6.00.

### Specimens of Letterpress Printing.

THIS is an English work published by Topham & Lupton, of Harrogate, England, with whom we have made arrangements to supply the work to American readers. It contains forty-eight leaves of high-grade specimens in black and colors, and is printed in excellent style. Size of page, 8½ x 11 inches. American printers can get many ideas and suggestions as to arrangement of colors and style of composition by securing a copy of this book. It is well worth the price. About three weeks are required to fill orders for this work. Sent, postpaid, to any address in the United States or Canada, on receipt of price, ninety cents, or as a premium in return for three yearly subscriptions and $6.00, or six half-yearly subscriptions and $6.00.

### English Compound Words and Phrases.

A REFERENCE list with statement of principles and rules, by F. Horace Teall. 312 pages, bound in cloth, size 6 x 9 inches. This work was compiled from a list of common compounds selected by the author in preparing the Standard Dictionary. Price, $2.50. Sent, postpaid, to any address in the United States or Canada, on receipt of price, or as a premium in return for four yearly subscriptions and $8.00; or eight half-yearly subscriptions and $8.00.

### MacKellar's American Printer.

THIS is a standard work and should be in the hands of all printers who desire to excel in their art. It contains practical directions for managing all departments of the printing office, as well as complete instructions for apprentices. It gives several useful tables, numerous schemes for imposing forms in every variety, hints to authors, etc. The seventeenth edition, revised and enlarged, 384 pages, bound in cloth, price $2.00; by mail, $2.12. Sent, postpaid, to any address in the United States or Canada, on receipt of price, or as a premium in return for four yearly subscriptions and $8.00, or eight half-yearly subscriptions and $8.00.

### White's Multi-Color Chart.

THIS book contains seventy-three specimens of cover papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue and brown—colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. This work will be found of great value to the printer who desires to show his customers the effect of a certain color of ink without the trouble of proving up the job. Price, eighty cents. Sent, postpaid, to any address in the United States or Canada, on receipt of price, or as a premium in return for two yearly subscriptions and $4.00, or four half-yearly subscriptions and $4.00.

### Nichols' Perfect Order and Record Book.

THIS is one of the most useful record books for printers running offices of moderate size, that has ever been published. It serves both as an order book and a journal, no journalizing being necessary, making a short method of bookkeeping. By using this book you can learn at a glance whether orders are complete, what their cost is and if they have been posted. Once entered in this book, it is impossible to omit charging an order. Size of book, 9 x 12 inches; capacity, 3,000 orders. Price, $3.00. Sent, postpaid, to any address in the United States or Canada, on receipt of price, or as a premium in return for five yearly subscriptions and $10.00, or ten half-yearly subscriptions and $10.00.

### Book of Instruction in Metal Engraving.

THIS work gives full information in regard to gold and silver marking. It is intended more particularly for apprentices, and gives copies, script, alphabets, Old English text, monograms, ciphers, inscriptions, etc. Shows how to learn engraving of this kind, the kind of tools to use and how to use them, with full instructions and illustrations. Also gives a synopsis of the different branches and general information on engraving. Forty-eight pages. Price by mail, postpaid, forty cents. Sent, postpaid, to any address in the United States or Canada, on receipt of price, or as a premium in return for two yearly subscriptions and $4.00, or four half-yearly subscriptions and $4.00.

### The Printer's Art.

A TEXT book and book of specimens for printers' use, by A. A. Stewart, Salem, Mass. From every place where this work has circulated expressions have come concerning its value, both as an example of fine printing and as a practical instructor in art. It is a publication that we can commend for its practicability and good taste and its suggestiveness to the printer. 113 pages, 6 x 8 inches, oblong. Price, postpaid, in paper cover, $1.00; in cloth, $1.50. The paper-covered book sent as a premium in return for three yearly subscriptions and $6.00, or six half-yearly subscriptions and $6.00.

**MAKE UP A LIST IN YOUR OFFICE AND SECURE SOME OF THE ABOVE BOOKS.**

ADDRESS **THE INLAND PRINTER COMPANY,**

212-214 Monroe Street, CHICAGO.




# A CARD TO THE PRINTING FRATERNITY

**The undersigned beg to submit the following explanatory announcement for your kind consideration:**

. . . . It has not, perhaps, been generally understood by a large majority of the friends and patrons of the house of

A. ZEESE & Co.

that the name thus used has for over ten years been a corporation title, and that the founder of the business, Mr. A. Zeese, has for about one-half that time been in no way interested in the firm. In consequence of these facts not being generally known to the public many annoying complications have arisen, not the least of which has been the miscarrying of letters intended for the company owing to their having simply born the inscription "A. ZEESE." The filling of an important order has frequently been delayed—so greatly delayed in fact that the loss of the order in some instances has resulted, and customers have suffered more or less through not getting returns from their letters as promptly as they had expected.

. . . . With a view of correcting this evil as far as possible, a radical change of name has been decided upon, and hereafter the business will be carried on under the style of

Franklin Engraving and Electrotyping Co.

. . . . No change in the management is involved by the adoption of the new name, as the men who have successfully conducted the business since the retirement of Mr. Zeese, will still continue at the helm, and the same careful consideration will be given each customer's interests in the future as in the past. Incidentally, we would add that this business, which was started over 33 years ago, has steadily grown, year by year, and to-day stands second to no similar establishment in America.

. . . . We would hardly be warranted in concluding this announcement without availing ourselves of the opportunity afforded to thank our many printer friends for their substantial encouragement in the past and to express the hope that a continuance of their kind favors may be merited by an honest endeavor to supply their needs at the lowest prices consistent with strictly first-class work. Fraternally Yours,

**Franklin Engraving & Electrotyping Co.**

**Makers of . . .**
**Printing Plates by every method and for all purposes.**

**341-351 DEARBORN ST.,**
**(FRANKLIN BUILDING)** **Chicago, Ill.**

**CAUTION.**—To avoid possible delays and disappointments we would request that the old name be dropped entirely by our patrons from now on and that all correspondence be addressed to **"Franklin Engraving and Electrotyping Co., Franklin Building, Chicago."**

I don't hesitate to let go of ideas that give a better selling quality to my

**"Ads that make people buy"**

WALTER L. GALLUP
608-609 BOYCE BUILDING, CHICAGO.

Because there are more good ads in the sea of thought—more than ever yet were caught.

# The Enameled Book . . .

Used on this edition of THE INLAND PRINTER

IS FURNISHED BY

## GEO. H. TAYLOR & CO.

207 & 209 MONROE ST., CHICAGO,

Who carry a full line of these Goods.
They are made by . . . . . .

## The Western Coated Paper and Card Co.

• • • CHICAGO • • •

# A VALUABLE BOUND BOOK

## At the Cost of the Binding!

An Opportunity to get a $3.50 Book for $1.25

HAVING on hand a number of copies of bound Volume IV, THE INLAND PRINTER (Oct., 1886, to Sept., 1887), and desiring to dispose of same, we offer them to all wishing to add to their libraries this choice collection of valuable printers' literature, at a rate which only covers the cost of the binding—viz: $1.25. Among the numerous articles found in this book, any one of which is worth more than its cost, we name these:

**Cost and Value of Presswork.**
**Printing in Gold Leaf on Silk.**
**Printers' Inking Rollers.**
**How to Cut Tint Blocks.**
**Notes on Wood Engraving.**
**Type Composing Machines.**
**An Easy Way to Emboss.**
**Bronze Embossing.**
**Hints on Plain Composition.**
**Remedy for Electricity.**
**How to Lock up a Form.**
**Interchangeable Type Bodies.**
**Hints on Distribution.**
**What a Copyright Covers.**
**Electrotype Matrices.**
**Manufacture of Gold Leaf.**
**Management of Inks.**
**Cost of Jobwork.**
**Outline Cuts for Newspapers.**
**Curious Facts about Papers.**
**Paste that will Keep a Year.**
**Photo-Engraving.**

Bound in half-russia back and corners, cloth sides, the book is certainly an acquisition to be proud of. Must be sent by express at expense of purchaser.

SPECIAL PREMIUM OFFER

To anyone sending three yearly subscriptions (and $6.00) to begin with the April issue, or six half-yearly subscriptions (and $6.00) to begin with the same issue, we will send one of these books as a premium.

ADDRESS **The Inland Printer Co.**
212 Monroe Street, Chicago.

# 1894 FANS CARDS, HANGERS, PANELS, FOLDERS, Etc.

PEERLESS TRADE B MARK LINE...
*ARE UNSURPASSED.*

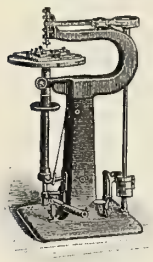
Unexcelled for beauty and design. Price Lists on application. Full line of Fan samples by express, $2.50. Rebate on $35.00 order. We publish the largest line of Advertising Goods in the U. S. Send for our Catalogues. LIBERAL TRADE DISCOUNT TO PRINTERS.

THE BUFFALO TRADE B MARK LITHOGRAPHERS.

**KOERNER & HAYES,**
Successors to and Proprietors of COSSACK & CO.
100 LAKE VIEW AVE., BUFFALO, N.Y.

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# ROYLE'S ROUTING MACHINES.



RADIAL ARM, STRAIGHT-LINE AND OTHER KINDS.

OUR ROUTING CUTTERS Are used everywhere, and are acknowledged to be the best.

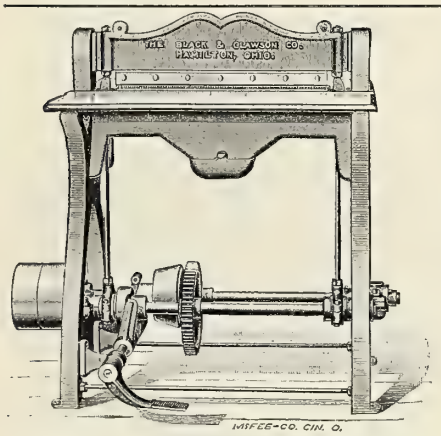
SHOOT PLANES, DRILLS,
CIRCULAR AND JIG SAWS, TRIMMERS,
AND MACHINERY FOR ELECTROTYPERS AND ENGRAVERS.



Send for Circulars to

JOHN ROYLE & SONS,
PATERSON, N. J.

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## The Black & Clawson Co's PATENT POWER PERFORATOR

Made in three sizes: 20-inch, 24-inch and 28-inch.

Descriptive Circular and prices furnished on application to

**The Black & Clawson Co.**
HAMILTON, OHIO.

---

# The Murray Printing Machinery Co.

SUCCESSORS TO
CHAS. T. MURRAY & CO.
MANUFACTURERS OF

STEREOTYPE ...
ELECTROTYPE ..
AND ZINC ETCHING .. MACHINERY.

224 and 226 West Fifth Street,
KANSAS CITY, MO.

---



TRADE MARK.

SPECIMEN BOOKS FURNISHED ON APPLICATION.

PHILADELPHIA PRINTING INK WORKS.

# Charles Enu Johnson & Co.

OFFICE AND WORKS:
**509 SOUTH TENTH ST., PHILADELPHIA.**

BRANCH OFFICES: 47 ROSE STREET, NEW YORK. 99 HARRISON STREET, CHICAGO. 529 COMMERCIAL STREET, SAN FRANCISCO.

ALL GRADES OF TYPOGRAPHIC AND LITHOGRAPHIC INKS, VARNISHES AND PLATE OILS.
BOOKBINDERS' INKS IN ALL COLORS.

---

## PAUL SHNIEDEWEND & CO.

DEALERS IN

# Printing Machinery.

AGENTS FOR THE
G. & D. STEAM ENGINES AND BOILERS
AND THE
ALTEMUS WIRE BOOK SEWING MACHINES.

SEND FOR CIRCULARS AND PRICES.

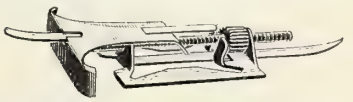
345 E. 44th Street, = = Chicago, Ill.

SEND FOR OUR LIST OF OVER ONE HUNDRED SECONDHAND REBUILT PRINTING MACHINES.

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*Isn't It Simple and Neat!*

MEGILL'S PATENT
## Screw Adjusting Gauge Pins.



Meet with favor everywhere, as do all other varieties of Megill's Gauge Pins.
A style for every purpose. Send for circulars. Sold by all dealers.

EDWARD L. MEGILL,
60 Duane St., NEW YORK.

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# PIONEER PAPER STOCK CO

PACKERS
AND GRADERS OF
PAPER STOCK.

322 & 324 S. DESPLAINES ST.,
105 & 107 LAW AVE.,
CHICAGO.

PERRY KRUS, PRES'T.

---

## C. W. CRUTSINGER,

MANUFACTURER OF

# PRINTERS' ROLLERS

—AND—

## COMPOSITION,

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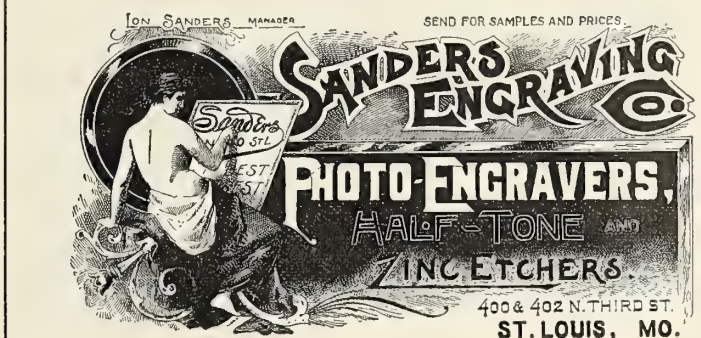
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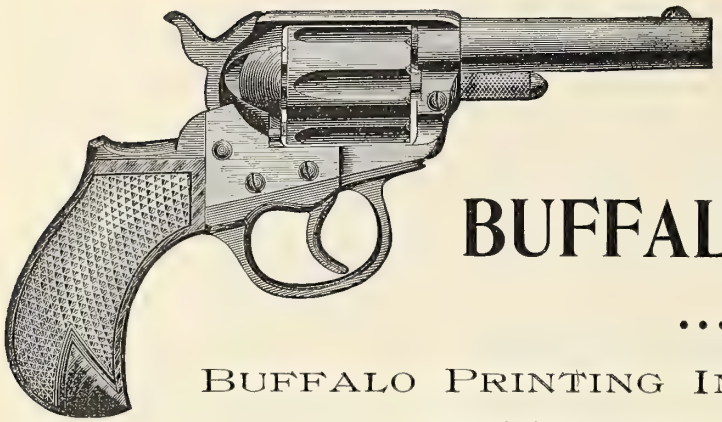
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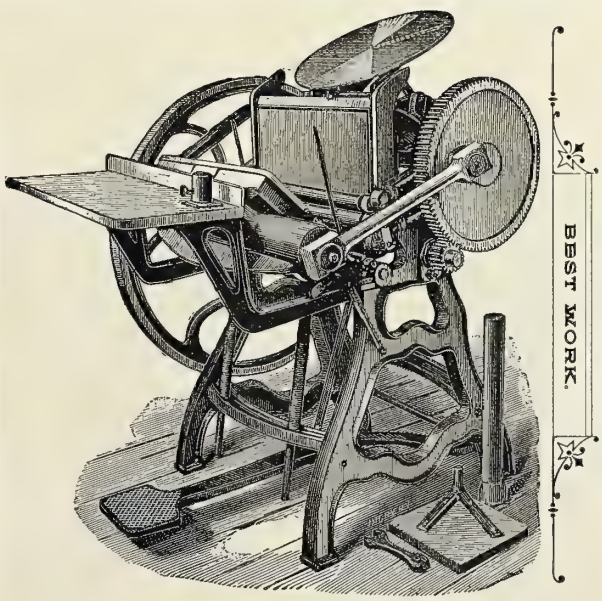
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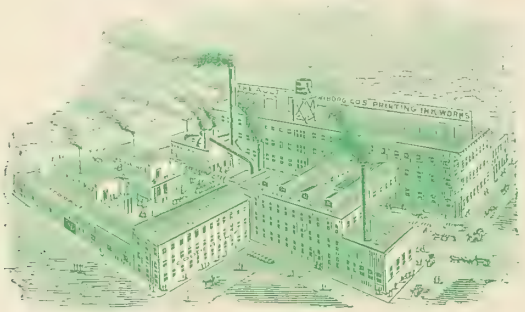

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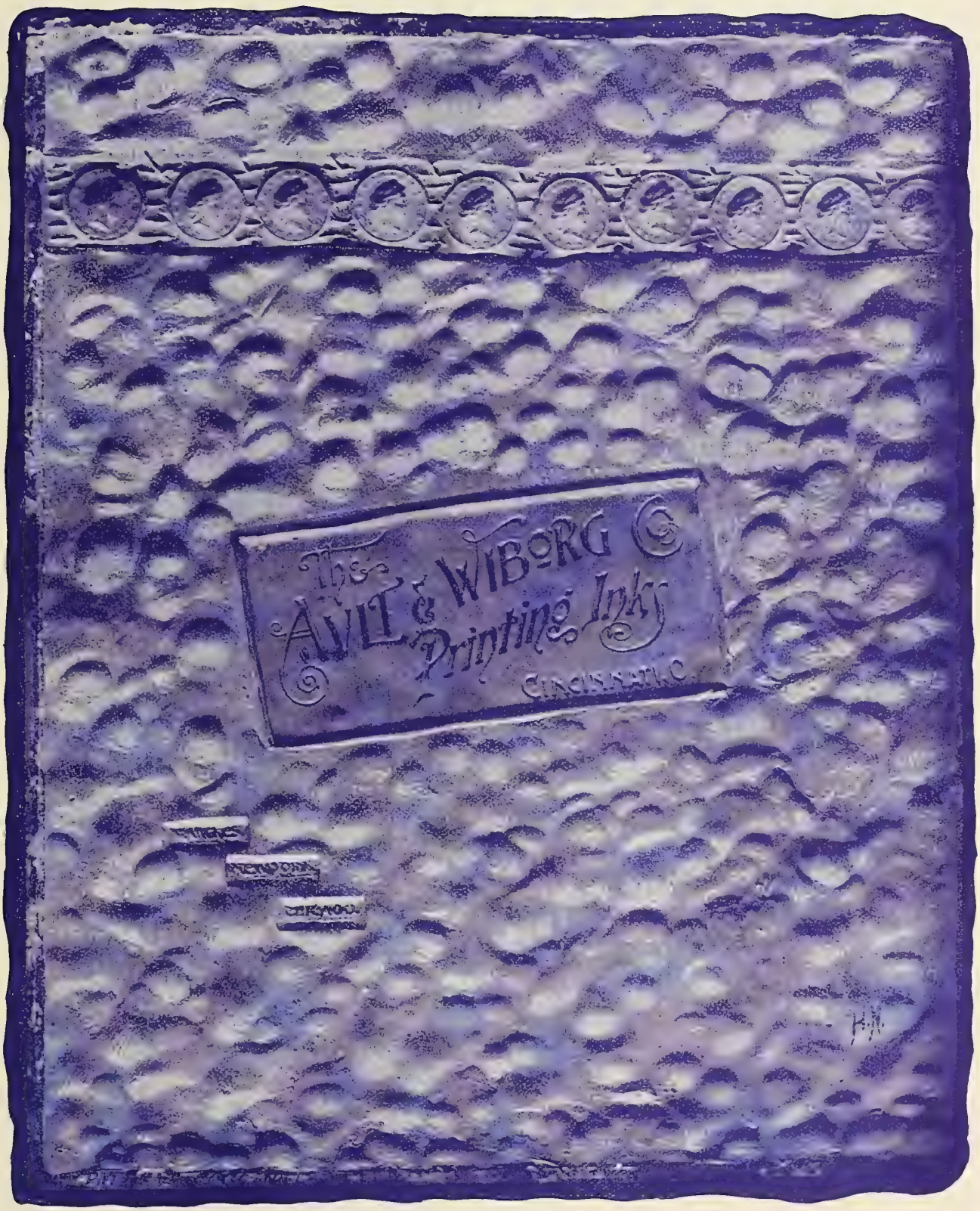


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| SUN | MON | TUE | WED | THU | FRI | SAT |
|---|---|---|---|---|---|---|
| | | | | 1 | 2 | 3 |
| 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| 11 | 12 | 13 | 14 | 15 | 16 | 17 |
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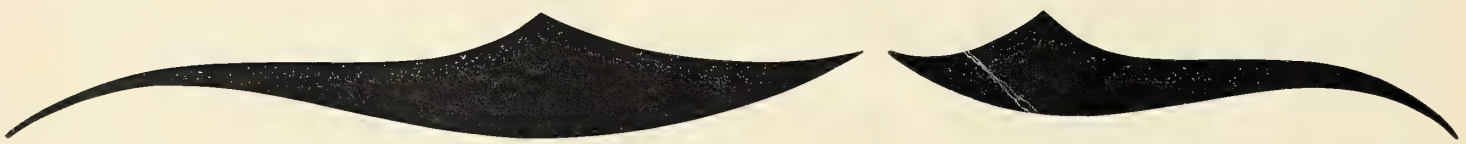
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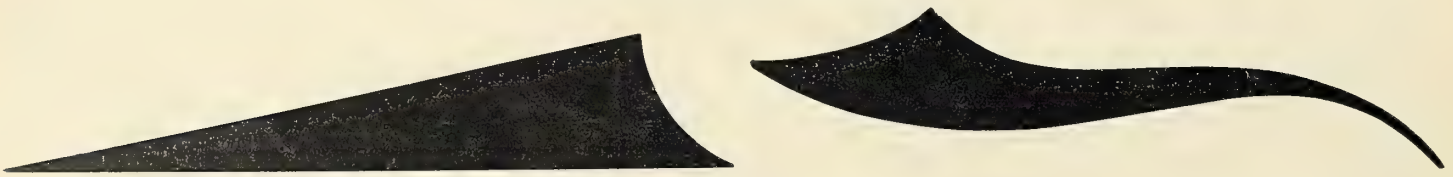
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